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TV ON POST-'48 THRESHOLD

Rioting On a Summer's Day Blows Newport Jazz Festival Out of Site

By DAVID R. RITTAN

Newport, R. I., July 5.

This beetoged seaside city has relapsed into calm and quiet in the wake of weekend 'n' rioting which broke up the 1960 Newport Jazz Festival two days ahead of schedule.

But the residents of this normally staid watering spot won't soon forget an incredible spectacle which saw Newport in a virtual state of martial law for more than 24 hours after pitched battles between young hoodlums and hundreds of policemen Saturday night (2).

Festival president Louis L. Lorillard said sadly, "We're bankrupt. This means the end of the Newport Jazz Festivals."

Lorillard would not vouchsafe whether an attempt to stage a Jazz Festival elsewhere next year would be made, but he added that the Newport fest had a carryover deficit of $60,000 and the summary cancellation this semester represented a loss of another $90,000 in recording contracts.

Festival veepee John Hammond, however, is not as pessimistic. He feels that after the excitement abates calmer commercial thinking will prevail.

In a measure he is supported in this by Newport Mayor John L.

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Gagging a Gag

William B. Williams, New York deejay, carried a gag too far last week on his "Make Believe Ballroom." He suggested to his WNEW listeners after playing a "Sing Along With Mitch" disk that they write to Mitch Miller at Columbia Records and ask him for a dollar for having sung along with him.

Miller called Williams when the mail count reached 212, and Williams called off the gag. But he also shelled $212 out of his own pocket to satisfy those dead-serious listeners of his.

Playboy Mag N.Y. Spot Accents Key Clubs' New Vogue

Key clubs, already a major factor in the entertainment spheres in various cities, are moving into a new phase in New York with plans of the Playboy Club of Chicago to move a Gotham spot. Site hasn't yet been selected. New operation will be a counterpart of the Chi outfit and will also name and jazz talent. It's operated by Playboy mag.

The private clubs (now so many here only have been a major means of presenting acts in states where local option forbids sale of liquor in bars and restaurants. They're an important source of presentation in certain Texas towns. In New York, the key clubs have the advantage of being able to serve liquor past the normal 3 a.m. closing hour. However, the

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Central City Mixes 'Aida', Thurber, Denver Chi-Chi, Burro Races 'n' Dynamite

By BIDWELL McCORMICK

Denver, July 5.

Central City, high in the Rockies a "stagecoach" jump from here, has launched its annual summer season-long with an opera and play festival. Dynamite was detonated in the once swarming gulch where President Ulysses S. Grant stayed at the posh, still surviving hotel. The opening day upsurge on Eureka Street was jampacked with 12,000 and the live pickup cameras of KBTV, Denver's channel nineer.

A former film showman of Denver, Rick H. Rickenbaugh Jr., as president of the Central City Opera House was caught in the act of inserting a gold key in the lock in anticipation of a season marked by "Aida" and "Lucia di Lammermoor" plus a month's engagement of "The Thurber Carnival" direct from Broadway.

Central City nowadays is a well-publicized destination of hailchoo plants during its two months program. A pony express rave from Idaho Springs to Central City is just one. Burro steeplechases square dancing in the old Opera stable are others. All mixed in

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WB PAVING WAY FOR 1,000 PIX

By MURRAY HOROWITZ

Features-to-TV field is jumping with intra-trade rumors and rumbles on post-'48s, the sense of which is that the post-'48 dike is being breached and that it's just a matter of time before major Hollywood studios unload fresh for tv product.

Warner Bros., as reported, is expected to lead the field. Once the WB deal is announced, expected in about another 10 days, the other companies aren't expected to remain too long on the sidelines.

United Artists, a vet in the post-'48 field is prepping another group of about 26 features to be handled by subsid United Artists Associated. Lippert Films, another UA subsid, is doing some fresh pix title dropping.

Columbia Pictures has hit the bottom of its pre-'48 barrel in the way of new releases for its Screen Gems subsid. Although SG still has quite a number of pre-'48 Universals, under its distribution deal, parent Columbia is expected to come through in the not too distant future with post-'48 Columbia product.

Twentieth-Fox is in the predicted "upcoming product" category, too, as are the other companies. Paramount may go slow because of its Telemeter television operation. But the word in the street is that television is at least five years away to make the same

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In Trunk Space, Teens Beat Gate

Philadelphia, July 5.

A new dodge by teenage delinquents to outwit the gatemen at drive-ins was unmasked by a kidnap scare in suburban Upper Darby, Pa. A woman saw a young man and woman getting into the rented trunk of a car. Certain that they were being forced inside and that there was a kidnapping or something worse involved, the woman telephoned Detective Norman Keeley, of Upper Darby.

A check with eye witnesses at the scene revealed the number of the car and after further interrogation Keeley began to have some misgivings of his own. He called Robert Reisner, manager of the nearby Family Drive-In, Clifton Heights, Pa., which is located about a half mile from the scene of the alleged "snatch."

The car was found at the Drive-In by its license number and a check revealed that the trunk was empty and its former occupants were in the back seat, enjoying the picture.

In Culture-Exchange, U.S.-USSR Don't Know Summit Was a Bust

By ROBERT J. LANDRY

Nikita Khrushchev's ire at Dwight Eisenhower has had no visible effect on the cultural exchange between U.S.-USSR. Every evidence remains that the two countries will continue to negotiate more and more cultural arts performances in a two-way traffic which will eventually include the Metropolitan Opera going to Moscow and the Bolshoi Opera visiting N.Y.

The various Americans "caught" in Russia after the blowup at the Summit were given receptions of the greatest cordiality, per reports affecting Roberta Peters, Isaac Stern and Van Cliburn. Byron Janis is due there in October and in the following spring Jan Peerce, who pioneered, will repeat. Also booked for Soviet dates are Adele Addison and Lubomhitz and Nemenoff. All of the foregoing were set by Sol Hurok, the most active impresario operating between the two lands.

The Moiseyev Ballet is already set to open next April 18 at the Metropolitan Opera. After May 2 it will head to the west coast. This reappearance in the States suggests that Igor Moiseyev, founder and director of the company, is in the good graces of the Central Committee since after whatever paid-

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Opera For 1964 Fair?

Vienna, July 5.

Vienna Staatsoper, after Italy's La Scala generally rated best opera group in Europe, has been invited to participate in the N.Y. World's Fair of 1964.

Details are in the conversational stage. Apparently full complement of singers and repertory of operas is contemplated.

Hausfrau Object Of TV Web Ardor In Daytime Feud

The battle between NBC-TV and ABC-TV for "Queen for a Day" is characteristic of the intense, occasionally bitter rivalry among the tv networks for daytime properties. And the trouble over whose throne—ABC-TV's or NBC-TV's—the "Queen" will sit on next season is also indicative of the dearth of pre-dark product the networks figure can sell and hold the housefrau.

Daytime programming is not a struggle to find new properties. It is strictly a battle to retain, regain or refurbish the old, relatively established properties of tv, theory being that it is still too much of a frustration finding a faithful housefrau audience for new programming that is to be used before dark. Consequently, the Queens and of late first returns of nighttime tv film series are sought, because with them comes a demonstrable audience record and a certain amount of guaranteed fidelity.

After ABC-TV two weeks ago announced that it planned to utilize

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Mansfield Renamed To Honor Brooks Atkinson

New York Times recently retired drama critic Brooks Atkinson will have a Broadway legit theatre named after him. He'll be the first drama critic—and second newspaperman to be so honored.

When the Mansfield Theatre opens Sept. 12 after refurbishing, it will be called the Brooks Atkinson. Only other Broadway house to bear the name at a newspaper is that of the late columnist Mark Hellinger.

The Mansfield was one of the many legit houses to go into film closure in the 1930s. It was bought in 1942 by present owner Michael Myerberg, who will spend $200,000 on the renovation and open with a

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Rockwell, The Nazi, Had A Show Biz Grandpop, Too; Recall Quaint Gus Schade

Chicago, July 5.

George Lincoln Rockwell, the would-be revived of an American Nazi Party, who wants to hold a rally in New York City, which doesn't want him to be more than one theatrical footnote. That he is one of the two sons of the famous banana-talk humorist, Doc Rockwell, of vaudeville, Broadway revue and radio remembrance has been established. Doc Rockwell, longtime resident of Maine, is quoted as saying he sees little of the son and doesn't profess to explain him.

Nazi-to-be's maternal grandfather was also in show biz. He was Gus Schade who toured in vaudeville before World War I as a pantomimist with a song-and-dance twin called the Two Schades. It is believed the other twin, who died years ago, was his wife and his daughters, one of whom married the vaudeville humorist.

About 1912 Gus Schade went to work at the Majestic Theatre in Bloomington, Illinois, then as later in Chicago, vaudeville palace in the old Keith office days here, was Paul Schade, a prominent attorney in his home city, chairman of a local committee to prevent, and to prevent

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A Bird in Flight— & a Bottle

—Comes Yves Montand to Idlewild Airport
—Company and Personal Publicists Glower
—MM Breezes in With Bucket of Bubbly

By VINCENT CANBY

[illegible] off [illegible] Hollywood [illegible] Marilyn Monroe [illegible] Yves Montand.

[illegible] Hollywood [illegible] off at [illegible] Pan Am [illegible] couldn't [illegible] Montand, a French [illegible] Yves Montand [illegible] Lyne [illegible] an American [illegible] "video."

It turned out to be [illegible] colorful. There was an [illegible] company publicity and [illegible] personal press agents.

On the one side was Pete Spelman. On the other, [illegible] Marilyn Rose, two [illegible] female of Tim Rogers & Associates. Miss Rose is considerably bigger than Spelman, but he is quicker on his feet and knows how to yell with a punch and has a sense of humor. It was not evident on the wife.

The fight however was called on account of Marilyn Monroe, but that's getting ahead of the story, which, like Frenchmen, plays best from the beginning.

Shortly before 9 P.M. the VARIETY reporter arriving at TWA at Idlewild, accompanying Spelman and a photog who was to shoot Montand as he stepped from his 707. The photo caption had, in fact, been written earlier in the day: "Yves Montand, sparkling Frenchman who sings and dances with such Gallic charm, arrives at Idlewild airport via TWA jet from Hollywood where he recently completed his first American movie with Marilyn Monroe, 'Let's Make Love,' and who wouldn't!"

Bomb Scare

The TWA section of the airport was a shambles. A bewildered bunch, those had grounded all scheduled takeoffs. Irritable and irate passengers had spilled out of the waiting room into the corridors, sitting on their baggage, while plain gigolos and TWA landing gear were being scrutinized. Two security men who were smoking, instead of cigars, were looking DEFENSIVE, BE JUMPED.

At Gate 22, Spelman and company first encountered Miss Rose and everybody another young lady from the Rogers & Cowan office. Miss Rose wanted to know what Schenck, Rogers, were doing there. She expected to report and the posting to press and Newsweek. Good heavens, said Miss Rose, it hasn't been "cleared." Montand was not "prepared" for an press conference and as for the conversation she'd started the city desks and all the newspapers wanted yes, they'd want their own, now. Name had "Who didn't you check with yet."

Drink Not 'Cleared'

Schenck answered that he had been asked by Harry Brand, studio publicity chief to meet Montand's arrival and to see that Fleischman made the transfer from one plane to the next. Besides, nobody had told anyone that Rogers & Cowan was handling. "Don't be so touchy," said Miss Rose, and her voice purred, looked worried. "I know you, Mike, when you were just starting this business."

Schenck laughed and allowed as how Montand should have enough time between planes for a quick drink in the airport but Miss Rose said he wouldn't, not only

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Urge Merm Show London Her Stuff at Palladium; Has Never Played There

Ethel Merman is being sought to make her English stage debut in the annual benefit show, "Night of 100 Stars," to be presented July 21 at the Palladium, London. The actress-singer leaves for a European vacation next week after her current Broadway show, "Gypsy," closes next Saturday (9) for a five-week layoff.

Miss Merman's itinerary calls for her to be in Athens when the "Night of 100 Stars" is given, but Broadway company manager-producer Morton Gottlieb, who is assisting in the presentation of the charity show, has asked the star to advance her schedule the seven-odd days to appear. She hasn't given a final answer.

Miss Merman, who has never appeared professionally in England, is reportedly looking forward to doing so when and if "Gypsy" is produced in London. She is not committed to remain with the show for a U. S. tour.

AN UNSTUFFY WILL

Princess Grace's Dad Offers Some Remarks on Extravagance

Philadelphia, July 5.

The will of John B. Kelly, Sr., father of Grace Kelly, Princess Grace of Monaco, cut off Prince Rainier, husband of Princess Grace, and his two other sons-in-law.

"I don't want to give the impression that I am against son-in-law," he wrote. "If they are the right type they will provide for themselves and their families, and what I am able to give to my daughters will help pay the divorce shop bills which, if their continued to be, they have started out, under the able tutelage of their mother, will be quite considerable."

Kelly's unorthodox will, shunning legal jargon, received considerable attention in the press for its gift, satire and advice to his family.

H'wood A State Of Mind: Zanuck

Paris, July 5.

Darryl F. Zanuck opines here that Hollywood is no longer a town but a state of mind. He thinks that if a film calls for a foreign locale the logical thing to do is to go there for the maximum color and authenticity in shooting. Hollywood know-how, coupled with no-(no film savvy) have turned out to be efficient and give the international tone to American films in these days of changing worldwide and American tastes.

Zanuck is now doing his third picture abroad for 20th-Fox release. It is "The Big Gamble," starring Juliette Greco, Stephen Boyd and David Wayne. Exteriors are being made in Ireland, Southern France and West Africa with interiors in Paris. Zanuck is doing most of the African locales in the Camargue section of France but the more picturesque necessities will be done in Africa.

Zanuck has eight more scripts waiting to be shot and several will be made in the States with "The Chapman Report" (20th) probably due for his personal supervision in Hollywood after "Gamble," based on an original Irwin Shaw script, wraps in August.

"Where can one get one hundred African carriers to ferry a 10 ton

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Europe: Gags 'n' Gimmicks

The NF (New Franc) is still a pretty and not ugly to the tourists. The NF is now worth 20c as five to the dollar, as against 2c to 50 to the $1. The old francs are still around, which means merely changing off the zeroes. Easier computation for Americans is doubling the amount and moving a decimal point to compute into dollars—thus, 2TNF equals $7.40.

Parenthetically, for the first time in years, all five Hayes brothers—Robert, Raymond, Gregory (who's married to Leslie Zanuck), Raphael (who lives in Hollywood) and Gordon (N.Y. York dialist) were all in Paris at one and the same time. By coincidence, a German film titled "El Hallim" was playing on the Champs Elysees.

Darryl Zanuck and Juliette Greco back from Ireland for the final shooting of his current 20th-Fox pic, "The Big Gamble," with Stephen Boyd and David Wayne.

Le American Drug Store remains a Champs-Elysees phenomenon, up near the Etoile in the former SHAEF hq, part of the Marvel Bloustein public relations operation, one of the largest in Europe. Up front you get Yank-packaged products, but a "quick lunch" back at the counter, none the less, includes red or white wine and the "service obligatoire."

Bowling also has found a place on the Champs, in the further Americanization of France, which already is replete with self-service snack bars, coke parlors and juke joints (discotheques).

An average of one Paris flic (gendarme) is knocked off by the Algerian terrorists in the French capital and cartes d'identite for swarthy-looking nationals and others a passport to the best are suggested. The longtime Latin-appearing version of Paris Match editor Pierre Galante and his wife, Olivia de Havilland, were taken (also mistaken) inadvertently and delayed, since three hours until properly identified.

On the West End — Champs

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Talent Tour of London and Paris

[With Roman and Israeli Parentheses]

By ABEL GREEN

Rome and its Olympics may be "this year's" tourist jackpot, and Israel may be benefiting from the overflow, but Paris and London remain the "Ol' Man Rivers" for the restless set. The tourist traffic just keeps rolling to and, what's more, there is an increasing tuning-in on the same wavelength with the Yank visitors.

Maybe because Rome, in recent years, has evidenced strong affinity (prices, service, etc.—at the expense of Paris, the French appear to be making a greater push for tourists.

London, in turn, has been increasingly on the avenues. Its facilities are on a par with anything on the Continent. Food goes by hotels, seemingly, and, in a large measure, the night life, despite the idiot regulations.

In time, of course, the dawn that drink dictate of "licensed" places should be relaxed. It is that will automatically eliminate or reduce the many private clubs that dot the West End. These are food-easies, in a large sense, with a membership desire that vision exists any scheduled hours for food and drink.

London Revamps Show-Time

Harry Stradling, for example, in deference to Yank habits in operating a dinner show at his Churchill's at 8:30 instead of the former period at midnight and 2 a.m. Trafico Hoo is to parallel the U.S. eating habits where dinner and floorshows are standard. The Hippodrome's "Talk of the Town" theatre-restaurant layout is already on that distinct and modernized schedule as is Al Burnett's Pigalle. Burnett's Stock Room, of course, is essentially post-midnight.

Managing director A. M. Delaney of the U.S.-owned Westbury Hotel (Knott chain) for example, notes that not only is his hostelry being frequented by Americans, the Westbury is geared to the Yank idea, but much London commercial business begins there because of proximity to the Mayfair-Bond St. eateries and shops. In actuality, the Westbury gets only 25-30% of its business from tourists. Rest are business men whose interests are in the Piccadilly Circus belt. Most of these are U.S. tv and music men who find the location advantageous.

London's Matinee Stripperies

The Windmill Theatre, off Piccadilly Circus, remains a phenomenon which has sparked a series of relatively wealthy shoddy and nondescript matinee stripjoints, operating as "clubs." Thus they get by the laws on house-dispensing at the adjoining bars and permit afternoon eating to salesmen, layoffs, tourists and the like.

The Raymond Revuebar has revised itself to a 6 p.m. opening but the Windmill's Revuedeville show's 313th edition ("A" company) is on a 12 noon to midnight, 5-6 shows-a-day grind. While "A" is working the "B" company rehearses the next show, hence the practicability of that kind of grind operation. The Windmill is in its 29th year, having operated continuously since opening in 1932, even through the London blitz. Vivian and Sheilah Van Damm are the operators and Anne Mitelle is the general producer.

Shows run to conventional vaudeville numbers interlarded by nudes and strips (nonnude, being a public place, nudate when in the private "clubs"), and has been renowned for spanning some good English comedians. This parallels the American burlesque reading, but no femmes of note have ever graduated from the Windmill. Cast comprises Terry

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Gene Kelly Produces Jazz Ballet With 65 From the Paris Opera

Paris, July 5.

Actor - singer - dancer - choreographer - film and stage director Gene Kelly will have his first ballet with a foreign company presented this week at the Paris National Opera Ballet Co. This full-film a deal agreed to last year with Opera proxy A. M. Julien and Opera secretary-General Robert Favre Le Bret.

Kelly specifies that it is in the nature of an experiment. He did

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'BRIDGE' NAMED BEST GERMAN INT'L FILM

Berlin, July 5.

"The Bridge," the Pyrex Film which was a contender for an Academy Award, was named the best German film with international appeal at a ceremony held here last week during the Berlin Fest. In addition to a golden statuette, the pic collected a cash prize of 200,000 marks, equal to about $50,000. The film collected four other awards: best direction, Bernhard Wicki; best music, Hans Martin Majewski; and acting prizes for Fritz Schulze-Wasitzki and Cordula Trantow.

Stanley Kramer's "Inherit the Wind" The U.S. entry, won two awards, best other for Frederic March and the Youth Festival award.

"Room for den Staatsanwalt," made by Kurt Ulrich Film, received a cash prize of $20,000 as the most popular film of the year.

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DAILY VARIETY
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TOLL STAKE-OUT IN BRITAIN

Toll-by-Air Called True Villain; Allied States Sees Harling Group Too Sweepingly Anti-Tollvision

A schism in exhibitor ranks over the issue of pay-tv kept under-cover for many months has again emerged into the open. The differ-ence involves the combatting of all forms of tollvision, the air broadcast variety as well as the land-cable type. Theatre Owners of America and the Joint Committee on Pay TV, as represented by the viewpoint of its chairman, Philip F. Harling, have been in the forefront of opposing all and any forms of pay-tv and have cam-paigned vigorously for Congres-sional legislation to ban all varie-ties of tollvision.

However, Allied States Asso., led by board chairman Abram F. Myers and Emergency Defense Committee chairman Trueman Rembusch, have questioned the al-ledgability of combatting wired pay-tv although the exhibitor organi-zation is staunchly opposed to the introduction of the five attempts for a toll-tv system.

The conflict is serious one in light of the fact that a united front is required by appealing to Congress, local authorities, and the public, predicted by Rembusch's resignation as co-chairman of the Joint Committee on Toll TV and his continued opposition to the ac-tivities of the American Congress of Exhibitors on the pay-tv front.

Now Myers, in an address to the annual convention of the Allied Theatre Owners of Wisconsin last week at Elkhart Lake, Wis., quer-tioned the wisdom of exhibitors waging a war on half a multitude of tollvision at this time. Would it not be wiser to concentrate on pay-tv by broadcasting, which is by far the greater menace and against which they have stronger argu-ments?" he asked. "It is going to be difficult to maintain a stand of opposition to all forms of tollvision shall counter a public demand to see pictures in the home."

Myers stated that the possibility that such a demand may emerge "troubles me profoundly." He noted that if the transmission of

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Universal Sequels Into New 'Talk,' 'Imitation'; 'Flower Drum' Also Set

Sequels of two of its most re-cent successful pictures have been scheduled by Universal through president Ross Hunter, currently the company's top money maker. The pictures include "Baby Talk," a follow-up of "Pillow Talk" which will again star Rock Hudson and Doris Day, and "The Other Imitation," a continuation of "Imitation of Life" following the careers of the characters portrayed by Sandra Dee and Susan Kohner. Hunter, who has heads his own production unit at U, has prepared the original stories for the two followups and will retain screen-writers to develop them.

At the same time, U has closed a deal with Rodgers & Hammerstein for the screen rights to "Flower Drum Song," which will be made by Hunter's firm. The film com-pany paid $1,000,000 for the legit property and is also committed for a percentage of the profits of the film. Hunter has retained Joseph Fields to write the screenplay and will have complete autonomy in the execution of the project. Produc-tion is scheduled to begin in Feb-ruary, 1962, with filming to be done in Hong Kong, San Francisco, and Hollywood. Hunter said he would employ an all-Oriental cast and would shoot the film in Todd-AO. He plans to have the film ready for roadshow engagements at Christmas, 1961.

Since coming up with three b.o. hits in a row—"Tammy," "Imita-tion of Life" and "Pillow Talk"—Hunter is the latter-red boy of the U lot. His three clicks earned

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Jobs: Before 'n' After

Los Angeles, July 5.

Motion picture production and distribution employment in the L.A. area totalled 19,200 in May, a reduction of 5,900 jobs from the February level of 25,100, before the studio strikes had any definite effect, according to the June summary of biz conditions in Southern California issued by Security First National Bank.

The May figure is 2,200, or 10% below the level of May, 1959.

BOB MOCHRIE SETS HIS SALES CABINET

Robert Mochrie, newly appoint-ed Metro general sales manager, has completed the formation of his homeoffice sales cabinet. Re-organization of the department fol-lowed abrupt resignation of Jack Byrne as sales chief and Mochrie's takeover of the post.

Herman Ripps, who has been western division sales manager, has been promoted to assistant gen-eral sales manager, a post formerly held by Mochrie, and will be in charge of the western, southwest and southern divisions.

Maurice Lefko has been placed in charge of the domestic distribu-tion of "Ben-Hur," a task formerly supervised by Mochrie. Lefko has resigned as vice president in charge of sales for Mike Todd's "Around the World in 80 Days" and joins Metro on July 11.

Burtis Bishop continues as as-sistant general sales manager and will supervise the eastern, midwest and central divisions.

Ripps, who has headquartered on the Coast since 1957, was for-merly assistant sales manager of the eastern division. He has been with MG since 1950. Bishop, who has held the homeoffice post for two and half years, was formerly midwest division manager. Lefko handled sales for Paramount's "The Ten Commandments" before his recent part with the Todd organi-zation.

Paul Lazarus' Coast Dates; Will Spiel to Press Execs

Paul N. Lazarus Jr., v.p. of Co-lumbia Pictures, left New York yes-terday (Tues.) for a week's con-ference with production chief Samuel J. Briskin and other studio execs. They'll be talking about newly-completed product and prop-erties slated to go before the cam-eras shortly.

Lazarus then goes to San Fran-cisco to address the summer con-vention of the Newspaper Adver-tising Executives Assn. He's to appear as representative of the Motion Picture Assn. of America and will discuss values of the amusement pages in the press.

EXCHANGE OF SERVICES

American-Int'l and Anglo Amalga-mated Renewing

Hollywood, July 5.

American - International Pic-tures has extended its distribution and reproduction pact with Anglo-Amalgamated Film Distributors of London for another year.

AAFD will continue to release AIP product in United Kingdom and two outfits will co-produce three films within the next year ropping a budget of $3,000,000.

RANK & REDIF. ON PAR'S HEELS

London, July 5.

Rank Organization and Rediffu-sion Ltd. have negotiated a long-term agreement for operating toll-vision in Britain when it is permit-ted. Their partnership pools re-search and development and will operate under the name "Choose-view." Each partner will put up a minimum of $140,000 as initial capital of $280,000.

Choosevision Systems will be made available for general licensing. Disclosure came hot after London demonstrations by Paramount's In-ternational Telemeter system, as now operating in Toronto and news of the formation of a British-con-trolled company.

No immediate government okay is seen here for any pay-tv-over op-eration in view of upcoming in-quiry into whole future of tele-vision and radio.

Balaban, Novins Return

Barney Balaban, president of Paramount, and Louis Novins, head of Par's International Tele-meter subsidiary, have concluded a series of demonstration of the home toll system in London. Bala-ban returned to New York over the weekend and Novins is due back from the British capital this week.

Balaban's and Novins' trip to London was not announced.

Levine Reports Sequel Equalling First 'Hercules'

Boston, July 5.

Joe Levine's "Hercules Un-chained," distributed by Warners, is pushing hot on the heels of predecessor and big winner, "Her-cules," in the New England terri-tory. Despite two rainy days opening day and Friday (1), the new "Hercules" release was ahead of the old one in many of the 200 zoners and hardtops playing it in Yankeeland. Added gross is seen also in the seven days playdates, with the holiday, July 4, the extra day.

Levine, at his Chestnut Hill home here for the holiday weekend be-fore off-to-Rome, was chatting

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Ergas, in Fury, Says Signoret Kept Self Incommunicado To Force Onerous Extra Provisos

Rome, July 5.

French actress Simone Signoret this week is on the receiving end of a suit filed in Rome court by Moris Ergas, whose Zebra Films produced her most recent post-Oscar feature, "Adua e le Sue Com-pagne" (Adua and Her Colleagues). Actress is to appear at hearing set for July 30. Fellow actors Emmanuele Riva and Marcello Mas-troianni have been cited as wit-nesses.

Producer is asking annulment of "additional privately negotiated clauses" to part linking actress with Zebra for "Adua," clauses which the producer says he was "forced" to accept when the ac-tress arrived in Rome some 20 days after the film had started shooting, and which constitute the crux of the controversy.

"Additional" demands not con-templated in original contract made by actress on her arrival into the production company, were as fol-lows: 10% of U.S. sales, 30% of British sales; payment of Italian taxes to tune of some $8,000 per diem upped from $25 to $80; pay-ment of lawyer fee of some $2,000, an added $1,500 to her agent, $3,750 for additional dialog work by a person designated by Mme. Signoret, exclusive use of a ca-dillac, or destruction of her film wardrobe, and the guarantee that the pic would be presented in the United States as a "French" pro-duction (which is against the law).

Forced Surrender

In a blistering statement to Variety, Moris Ergas claimed that he had been "blackmailed," and that he was determined to expose actions of actress who he said had always fallen claimed she had

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Bill Inge To Act

Hollywood, July 5.

Playwright William Inge makes his acting bow in his own "Splendor in the Grass," which Elia Kazan is making for Warner Bros. release. Crea-tor of property, on which he's acting as associate producer, will play role of a minister. Natalie Wood, Warren Beatty and Pat Hingle roster.

AGENTING NOWADAYS IS INTER-CONTINENTAL

Following through on the theory that a key to global success for American pictures is the appear-ance of established foreign per-formers, independent talent agent Paul Kohner said upon arrival in New York from Europe last week that he has taken on United States representation of players from throughout England and the Con-tinent.

Kohner said he doesn't pretend to have discovered the name of the overseas means of York pictures. But he added that this value is becoming more and more important and as a result he's back in the States with more new con-tracts than he ever picked up in previous tours abroad.

New personnel deals he on-tered include those with Ingrid Thulin and Max von Sydow, Sweden; Mara Lee and Kenneth More, England; Fernandel, Line Renaud and Jean Paul Belmondo, France; Yvonne Furneaux, Italy; Nadja Tiller, Germany and Romy Schneider, Austria.

Kohner added his voice to the pro-and-con shouting about the foreign film festivals. He thinks the American companies should participate in a big way, that they've been missing the boat so far.

In Week Par Stock Trading Value Rises $17,500,000; WB, Col Active

Talk persists in downtown Man-hattan about television sales and capital gains. And continuing, too, is the rise of film stock values.

Still performing in spectacular fashion last week was Paramount, which closed the week ended Fri-day (1) with a gain of $11.37½ per common share. The total climb for the entire Par issue on the New York Stock Exchange thus went up about $17,500,000 in terms of trading value, for the biggest single week's upgrading in the film corporation's history.

Par was 14th on the list of most actively traded stocks with a vol-ume of 100,600 shares. It closed the week at $64.87 per share, which is fancy closing in view of the fact that the Par common was at the $40 level just a couple of weeks ago.

But while interest was high in the possibilities of library unload-ing to tv, as particularly concern-ing Warners and Columbia, there's no thought at the present time of any Par unloading to that other medium. Par was the last of the principal distributors to sell a pre-1948 library to video and, accord-ing to insiders, will not be among the first to sell the post-1948's.

As spotlighted in Variety last week, the Par stock price upsurge is due to impending mergers of its 26%-owned DuMont Labora-tories into Fairchild Camera and its 75%-owned Telemeter Magne-tics into Ampex Corp. These maneuvers, as largely maneuvered by Par v.p. Paul Raibourn, will see Par stock in DuMont and Magnetics, carried at $1,000,000, assuming to a market valuation of $22,000,000 in Ampex and Fairchild.

Ampex, which is engaged in magnetic tape, was second highest in trading on the big board, with 235,300 shares exchanging hands, and with a close of $39.12½ per share, up $2.12½ for the week. DuMont hit a high of $12.50 on 120,000 shares traded, 60th high-est on the American Stock Ex-change and closed at $11.25. Fair-child, which recently was selling at $110.25, finished the week at $193. Profit-taking has cut the quo-tation from the recently-achieved $200.50.

Col, ready with licensing of its post-48's via its Screen Gems sub-sidiary, was up $1.37½ per share and closed at a near-high of $19.37½.

Warners, peddling its post-'48 library to the Lee Cloeder-Eliot Hyman interests, rocketed $4.50 per share last week, hitting a new high of $50.25 and closing the week at $49.75. Impressive to investors, mainly the professionals, is the fact that WB is on the verge of renting its negatives to the tv people and not like before, selling outright.

WB was the first company to sell out a major pre-48 library. The price, $21,000,000 came to be regarded as small, especially when stood up against the $50,000,000-plus which Paramount is collect-ing from its pre-48's.

Galbreath Of Ft. Wayne, Industrial Film Firm, Shoots First Feature

Ft. Wayne, Ind., July 5.

Galbreath Productions, industrial film firm of this Indiana town, has entered the theatrical film field. As its kickoff project, the company will film "Diamonds for Drue," based on a screenplay by Harold Robbins, author of "Never Love a Stranger," "A Stone for Danny Fisher" and "79 Park Avenue."

The script is based upon the life story of Drue Ann Dikes, Colorado beauty finaled now serv-ing a two and a half year jail term for attempted robbery. Lou Perry, who wrote the original story, will produce the film. All filming will take place at the Gal-breath Studios in Fort Wayne.

Players will include William Campbell, Luana Patten, Janet Luke, Lisa Gaye and Rocky LaStarza. Last-named is a former heavyweight boxer.

BETTER IF PRODUCER DIRECTS, TOO—ALLEN

Whenever possible a producer should serve as his own director. "It's part of the modern way of filmmaking," according to producer Irwin Allen who directed his cur-rent 20th-Fox release, "The Last World," as well as his 1957 pro-duction, "The Story of Mankind," released by Warners.

By functioning in this dual capac-ity, a producer simplifies the chain of command, Allen said in New York last week, eliminating all those little frictions which are bound to arise in the course of a production between a producer and a director. There should always be great harmony between a producer and a director and "what better way to achieve this than by having the harmony in one breast."

Allen also is not quite as con-vinced as other industrialists that tollvision is just around the

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Weary of Stinginess of Germans, Podhorzer Exits As U.S. Rep

Berlin, July 5.

Moses Podhorzer, representative in New York of the German film industry, tendered his resignation at a meeting of the Export Union here last Tuesday (28) during the annual film festival. It takes immediate effect.

Officially appointed to the post three years back, Podhorzer has been known to be disappointed at the cinema-minding attitude of the German industry in relation to the American potential, particularly when contrasted with the heavily financed campaigns of France, Britain and Italy.

For the last couple of years Podhorzer has returned to Germany during the period of the festivals and urged the Export Union to adopt a more realistic attitude, but the reply had always been the same: unless there's a subsidy fund the industry or the government in Bonn is prepared to help financially, the necessary coin was not available. No subsidy has been introduced, and Bonn apparently has not been prepared to help out.

One leading member of the Export Union told VARIETY that he could not understand the short-sighted attitude of the industry, as they expected to get adequate representation for less than any motion picture company earmarks weekly in petty cash. Yet the Germans, he opined, are always the first to complain that their product has made comparatively little headway in the Yank market, while French, British and Italian pix have been making important strides.

Podhorzer has been identified with the exhibition, distribution and promotion of German films since 1924. A former partnership arrangement terminated in 1932, and his colleagues retained the operations of the Casino Theatre while he took sole control of the Casino Film Exchange.

Even before his official appointment in August, 1957, Podhorzer had been acting as a clearing house (no title on the German film industry in America), and also helped in establishing contacts for visiting Germans to meet U.S. trade reports, as well as the press. He was largely instrumental in arranging the German film week at the Museum of Modern Art which was a prelude to a 18-week retrospective cycle of the German film. His office also provided the facilities for organizing German pix to the San Francisco fest.

By failing to up its budget, the Export Union was told by Podhorzer that it is missing the opportunity to cash in on the spadework of the past few years, is failing to take advantage of the growing acceptance for foreign-language product in the U.S., and is losing the chance of exploiting the current wanity of films. He will, of course, continue to be actively engaged in the sale and distribution of German pix in the States through his own outlet.

No 35m Playoff Yet on 'Can-Can'

20th-Fox definitely is not planning any film dates for its Todd-AO "Can-Can" during the summer months, a sales exec of the company said in New York.

"We're booked solid with 70m dates right through the end of the year," he said. He added that he didn't contemplate any drive-in dates for the big negative pic, even if the exhibs had the necessary projection equipment. Big part of the Todd-AO case, he said, is the six-channel sound and that can't be adequately reproduced by an optical.

Theatreman Politicking

Fitzgerald, Mich., July 5.

John Brandenhoff, owner of this town's only theatre, has filed as a Republican candidate for secretary of state.

Brandenhoff currently is serving his second four-year term as Fitzgerald mayor. He operates the single-house town while occupying that post.

'Didn't Duck': Dassin

Paris, June 18.

Editor, VARIETY:

Your June 15 issue states that I "ducked out of hearings by the House Un-American Activities Committee."

I believe that your publication is one that would want to report honestly, so please let me correct your error. This statement is completely untrue. I would appreciate your checking the authenticity of your report and making proper correction.

Furthermore, may I ask, please, in the future that if you quote me directly, that the quote comes from me and not through a third party.

Jules Dassin

EXHIBS CUT BREEZE AT RESORT HOTELS

The is convention time for regional exhibitor organizations, and the leaders of the various groups apparently feel that so long as the cost of attending these meetings can be charged off as a business expense, the sessions might as well be held at resort areas. Thus exhibitors are given an opportunity to enjoy a short vacation as they review their problems. The resort atmosphere apparently provides solace for the complaints about declining business.

Conventions last week saw Allied of Wisconsin meet at Elkhart Lake, Wis., and the Maryland Theatre Owners Assn. at Ocean City, Md. Allied of New Jersey has scheduled its July 25 to 28 annual meet for the Concord Hotel at Kiamesha Lake, N.Y., while the Virginia Motion Picture Theatre Assn. will convene at Virginia Beach July 26 to 28.

Walter Reade Jr., head of the Walter Reade chain, will be keynote speaker at the Virginia meet. Also set to address the sessions are C. Glenn Norris, 20th-Fox's general manager, Maurice Silverman, of the antitrust division of the Dept. of Justice, and Margaret Twyman, of the Motion Pictures Assn. of America.

Going against the resort trend is the Allied Independent Theatre Owners of the 22nd-South, which will meet in Memphis on July 11. Al Myrick, Allied States Assn. prexy, and Truman Rembusch, head of Allied's emergency defense committee, will be on the program.

Legion of Decency 'C's' Both Oscar Wilde Pix As 'Unduly' Sympathetic

National Legion of Decency has condemned both "Oscar Wilde" (Four City Enterprises) and "The Trials of Oscar Wilde" (Warwick Films), which are running in check-to-check competition, the pair in New York and London.

Legion commented that the perversion in the films is treated in such a way as to "glamorize and to arouse undue sympathy on the part of the audience for the tragic weakness rather than the genius of the title character."

Legion also noted that the films had been refused Production Code Seals.

Groups Unite In Radio Blurb Sell

Three New York film industry groups have joined forces for a 13-week business radio campaign over leading N.Y. stations.

Aim of the drive is to apprise the public of the films playing in the neighborhood theatres during the summer months. Members of the Metropolitan Motion Picture Theatres Assn., Independent Theatre Owners Assn., and Motion Picture Assn. of America are participating in the campaign. More than 400 spot announcements will be employed to promote the first-run films playing in neighborhood theatres during the drive.

The radio venture marks the third successive joint radio campaign undertaken by the three associations in the N.Y. area.

Frown Re Lewis Gone, His Town Hests 'Gantry'

Sauk Centre, Minn., July 5.

United Artists' "Elmer Gantry" had its world premiere here last weekend as part of the start of this town's summer-long celebration honoring the late Sinclair Lewis, author of the book from which the film was adapted, who was born here 75 years ago.

In holding the celebration Sauk Centre is wiping the slate clean of the resentment which it had felt against Lewis for many years because of the way in which he depicted it in his famous novel "Main Street."

Last week's initial doings even had several foreign exchange students reading portions of "Main Street" in their native languages. They read from original foreign editions recently loaned to the Sinclair Lewis museum.

Governor has designated "Sinclair Lewis Main Street Year."

Pathe Labs To Finance Features

Pickus of TOA Expresses Delight—Project Would Hypo Pathe's Processing Volume

Ocean City, Md., July 5.

Pathe Laboratories Inc., a leading processor of theatrical motion picture film, is developing a plan to enter film production. Pathe, and its parent company, the America Corp., are said to be prepared to finance wholly a film production program, utilizing scripts and packages from indie producers.

Pathe's proposed new project, obviously aimed at stimulating the company's film processing business in a product short market, was jubilantly revealed by Albert M. Pickus, president of Theatre Owners of America, at the annual convention of the Theatre Owners of Maryland here last week.

In New York on Friday (1) Pathe formed a new corporation, Producers & Distributors Finance Co., which will operate as a subsidiary of the America Corp. The new firm, it was stressed, will not be involved in the actual production or pix, but Pathe will handle the processing of all pictures financed by the company.

Pickus saw Pathe's plan, details of which were not disclosed, as providing a definite break in "the product shortage situation." As outlined by Pickus, it appeared obvious that Pathe is seeking some sort of commitment from TOA.

The TOA topper said that a meeting was held recently in New York at which the Pathe program was presented to TOA by James S. Burkett, Pathe sales manager, and Gordon K. Greenfield, president of the America Corp. TOA was represented at the meeting by Pickus, TOA board chairman George G. Kerasotes, and circuit operator Walter Reade Jr. Pickus indicated that Pathe was ready to proceed with the program in exchange for TOA cooperation, but he did not spell out what the cooperation would consist of.

"Pathe's program is tremendous by exciting," Pickus said. "TOA, which feels more quality pictures must be produced quickly if theatres are to survive, has told Pathe it is ready, willing and anxious to help any program which will result in more pictures."

Pickus noted that Pathe approached TOA as a result of TOA's meeting last winter in Hollywood with the Screen Producers Guild to discuss the problem of the product shortage. Burkett, was a member of the SPG group.

New York Sound Track

Joseph Maternati, head of the French Film Office in Manhattan, off to France on business and pleasure. The business will be in Paris and the pleasure in Corsica, the exec's birthplace. . . . **Spyros S. Skouras** has been elected proxy of the Prudential Steamship Corp., succeeding **E. Y. Hardeloupes** who stays on as a director and special adviser to Skouras. . . . 20th-Fox veepee **Charles Einfeld** due back from Europe about July 12. . . . **Joe Mankiewicz** has been signed by 20th to direct **Walter Wanger's** film version of **Laurence Durrell's** Alexandrian trilogy, "Clea," "Justine," "Mountolive" and Balthazar." . . . **Lucille Pollack** has joined the homeoffice publicity staff of 20th International. . . . **Peter Falk**, who makes his film debut playing **Abe Reles** in 20th's "Murder Inc.," and received better reviews than the picture for same, wasn't even mentioned in the newspaper ads. Situation is being corrected. . . . Actor **Mark Damon** travelled from New York to Atlanta for the opening last week of American International's "House of Usher." Novelist **Irving Wallace** flew to Paris for talks with producer **Darryl Zanuck** on latter's plans for film version of Wallace's "The Chapman Report." . . . **Herman Weinberg** has completed the English subtitles for his "Modigliani of Montparnasse," French film which Continental Distributing will release here in the fall. . . . **Edwin H. Emes**, C & C sales manager, is en route to South Africa to explore theatrical distribution of RKO films there. . . . **Claude Rains** was host yesterday (Tues.) at a special screening at the 20th homeoffice of "The Lost World" for "children of opinion makers." Rumor is that there may be another screening for friends of children of opinion makers. Possibilities are endless. . . . **George E. Wolf**, associate producer of General Films' "Killing Time" here from Hollywood. . . . **Irving Wormser**, prexy of Continental Distributing, reports that company's Anglo-French coproduction "The Hands of Orlac," has just gone into production on the Riviera. **Mel Ferrer**, **Dany Carrel** and **Christopher Lee** are the stars. Film is being shot in English and French. . . . **John Savage** has been appointed director of motion picture production for **Roger Wade** Productions of New York. . . . 20th has picked up option of **Ina Balin**, currently in "From The Terrace." . . . **Bernice Livingston**, who has been handling Continental Distributing's promotion chores for such visiting British celebs as **Peter Sellers** and **Terry-Thomas**, left for the coast over the weekend to join her husband, **Jeff Livingston**, for a brief holiday. . . . **Sid Gross** will direct the national ad-pub campaign and Alfred Katz Associates create the accessories for Times Film's French import, "Assemmoir pour L'Echafaud," scheduled for fall release here. . . . "Same Other Time," second novel by Saturday Review film critic **Hollis Alpert**, will be published by Knopf in August. It's a story about post-war Paris. Alpert's first was "The Summer Lovers," published last year. . . . Allied States Assn. has named **Aaron D. Cushman** Associates to handle its Chicago convention in November. This is the first time that the exhibitor organization has retained a public relations counsel. . . . United Artists foreign chief **Arnold M. Picker** to London for premiere of "Inherit the Wind" on July 7. . . . **Walter Wood**, who's coordinating "The Hoodlum Priest" with actor **Don Murray**, casting the picture in Gotham. Pic will be filmed on location in St. Louis. . . . **Rhonda Fleming** off to Rome to begin work on "Revolt of the Slaves," which United Artists will release. . . . "Something Wild" set as the final title of the **Jack Garfein-George Justin** film formerly known as "Something Wild in the City." . . . **Bernard Smith**, executive assistant to Metro production chief **Sol C. Siegel**, back at studio after four weeks in Europe eyeing M-G production activities there. . . . Metro's "The Subterraneans" received a nod from the Protestant Motion Picture Council as "an honest inquiry into a current state of life . . . for all its color and wicked abandon." . . . **Eddy Manson's** original background music will be heard in **Morris Engel's** "Wedding and Balloon." . . . Cinerama hows at the Diamonte Theatre in Lima, Peru on July 12. . . . Ten short subjects have been selected for presentation at the Stratford (Conn.) Film Festival July 13-19. . . . **Clem Perry**, executive assistant to **Ilya Lopert**, back from a two-week survey of the foreign film market. . . . United Artists v.p. **Max E. Youngstein** moved his headquarters back to N.Y. yesterday (Tues.) after a nine-month stay on the Coast. . . . **Louis Lebov**, United Artists v.p. in charge of foreign operations in Paris

(Continued on page 22)

U. S. to Europe

Ed Begley
Kermit Bloomgarden
George Cravenne
Martin DeCosta
Jo Van Fleet
Rhonda Fleming
Jimmy Gardiner
Morton Gottlieb
Freda Holloway
Howard Lenin
Joseph E. Levine
Joseph Maternati
Ethel Merman
Michael Mindlin Jr.
Yves Montand
Arnold M. Picker
Howard S. Prince
James Stewart
Jessica Tandy

L. A. to N. Y.

Irwin Allen
Louis Armstrong
Gene Barry
Rosemary Clooney
Dave Gerber
Reva Harsevet
Jack E. Leonard
Dona Merrill
Mack Miller
Richard Quine
Jerome Robbins
Milton Tyler
Robert Wise
Walter Wood
Max E. Youngstein

N. Y. to L. A.

Jerry Franken
Joseph Gould
Dick Henry
Nellie Henry
Paul N. Lazarus Jr
Hugh Owen
Jerome Pinkman
Joe Rose
George Weltner

Work Print Sneak Of U's 'Spartacus'

Oakland, Cal., July 5.

First public screening of "Spartacus" took place last Thursday (30) night at Fox West Coast's 3,000-seat Paramount in Oakland.

"Sneak preview" was preceded by a four-day ad campaign in which picture was not identified, but through which film followers could readily ascertain the picture to be screened was "Spartacus." In addition, several columnists were "leaked" the film's name.

Half-hour before the 8:15 p.m. screening ticket sale was cut off, with all seats sold.

Picture itself received a somewhat mixed reaction, though generally paying customers liked it. There was, however, laughter at several spots where a different reaction was sought.

This was a work print and further editing obviously is in store for film.

Actor-producer Kirk Douglas, a member of Fox Circuit exec's including H. Spencer Lewis up from Los Angeles and Universal execs who were just concluding a Prizes conference were on hand for the screening.

Europe to U. S.

Hylda Baker
Barney Balaban
Ida Cohen
Louis A. Novins
Clem Perry
Bernard Smith

PRESS CENSORING 'TITLE' ALONE

Brink's Bad Boy Gets Film Offers

Foy Wants Criminal As 'Consultant' But 'Specs' Fears Family Embarrassment

Boston, July 5.

Joseph J. "Specs" O'Keefe, who turned state's evidence in the Brink's case to send eight men to jail for life, supposedly turned down $150,000 worth of film and TV offers following his release from prison here.

O'Keefe says he is afraid his family would suffer embarrassment because of his connection with the $1,218,211 Brink's robbery when highlighted on the screen, film screens and television.

"Specs," freed of all charges in Massachusetts, is fighting extradition to Pennsylvania on a burglary charge, with a hearing set for Aug. 3. He is still under protective custody in a secret place in this state with the FBI and detectives guarding him 24 hours a day against possible gangland reprisals for his testimony that sent the Brink's bandits to jail.

Bryan Foy, a Paramount producer, was reported here as wanting the criminal as "consultant" for a film, "The Big Boston Robbery." The picture would be based on the story "Specs" told at the trial for which conviction of gangland "soldier" he is now facing a rich out. O'Keefe reportedly would have received $20,000 for the Foy chance.

Eddie Dowling, the former Warner socket, has reportedly wanted O'Keefe for a stories based on the Brink's robbery. The two offers came only 24 hours after "Specs" stepped from behind prison bars Friday (24).

Foy's offer was the result of a flying trip to Boston with a film director some weeks ago. At that time he talked to prosecutor Garrett H. Byrne about the forthcoming film and the State's witness's prospective part in it. He tried to visit O'Keefe at East Cambridge jail, but had to send word in by embassies. Foy's plan was to photograph much of the picture in Boston as it would not be necessary for his consultant to leave the state.

Massachusetts charges against O'Keefe were erased when Judge Felix Forte gave him concurrent four year sentences after he pleaded guilty to indictments in the big robbery case. As he had already been nine years and 21 days in East Cambridge jail awaiting sentence Judge Forte set him free. The witness is now 52 a little gray and a trifle bald. The Boston Daily Record philosophized: "He is no older than a whole lot of movie stars such as Clark Gable, John Wayne and Jimmy Stewart."

ALL-TRANSISTOR SOUND INTO MALL AT PARAMUS

First all-transistor sound system is being installed in Charles B. Moss' new Mall Theatre, which will be opened shortly in the Bergen Mall Shopping Center, Paramus, N.J.

According to Moss, the transistor system represents the first major breakthrough in sound reproduction since the introduction of talkies. In addition to giving the audience high fidelity sound, Moss said its advantages included durability, simplicity of installation, operation and maintenance. It's also a big space saver, since the all-transistor system can be held in the palm of the hand and does not utilize the areas of wall and booth space required by prevailing systems.

The new equipment was developed by Century Projector Corp. and Reeves Soundcraft.

Wins UA Chain Drive

Los Angeles, July 5.

Larry Market, manager of United Artists Theatre, Inglewood, Cal., won United Artists Theatres Circuit's 1960 Showmanship Drive in the West Coast division.

Prizes include expenses in salary, added vacation and cash.

From Pix to Suds

Moose Jaw, Sask., July 5.

The 625-seat Orpheum Theatre, closed recently, is to be a licensed premises, which, in Saskatchewan, means beer parlor.

Building has been owned by Jack Dorfman, manager of the nearby Burwood Hotel, who has sold it to Mr. and Mrs. Art Slade, owners of the hotel. Slades are planning to spend $125,000 remodelling the theatre and hotel. Besides the beer parlor there'll be a licensed dining room (one with drinks) and a cocktail lounge.

Cinemiracle May Take On 'Scent'; Col Deal Chills

Cinemiracle Inc., a subsidiary of National Theatres and Television, is negotiating with Michael Todd Jr. to take over the distribution of the latter's 70mm productions, "Scent of Mystery," first film made in the Smell-O-Vision process. Similar talks with Columbia apparently have collapsed and a deal is reported near the signing stage with Cinemiracle.

Under terms of the arrangement with Cinemiracle, if it is closed, the NTAT subsidiary would receive a straight 35% distribution fee. The smell gimmick would be dropped from the presentation and a new title would be given the picture. Plans are to exploit the film as a hardticket attraction similar to the manner in which Cinemiracle has been handling "Windjammer," first and only film made in the Cinemiracle process. "Scent of Mystery," although filmed in a 70mm technique known as the Todd Process, will be shown in Cinemiracle's compatible medium.

"Scent of Mystery," with the Smell-O-Vision gimmick, has been shown only in three cities: Chicago, N.Y. and Los Angeles. It started as a hardticket entry, but in N.Y. it was converted to continuous run near the end of its engagement at the Warner Theatre.

Cinemiracle Inc. under the sales stewardship of William Shelton and pub-admin ship of Van Wolf, has exploited solidly exploitated "Windjammer," which had been placed in multiplex for a while. New outlets plus a new pub-ad campaign are the picture chalk up top grosses, both in new situations and in places it had played before. Cinemiracle undertook the new selling job after a deal whereby Cinerama Inc. would have taken over the process and the picture fell through after an announcement had been made that an agreement had been reached.

As part of the revitalization of "Windjammer," it has been booked into a drive-in, the first time an owner has played one of the special process pictures. Nod went to the Super 50 Drive-In in Rellston, N.Y., a theatre operated by Tri-City Drive-In Theatres.

Similar to Cinerama, Cinemiracle is a three-panel process. However, the picture is projected from three cameras in a single booth whereas Cinerama utilizes three different booths.

Allied Primes for Nov. 6

Chicago, July 5.

Allied States Assn. has set its 1960 meeting for the Hilton Hotel here Nov. 6-10.

Jack Kirsch, Illinois Allied prexy, will chief host arrangements.

'PASS FOR WHITE' RUNS AFOUL BIAS

On the basis of the title alone Allied Artists' "I Passed for White" is being refused ad space and radio time in newspapers in a number of cities. Paradoxically, northern outlets appear more adamant in nixing the advertising than their southern counterparts.

According to AA, there's been few complaints about the copy or the art, the opposition being based mainly on the thought contained in the title. In places where the advertising has been refused, the media execs have characterized the film as "dangerously controversial subject matter." In some cities, AA has also encountered editorial resistance. In Philadelphia, for example, the Board of Education refused to allow high school editors to interview Sonya Wilde, star of the picture.

Providence, a one newspaper town with the morning and afternoon Bulletin-Journal owned by the same company, has been roughest on the picture. AA was also refused in time in the same city, in refusing the copy, the Bulletin-Journal said: "The committee of the Journal Company executives reviewed the press book and decided the advertising was objectionable from the title clear through and not in accord with the standards we are trying to maintain in our columns."

However, the publication refused AA's offer to make any alterations on the ground that the title enough was sufficient reason for the ban, according to a spokesman of the film company. Despite the refusal of space and to time the Shipyard Drive-In, owned by Rifkin Theatres of Boston, publicized the film through flyers and radio and racked up a $15,000 gross the first five days for a house record. Cross plugs in other theaters owned by the company, window cards, and marquees were also employed.

The first-run Strand in Providence dropped the picture after it was refused ad space and as a result the Shipyard Drive-In obtained the entry on first-run.

Exhibitors in Columbus termed the ban on advertising by the two local papers as "arbitrary censorship." According to the Independent Theatre Owners of Ohio, "it is hardly conceivable that anything about such a title should offend." The ITO bulletin says that a peculiar aspect of "this throttling of the advertising is that one of the newspapers is supposedly owned by the Scripps newspaper chain, and that in other cities where the Scripps papers publish, they accepted advertising on this picture."

AA contends that the picture has been favorably accepted by the Negro press and that there is nothing in the picture that could conceivably offend any group. Despite the media difficulties in a number of cities, the picture is racking up solid grosses, particularly in drive-in situations.

General Debate on Film Scissoring Develops in French Nat'l Assembly After Harsh Handling of 'Property'

Paris, July 5.

The growing tightening of French film censorship reins by the governmental Commission De Censure came to a boil here this week with a general debate on film blue-pencilling in the National Assembly as the CDC placed the Yank indie film "Private Property" (Lux) on forbidden-to-those-under-18 list, and also forbid the showing of a dubbed version. The latter is the first step of this kind undertaken and automatically cuts off four-fifths of a film's prospective audiences here. Yank majors are watching this incident once it could affect them heavily.

Leo Lax, a French dubbing specialist, who also handles setting up reproductions and placing pix, has "Property" for France, Switzerland, Belgium, Italy and West Germany. He already did the French version for the Swiss and Belgian markets and for the local release this week which would have been in three houses with one using subtitles and two having the dubbed one version.

Lax Spent $10,000 Already

Lax already has spent $10,000 for the French speaking format and publicity. Now he finds this threatened, and his contested it. Under new rulings, though the CDC decision is binding, a new screening can be called by the Minister of Information for discussion and a possible revision. But this will take time and pic opens only in the original form.

Lax also points out that it is a questionable diplomatic and business step since many sensational and morally argumentative French pix like "The Lovers," Zenith, "Hiroshima Mon Amour," "Les Cousins" and others have not been censored in the U. S. except in local spots.

"Property" was projected outside the recent Cannes Film Fest by Lax and got plenty of commercial attention. The growth of outspoken pix on morals and sex play, culminating in an international dis-

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A Lovely 'Petticoat'

Universal reports that "Operation Petticoat," the comedy made by Cary Grant's company, has reached a domestic film rentals gross of $8,000,000, thus making it the all-time top domestic grosser for a comedy.

The picture, which stars Grant and Tony Curtis, hit the new mark over the past weekend. The sum represents the take from its first 26 weeks of release.

'We Should Hurt Own Biz?' Allied 'Can-Can' Reply

Allied States Assn. proposes an all-time "blood and gall award" for 20th-Fox on the film company's effort to get situation exhibitors to help it solicit party business for hardticket engagements of "Can-Can" in larger communities.

Cited by the exhib org's Emergency Defense Committee is a letter sent to a situation exhibitor offering him a 25% commission to arrange theatre parties to see the picture in St. Louis. Allied expressed amazement at the audacity of 20th in asking an exhibitor "to cut his own throat by urging his customers to journey elsewhere to see this picture."

At the same time, Allied continues to bemoan anew at the decision for the practice of releasing 70mm pix to "a few favored customers."

It makes much of the fact that Metro's "Ben-Hur" was not available to Cheshunt-ville, Ind., the home town of Gen. Lew Wallace, author of the book on which the film is based. Allied is also reprinting a column by Michel Pilley in the Albany Knickerbocker News. Pilley said in part: "For as things stand it looks as if New York's state capital will be the last place in New York to get to see the $15,000,000 movie that picked up a pocketful of Oscars. I get the irritated feeling that MGM is playing a kind of Santa Claus not-keeping its great big bag of goodies for good little cities. In what our appetites. But someone should tell MGM that Santa Claus must arrive on time to satisfy his public. Irritating the public whose pennies must repay the enormous cost of Ben-Hur is lamentable public relations by MGM."

Dailies, Under Moralist Pressure, Curb Ads, Blunt Nudies' Come-On

Chicago, July 5.

Nudity and risque pictage don't mean as much anymore to exhibs if they can't pitch it rather freely in the newspapers, which points up the squeeze being applied by amusement ad departments on both copy and artwork. Situation, which seems to be worsening in many areas, is bringing increased exhibitor resistance to sexy product that formerly could be sold on the basis of a single phone call.

What's additionally aggravating distrib is the no apparent rhyme-or-reasoning behind most of the censoring exerted at the gazettes in point. Comstockian prudery, it's the consensus here, is most exasperating at the Minneapolis Star and Tribune, with the blue-nosing considered just a shade less formidable at the Chi Tribune and Daily News, and the Kansas City Star.

'Daisies' Tell the B.O.

Los Angeles, July 5.

"Please Don't Eat the Daisies" ran up a great total of $650,000 in 56 situations in metropolitan L.A. area for its five-week first-run locally.

Metro film grossed $400,000 in 60 hardtops and $250,000 in 16 drive-ins.

TRUSTEES DESIGNATED FOR PENSION & WELFARE

Hollywood, July 5.

Board of trustees has been named to administer the new Screen Actors Guild's pension, health and welfare fund in theatrical films. Group is composed of representatives from Guild and the Assn. of Motion Picture Producers.

Appointed by AMPP to the trustee board were Charles Boren, E. I. De Patie, Bonar Dyer, Saul Rittenberg and Gordon Stulberg, with alternates including Eugene Arnstein, Alfred Chanin, Ed Cover, William Hopkins and E. P. Ward.

Appointed by actors as trustees were Leon Ames, George Chandler, John L. Dales, John Litel and Ronald Reagan, with alternates including Robert Keith, Chester Migden, Gene Raymond, Pat Somerset and Kenneth Thomson.

Board will be enlarged to cover new collective bargaining agreements in television, industrial and commercial pictures.

Board already has begun interviewing prospective professional advisers. Legal counsel have already been retained to draw the trust agreements, and six actuarial firms have been interviewed and invited to submit bids for the post of consulting actuary. Six L.A. banking firms and three national investment management firms are being considered to handle the assets of the funds and advise on investments. Board also will appoint an administrator to supervise operation of the funds under the board's direction.

It's expected the health and welfare fund will be in operation before Jan. 1, 1961.

Inherit the Wind

Outstanding screen achievement. Looms as big boxoffice attraction.

Hollywood, June 23.

United Artists release of Stanley Kramer production. Stars Spencer Tracy, Fredric March; [illegible] Gene Kelly; features Florence Eldridge, Dick York, Donna Anderson, Harry Morgan, Elliott Reid, Philip Coolidge, Claude Akins, Paul Hartman, Jimmy Boyd, Noah Beery Jr., Gordon Polk, Ray Teal, Norman Fell, Hope Summers, Renee Godfrey. Directed by Kramer. Screenplay, Nathan E. Douglas & Harold Jacob Smith; [illegible] Lawrence-Robert E. Lee; [illegible]. Running time, **126 MINS.**

Henry Drummond	Spencer Tracy
Matthew Harrison Brady	Fredric March
E. K. Hornbeck	Gene Kelly
Mrs. Brady	Florence Eldridge
Bertram T. Cates	Dick York
Rachel Brown	Donna Anderson
Judge	Harry Morgan
Davenport	Elliott Reid
Mayor	Philip Coolidge
Reverend Brown	Claude Akins
Meeker	Paul Hartman
Howard	Jimmy Boyd
Stebbins	Noah Beery Jr.
Sillers	Gordon Polk
Dunlap	Ray Teal
Radio Announcer	Norman Fell
Mrs. Krebs	Hope Summers
Mrs. Stebbins	Renee Godfrey

It's front and center for Stanley Kramer, Fredric March, Spencer Tracy and the writing team of Nathan E. Douglas and Harold Jacob Smith. Individually and ensemble they are in top form in "Inherit the Wind." This United Artists release, produced and directed by Kramer, is a rousing and fascinating motion picture. Virtually all the elements that make for the broadest range of [illegible] satisfaction—drama, comedy, romance, social significance, [illegible] suspense—are amply present.

Contributions of Gene Kelly, Dick York, Donna Anderson, Florence Eldridge, Harry Morgan and Claude Akins are not less [illegible] to the overall development of the story. [illegible] play an important part and [illegible].

Kramer has [illegible] in tight check, [illegible] feelings of [illegible] religious [illegible] and [illegible]. They [illegible] Tracy and March [illegible] suggested by the 1925 trial in Dayton, Tenn., of a young [illegible] teacher, John T. Scopes, [illegible] to teach Darwin's theory of evolution. Roles of Tracy and March [illegible] Clarence Darrow and William Jennings Bryan [illegible].

Pairing of Tracy and March [illegible] a master class of acting. [illegible] Tracy and March [illegible]. [illegible] March actually has the more [illegible] role as Matthew Harrison Brady [illegible] a completely [illegible] character, whereas Tracy [illegible].

[illegible] it is not possible to [illegible] of the dialog may have been transferred from the Jerome Lawrence-Robert E. Lee original. This is no reflection on the Douglas-Smith scenario. Their adaptation, which broadens the scope of the play, is a solid commendable job of film construction. [illegible] with dialog [illegible] penetrating, [illegible] and [illegible]. A good [illegible] of the [illegible] by Gene Kelly as a cynical Baltimore reporter [illegible] Henry L. Mencken, whose paper comes to the aid of the [illegible] teacher played by Dick York. Kelly [illegible].

[illegible] "Inherit the Wind" [illegible] Kramer's [illegible] of the story and the [illegible] Ernest Laszlo's [illegible] photography [illegible]. [illegible] "The Monkey Trial" [illegible] between Darwin and the Bible [illegible]. [illegible] a point that

arouse resentment among some audiences, particularly since a minister, whose daughter is in love with the teacher, is so carried away with righteous wrath that he nearly brings on mob fury.

Ernest Gold's music score, utilizing such familiars as "Old Time Religion" and "Battle Hymn of the Republic," kicks up a sound track storm that gives the film added excitement. Bud Westmore merits a nod also for makeup, Rudolph Sternad for the flavorsome design of the production and Frederic Knudtson for editing.

Appearance of Miss Eldridge as wife of Brady marks her seventh film role opposite March, her husband. She invests the role with nuances that are magnificent—a gesture, a look, as she comforts the shell of a once great man who can't resist plaudits of the crowd, any crowd. Harry Morgan as the judge also is remarkably good and Philip Coolidge has his telling moments in a picture which runs 126 minutes. *Pry.*

Trapped in Tangiers
(SUPERCINESCOPE)

Lower-lower class crime meller that will be a severe handicap for double bills.

Hollywood, June 22.

Twentieth-Fox release of Antonio Cervi production. Stars Edmund Purdom, Genevieve Page, Gino Cervi; with Jose Guardiola, [illegible]. Directed by Riccardo Freda. Screenplay, Alessandro Continenza, Vittoriano Petrilli, Paolo Spinola, Freda; camera, Gabor Pogany. Reviewed at the studio, June 22, '60. Running time, 77 **MINS.**

"Trapped in Tangiers" is an apt title for this crude concoction from the European theatre of cinematic operations, being released in this country by 20th-Fox. "Trapped" is precisely how audiences will feel enduring this [illegible] in order to get at the film they will have come to see. Twin-bills will be extremely burdened by the presence.

About the best that can be said for the Antonio Cervi production is that its costars, Edmund Purdom and Genevieve Page, are attractive people. The screenplay, which is the work of no less than four writers (Alessandro Continenza, Vittoriano Petrilli, Paolo Spinola and director Riccardo Freda), is an incredibly absurd story of a federal agent's efforts to bare and destroy an international dope ring. [illegible] in the [illegible] a [illegible] from the [illegible] of the [illegible], a [illegible] with a [illegible]. These [illegible] have [illegible] and [illegible] with such lack of [illegible], grace and cinematic know-how.

Purdom, Miss Page, Gino Cervi and the others involved are so stymied by much bad material to [illegible] of [illegible]. These difficulties are further complicated by the dubbing [illegible]. Freda's direction is extremely sluggish, with the exception of fight scenes which, [illegible] he has sped up a la Keystone Kops. Cameraman Gabor Pogany is listed, but most of the other craftsmen who [illegible] on this film remain anonymous on the main titles and on 20th's credit sheet. It is a merciful gesture. *Tube.*

Le Pain Des Jules
(Jules' Breadwinner)
(FRENCH)

Paris, July 5.

[illegible]. Running time, 95 **MINS.**

[illegible]	[illegible]
[illegible]	Dora Doll
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]

The gangster milieu in southern France is touched on via this talky tale of an aging hood who is done in because of his yen for a young [illegible]. Production is skimpy, [illegible] talky, and this hardly generates enough action or insight into its theme to make it anything but a local bet. Foreign chances are slim at best.

Acting is only fair and its legit sources are too evident. The director is unable to get more visual [illegible] into this long-winded affair which mixes comedy and tragedy. Technical credits also show a tight budget. *Mosk.*

It Started in Naples
(VVISION-COLOR)

Naughty, pungent comedy-travelog. Funny, though a one-joke film. Sex, striking color-camera qualities and a cast in fine fettle will help win the b.o. battle.

Hollywood, June 13.

Paramount release of Melville Shavelson-Jack Rose production. Stars Clark Gable, Sophia Loren, Vittorio De Sica; with Marietto, Paolo Carlini, Claudio Ermelli. Directed by Shavelson. Screenplay, Shavelson, Rose and Suso Cecchi D'Amico, from story by Michael Pertwee and Jack Davies; camera, Robert L. Surtees; editor, Frank Bracht; art direction, Hal Pereira, Roland Anderson; music, Alessandro Cicognini; [illegible] assistant director, [illegible]. Reviewed at Academy Award Theatre, June 13, '60. Running time, **100 MINS.**

Michael Hamilton	Clark Gable
Lucia Curcio	Sophia Loren
Mario Vitale	Vittorio De Sica
Nando Hamilton	Marietto
Renzo	Paolo Carlini
Luigi	Claudio Ermelli

"It Started in Naples" is probably the best thing that ever happened to Naples. A more dazzling Neapolitan travelog is difficult to envision. Within this charming pictorial study weaves a frothy, frank and irreverent comedy that stumbles, sputters and stammers when it stretches its one basic gag—American puritanism vs. Italian moral abandon—too far, but partially recovers its equilibrium with a parting shot of irony (from a U.S. standpoint) when it is the American who succumbs to the Italian point-of-view.

Since the film's candid approach opens up several exploitably naughty avenues of human behavior, but generally knows when to pull down the shade, Paramount should rake in just enough Yankee dollars to commercially justify the enterprise. But the boxoffice battle won't be won easily.

The screenplay, by director Melville Shavelson, producer Jack Rose and Suso Cecchi D'Amico from a story by Michael Pertwee and Jack Davies, depicts Philadelphia lawyer Clark Gable in Naples to settle the estate of his brother, recently deceased via an auto accident. What Gable discovers is that his brother's extralegal [illegible] in the [illegible] leaving [illegible] year-old son, [illegible] in the care of the [illegible], Sophia Loren.

While [illegible] of the relative merits of a Philadelphia and Neapolitan environment for the child, Gable and Miss Loren fall in love and he eventually decides to make her his [illegible]. [illegible] the local [illegible] in another [illegible] entertainment.

American audiences, accustomed to [illegible], will have [illegible] of Italian [illegible]. The [illegible] will be particularly [illegible] in the cases of Master Marietto and Vittorio De Sica. Actually it is important only to get the drift of their words [illegible] to capture every verbal nuance, but it is a [illegible] aspect of the production.

Both the script and Shavelson's direction try too hard to make the film [illegible] funny and clever. This will disturb a good many spectators. When the wit flows naturally, it is a delight; when it doesn't, it palls. One of the most memorable bits of comedy crops up when tired tourist Gable, wandering the [illegible] streets of Capri at 1:15 a.m., asks a waiter "How are people supposed to sleep on this island?" "Together" is the matter-of-fact reply.

Gable and Miss Loren are a surprisingly effective and compatible comedy pair. The latter, more voluptuous than ever, is naturally at home in her native surroundings and gives a vigorous and amusing performance, even tackling a couple of [illegible] song-and-dance routines with gusto. Although she is supposed to be a stripper, her numbers carefully conceal the fact with ample clothing.

De Sica is superb as Gable's [illegible] attorney. Young Marietto, as the orphaned waif who smokes cigars, guzzles wine and ogles the babes, is occasionally the victim of director's apparent desire to overpower the spectator with [illegible] cute postures and smart quips. When allowed to be himself, little Marietto has a boyish charm rarely exhibited by American acting moppets. He should go far in filmdom. Paolo Carlini and Claudio Ermelli add prominent local color to the picture.

Robert L. Surtees' agile, inventive camera work, in combination

(Continued on page 22)

Berlin Film Festival Reviews

Our Last Spring
(GREECE)

Berlin, July 3.

Warner Bros. release of a Michael Cacoyannis production (Athens). Stars Alexander Mamatis and Marie Ney. Directed by Cacoyannis. Screenplay, Cacoyannis and Jane Cobb from [illegible] novel. [illegible]; camera, Walter Lassally; [illegible] Zoo Palast, Berlin, June 28, '60. Running time, **120 MINS.**

Michale Cacoyannis is one of the most interesting directors in Europe. And there's evidence of his talents in this English-speaking Greek picture, but it is a ponderous, over-emphatic and overlong treatise on the subject of youth. It needs slashing, rather than editing, to have much of a chance in the commercial market.

The young people depicted in "Our Last Spring" are intense and high-spirited boys and girls, all still at school, and all seeking an outlet for their emotions. Their high spirits droop after one of the youths is accidentally killed. From then on the youngsters behave mainly in abnormal fashion, seeking vengeance not only from the person responsible but from society itself. The subject matter, however, is strangled by its own intensity.

Apart from the obvious deficiencies of the script, the weakest feature is the lax editing; at least 30-40 minutes need to be trimmed out of the finished print to make it palatable. Cacoyannis' lensing, however, is first class, and the acting is acceptable. *Myro.*

Men of Rio
(BRAZIL)

Berlin, June 28.

[illegible]. Running time, 70 **MINS.**

There's a [illegible] to this pic, as [illegible] to be expected [illegible] a production [illegible]. But it is presented [illegible] making it a [illegible] commercial prospect.

The setting is the port of Rio, and the [illegible] leader. The lead [illegible] is eventually [illegible] to see the error of his ways. As he agrees to [illegible] and [illegible] for the last time he [illegible].

Direction and acting are in line with the [illegible] of the script. It's hard to understand, however, how this entry [illegible] being shown at a Class "A" international film festival. *Myro.*

Jokyo
(Woman's Testament)
(JAPAN—COLOR-SCOPE)

Berlin, June 29.

[illegible]. Running time, 95 **MINS.**

A three-part story, told with three separate [illegible] of directors and [illegible], "Jokyo" is an offbeat subject which [illegible] the morality code of a [illegible] of [illegible] women. It could have limited art chances Stateside.

First of the three tales [illegible] in a Tokyo night club and has an adept knack of [illegible] money from gullible [illegible] which she shrewdly invests in a company of which the owner's son is her immediate target. The next is employed by a realty agent to lure equally gullible men into buying worthless property. Her particular gimmick is to invite the men to her room, urge them to take a bath while she washes their backs while quite naked. Something, she explains, her late husband enjoyed and that helps to recapture the happy days. The third is an ex-Geisha girl, who [illegible] a prosperous restaurant [illegible]. Her husband has problems with his family, but falls [illegible] in love with a forger, and decides to wait for him until he's served his time.

The treatment is frank, but in good taste. The three starring girls are considerable lookers. The pic is fine technically, with excellent color and first-class anamorphic photography. *Myro.*

Venner
(Struggle for Eagle Peak)
(NORWAY)

Berlin, June 28.

A S Norsk Film [illegible] production and release. Directed by [illegible]. Screenplay, [illegible]; camera, [illegible]. At Zoo Palast, Berlin, June 28, '60. Running time, **90 MINS.**

For a country with very limited producing facilities, "Venner" is a commendable effort though it's somewhat too naive and melodramatic to make much of an impact with more sophisticated audiences. It looks an unlikely U. S. prospect but can probably recoup its investment in the Scandinavian market.

It's a story of two friends who attempt to climb the Eagle peak. At first, only one returns, and he claims the prize as the first to reach the summit, but the other comes back later, challenges his friend's claim, and accuses him of attempted murder. The Alpine Club conducts an inquiry, and the hearings are illustrated by constant flashbacks.

Production qualities are fair, acting adequate, and direction simple and straightforward. *Myro.*

In Love, But Doubly
(FINNISH)

Berlin, July 3.

[illegible]. Running time, 87 **MINS.**

It is a bold idea for a small producing nation to try its hand at a [illegible] and it must be admitted that this Finnish production is a lame effort. Film will have little appeal to audiences [illegible] to the more polished article that comes from Hollywood. It may have some success in Scandinavian territories where the players are known, but has [illegible] chances beyond.

The story line is completely unpretentious. And [illegible] running time is [illegible] to 87 minutes, the action has to be padded with a [illegible] which has nothing to do with the plot. Theme concerns two young men who fall in love with the same girl. They not only [illegible] but get fired on the [illegible] they [illegible] to a [illegible] and the affair is the matter of a [illegible].

Music and lyrics are [illegible] of the choreography is dated and the acting is barely adequate. *Myro.*

Faja Lobbi
(Ardent Love)
(DUTCH)

Berlin, July 3.

[illegible]. Running time, 70 **MINS.**

As a one-man effort, this feature-length documentary pic is a thoroughly commendable job. Herman van der Horst has shown a real feeling for his subject, and has kept the feature down to a reasonable length to make it an acceptable supporting film. Instead of the more conventional type travelog, van der Horst has successfully tried his hand at presenting a portrait of a primitive community in Surinam, a Dutch possession on the northern coast of South America. It has no commentary, relying solely on visual means for telling its story.

Though there is inevitably some repetition in the subject matter, this picture of a community that still lives by the bow and arrow, and uses that weapon for hunting and fishing, has considerable appeal. First-rate color is one of its assets. *Myro.*

Par Party Heads West

Paramount [illegible] George Weltner, [illegible] Jerry Pickman and Hugh Owen and ad manager Joseph Gould left Manhattan for Hollywood Monday to for studio brainstorming event sales and promotion campaigns.

On the agenda is a flock of new pictures, including "G. I. Blues," starring Elvis Presley, and the general release of Alfred Hitchcock's "Psycho."

JULY TO BOOM-NOT ALL HAPPY

Chatter Der Linden

Berlin, July 5.

Comment is heard that this is "useless" festival or, as some wag put it, "a news olympiad." Such complainers obviously miss those Riviera production-publicity-in-the-pool frivolities . . . Some fellow said: "What should be a dull festival is a dull festival."

The arrival at the weekend of some international talent gave a much needed boost to a lagging festival. **Cary Grant**, took time out of filming "The Grass is Greener" at Shepperton Studios in London. Ditto **Sophia Loren**, who is starring in "The Millionairess" in London. **Van Heflin**, the official U. S. delegate last year, came in from Rome. **Jo Van Fleet** arrived earlier in the week . . . Social highlight of the fest was the MPEA's midnight barbecue at the Hilton Hotel, which had a Wild West motif, with decor borrowed from the local UFA studios. Guest list was restricted to about 400, the invitees mainly being leading members of the national industries, as well as members of the various delegations. **Eric Johnston**, **Griffith Johnson** and **Leo Herbstetter** personally received all the guests . . . **Rudolph Goldschmidt**, Renaissance prep in Germany, celebrated his birthday.

Irving Levin, the San Francisco film fest director, has invited the Spanish entry, "El Lazarillo de Tormes," for his there in October. Pic made a surprising impact after its official screening, and generally is considered to be one of the best films to come out of Spain in recent years . . . **Artur Brauner**, head of the CCC Studios at Spandau, entertained at a private dinner party for **Eric Johnston**, and **Ernst Woolf** of Monopol Films hosted a garden party in honor of same . . . MPEA hosted luncheon parties for national delegations, notably the Finns, Americans and Swedes . . . Two youngest stars got the biggest hands for their after-the-screening personals. One was the 13-year-old rink singer, **Wesa Enne**, who appears in the Finnish musical "In Love, But Doubly," and the other was **Marco Paoletti**, the Italian boy who stars in "El Lazarillo de Tormes."

Harold Lloyd, the official Yank member of the international jury, was elected president at the first session. Other members of the 11-strong jury include **Georges Auric** of France, **Henry Reed** repping Great Britain, and **Dr. Floris Luigi Ammannato**, former director of the Venice Fest. Among the four Germans on the panel are a director, a critic and an exhibitor.

The **Perlberg-Seaton** unit which had been filming "Counterfeit Traitor" at the Templehof studios, checked out for Hamburg on the day the fest began. They'll be going on later to Copenhagen and Stockholm. **William Holden**, who stars with **Lilli Palmer**, took advantage of the break in production to spend a couple of days in his home in Geneva . . . **Eric Pleskow**, United Artists continental manager, came in from Paris for the "Wind" screening . . . **Irving M. Levin**, director of the San Francisco fest, taking his first look at the Berlinale. He accepted from Bertelsmann, where he'd been viewing potential entries for his annual showing. He's brought the San Francisco date forward about three weeks so as not to clash with the presidential electorate.

Berlin social activity was delayed to the latter part of the fest, to coincide with the screening of "The Angry Silence." The British Film Producers Assn. and the Federation of British Film Makers joined forces for the first time to jointly toss a lunch to visiting delegations, while Lyon International gave a lawnmower party at the Hilton the day following the "Silence" presentation. And **George Turner**, senior British Information officer in Berlin, and more again the official British delegate, gave his annual cocktailers to visiting Britishers last Sunday (3). Among the British players who showed for the fest were **Richard Attenborough**, star of "Angry Silence" and **Jean Kent**, **James Robertson Justice** is also currently in Berlin, but he's been filming at Spandau studios.

Eric Johnston had a crowded time-table from the moment he arrived Friday (1) and was greeted at the airport by festival director **Dr. Alfred Bauer** and MPEA's **Leo Herbstetter**. He immediately went into a huddle with some of member companies in Berlin for the fest, then hosted a reception for leaders of SPIO (the main organization of the German film industry) and also started talks with leading members of the local trade, as well as with other national delegations. The next day he lunched with the U. S. General commanding Berlin, while on the Sunday, **Nathan D. Golden**, as the official U. S. delegate, played host at a lunch at which Johnston and his aide **Griffith Johnson** met the Asian-African delegations. On Monday Johnston and Johnson were entertained at lunch by **Mayor Willy Brandt**.

"A Bout de Souffle" ("Out of Breath") which **Irvin Shapiro's** Films Around the World has acquired for States release, drew a capacity audience at its first screening and was enthusiastically received. Owing to the French airline strike, neither of the stars was able to show, though director **Jean-Luc Goddard** was on hand for a personal . . . "Inherit the Wind" received a unanimous press from the Berlin dailies, the reviews ranging from favorable to great . . . The Argentine delegation tossed a lavish midnight supper party at the American Officers' Club which, by general consent, was substantially better than its official entry, "The Devil's Dance," which preceded it.

The International Federation of Film Producers Associations held an open forum at the Congress Hall with the theme, "Films, a Bridge Between Continents." Federation prexy **Jacques Pierre Frogerais** took the chair and the speakers included **Charles Delac** (France), **Arthur Watkins** (Britain) and **Oscar Duby** (Switzerland).

Two British tv units were covering the festival. An Associated-Rediffusion team came in to do a Close-Up feature on **Stanley Kramer**, while **Alan Sleath** has a full BBC-TV unit. Sleath is also covering for BBC radio.

At a midnight press conference following the screening of "Inherit the Wind" **Stanley Kramer** told a newsman who quizzed him on the subject of blacklisted writers that he reserved the right to work with those with whom he was in complete disagreement. He also revealed that after he has completed his next picture based on the Nuremberg Trials, he will switch to a comedy extravaganza, and the script is now being prepared by **William Rose**, who authored the "Genevieve" screenplay. In one of the more spectacular promotional efforts seen in Berlin, United Artists brought in a team of publicists from Hollywood (**George Thomas**), New York (**Mort Nathanson**) and Paris, Frankfurt and London for Kramer. The producer left for London immediately after the preem, and "Wind" is due to open there on July 7.

Gottfried Reinhardt will produce and direct "City Without Pity" in Germany this fall dealing with rape of a German girl by four U. S. soldiers. Cast is to be composed of German and American players . . . **Gerd Oswald**, German-born American film director, sees in "Schachnovelle" (Royal Game) his best pic to date. It's Germany's entry at the forthcoming Venice festival. Film reportedly sold by Rank to 48 countries so far . . . **Gene Kelly** and MPEA's **Leo M. Herbstetter** have known each other for more than 30 years. Both went to school in Pittsburgh together . . . **Vilaiwan Wattanaphanich**, who plays the title role in "Slave Girl," Thailand's entry, is one of the native beauties who appeared in Col's "Bridge on River Kwai." . . . It's first time that Thailand is participating in a western film festival. Thailand's delegation to Berlin consisted of **Prince Anuvora Yakol**, his wife **Chol Yugala Na Ayudthia**, and a secretary of the prince. Maybe noteworthy that the princess, Madame Ayudthia, is the only female producer-director in Asia. "Slave Girl" is her 10th feature film . . . Thailand turns out an average of 80-100 full-length pictures per annum, she said.

Munich producer **Alfred H. Jacob**, instigator of the German Gagen-stop (salary limit for domestic film stars), said that his actress-spouse, **Adrian Wagner**, has been inked by **Carlo Ponti** for latter's upcoming Italo feature, "Anonymous Countess," which stars **Anita Ekberg** and **Renato Rascel**.

Exhibitor Knapp is apparently not very pleased with the idea that his Zoo Palast has again been turned into a festival cinema. Said he: "That made us lose some 70,000 D-Marks at last year's festival."

Fellini's "Sweet Life," Cannes winner, was premed here one day before the festival began. Fellini and British actress **Yvonne Fourneaux**, one of the principal players in "Life," came to Berlin for the preem.

WHY NOT PREVENT MAY-JUNE WOES?

With all the film companies ready to release their kingsized pictures for the summer season, starting with the traditional July 4th weekend, exhibitors are again moaning the feast-or-famine blues. The loudest complaints are coming from small town theatremen, particularly those who operate situation in one or two theatre towns.

The big burg entrepreneurs, on the other hand, are pleased with a condition that permits all the downtown houses almost equal access to the cream of the available product.

The bunching of topnotch pictures all within one period is especially irksome to the small town operators. For example, during the two-week period of June 29 to July 13 here are the pictures that have been made available to theatremen in one section of the country: "The Story of Ruth," "Pollyanna," "Hercules Unchained," "Rat Race," "Pay or Die," "The Apartment," "Psycho" and "Bells Are Ringing."

In contrast, here are the titles the same theatres had had to contend with during May and the most of June: "Wake Me When It's Over," "Female," "Three Came to Kill," "Angry Red Planet," "Virgin Island," "Ski Patrol," "A Date With Death," "Flame of India," "I Passed for White" and a couple of reissue packages.

Argument raised by the small town exhibs is that if only some of the pictures that will be flooding the market in the early part of July would have been available in May and June, the latter two months would not have been disastrous boxoffice periods. Even with the plethora of what are considered good b.o. entries coming into the theatres, the exhibs maintain they will be unable to make up for the May-June drought.

Many situations, particularly the one and two theatre towns, will be forced to bypass some of the top product that will be unleashed in July. It's just impossible, it's contended, to play all these pictures at the time they've been made available. Even if some arrangement could be made to date these pictures in sequence at a later date, there would be no way to alleviate the harm that's been done, it's stressed. It's noted, for example, that the pushing back of some of the top entries would eliminate certain theatres from new product that would be forthcoming. In addition, the pictures that couldn't be played because of a jammed schedule would have already been played in neighboring communities.

That's the way it is every year, charge the exhibs, despite all the talk about orderly release and elimination of the so-called orphan periods.

Check of Product

An up-to-date Theatre Owners of America survey of the product situations reveals that July will be the biggest month so far this year. August will not be far behind, and following the usual trend September will slide off again.

A TOA check with the major film companies indicates that 27 releases are set for July, 20 for August and 18 for September. Altogether, according to the TOA study, the major companies will release 172 films through September as compared with 173 last year.

So Dull at Berlin Fest, Fans Even Ask Reporters to Sign; Too Many L'il Pictures Unreeled

By HAROLD MYERS

Berlin, July 5.

What was confidently expected to be Berlin's best festival to date has, disappointingly, turned out to be one of the dullest. For the 10th anniversary celebrations, the Berlin Senate had voted an increased budget of 1,000,000 marks ($250,000) but the extra coin did not infuse vitality into the event.

Two contributory factors were the poor quality of many of the official festival entries and the noticeable absence of star talent, particularly during the first part of the festival. Most of the international stars were concentrated during the final weekend to make a showing at the International Film Ball last Saturday (2).

In past years, hotels and the Kurfurstendam (West Berlin's main drag) have been besieged by hordes of film fans of all ages clamoring for autographs, and that helped to provide a lively festival atmosphere. This year just a handful of kids have been around and, in a desperate bid to get some names in their books, have even been asking visiting newsmen—desperation indeed — for their autographs.

While star participation is difficult to control since studios have few artists under contract, that does not excuse selection of films. As in past years, but more so this time, the emphasis has been on quantity rather than quality. A total of 26 feature films, four full length documentaries and 51 shorts (with running times ranging from six to 60 minutes) makes it an impossible assignment for even the most conscientious critic or buyer.

There were, of course, a few worthwhile films, but indiscriminate acceptance from small nations of entries without any international appeal, is defeating the objective of the fest to make it a showcase for the industry, and a market place for selling its product.

Even in the latter respect, Berlin was also something of a letdown. The German festival has always been regarded as a business man's meeting place, where producers, distribs and exhibs met to make deals. Though it has never attracted the same number of American film buyers as flock to Cannes and Venice, there have always been some New Yorkers around to ogle the product on show. This year not a single Yank distrib has been around, though there are the usual contingents from most parts of Europe.

There has also been a noticeable slackening in the hospitality stakes, with far fewer late-night receptions than in previous years. A free night was unheard of a couple of years back, but this time it has been the rule rather than the exception. That comment is not made as a criticism (the sleep, indeed, has been welcome), but to pinpoint what appears to be a general trend.

In one major respect, however, Berlin remains head-and-shoulders above either Cannes or Venice. Organizationally, it has been first class. There is efficiency in every direction, accredited newsmen and trade buyers have no ticket problems, and all reasonable facilities are readily provided.

Though business activity has been on a reduced scale, Berlin was a valuable meeting point for industry leaders to exchange ideas on national and international problems. Eric Johnston, for example, during his short stay had talks with many of the trade delegations, while the British took advantage of the opportunity to explain and discuss the new Quota laws which permit coproduction with other European countries. The open forum organized by the International Federation of Film Producers was also a welcome innovation in that it permitted a public exchange of thoughts on mutual problems.

New British Film Importer

Tokyo, June 28.

Frederick F. Kennedy, who formerly repped British Commonwealth Film Corp. here, has set up shop for himself in the importation of British product. Currently, Japan RKO annually imports eight British films from BCFC with an additional 10 BCFC product being brought in by other distribs including some U. S. majors.

Kennedy said that BCFC can supply some 70 films per year and that he will handle product other than the 20 annual films now being imported.

Berlin Fest Films & Winners

TITLE	COUNTRY OF ORIGIN
"El Lazarillo de Tormes"	Spain (**Best Film**)
"Inherit the Wind"	U. S. A. (**Fredric March, Best Actor**)
"Kermes"	Germany (**Juliette Mayniel, Best Actress**)
"Fin de Fiesta"	Argentina
"Men of Rio"	Brazil
"Faith, Hope & Witchcraft"	Denmark
"Twice in Love"	Finland
"Pickpocket"	France
"A Bout de Souffle"	France
"Les Jeux de l'Amour"	France
"Our Last Spring"	Greece
"The Angry Silence"	Britain
"Pulseras"	India
"Under Ten Flags"	Italy
"Il Mattatore"	Italy
"Nanchan"	Japan
"Jokio"	Japan
"With the Floating Clouds"	Korea
"The Struggle for Eagle Peak"	Norway
"A New Way"	Pakistan
"Bayaya Na Lupa"	Philippines
"My Slave"	Thailand
"Wild River"	U. S. A.
"Dou D-Karawan"	United Arab Republic
"Glass of Water"	Germany
"Fata Morgana"	Holland
"Mandara"	Switzerland
"Auf den Wegen Kleinasiens"	Turkey
"Jungle Cat"	U. S. A.

L.A. Soars; 'Hercules' Whopping 40G, 'Portait' Hep $16,000, 'Bells' Bingo 25G, 'Gantry' Great 27G, 'Finn' 13G

Los Angeles, July 5.

Big batch of strong newcomers and holiday weekend are combining to give first-runs here a torrid outlook this week. "Hercules Unchained" heads the money parade with a great $40,000 in eight at four theatres. "Elmer Gantry" shapes for nine $25,000 at Hollywood Paramount. "Bells Are Ringing" is rated whopping $25,000 or close opening week at Pantages. "Portrait in Black," which looms great on multiplex date playing 19 spots in L. A. area, is seen $16,000 or close at Downtown and Fox Fairfax. "Adventures of Huckleberry Finn" is rated good $13,000 in three theatres. "Black Orpheus" looks tall $11,000 on first general release in two locations.

"Fugitive Kind" is hefty in three spots on first general release. "Story of Ruth" looks nice at Fox Wilshire.

"Apartment" continues hot in second frame at Chinese. "Ben-Hur" is hitting a mighty figure in 23d Epoch week. "Can-Can" too is big at 12th big at Carthay.

Estimates for This Week

Pantages (RKO) (2,812; 90-$1.25)—"Bells Are Ringing" (M-G). Whopping $25,000 or near. Last week, "Big Race" (Par) 2d wk, $8,200.

Hollywood Paramount (Loew's) (3,092; 90-$1.25)—"Elmer Gantry" (UA). Wow $27,000. Last week, "Private Property" (Par) 2d week, "Great St. Louis Bank Robbery" (UA) 2d wk, $14,000.

Four Star (CMTC) (900; $1.25-$1.50)—"Ghost Town Dead" (AA). Strong $8,000. Last week, "Crack in Mirror" (20th) 3rd wk, $2,100.

Fox Wilshire (TWC) (2,296; $1.25-$1.49)—"Story of Ruth" (20th). Nice $8,000. Last week, "Wild River" (20th) 2nd wk, $5,700.

Fine Arts (TWC) (450; $1.50-$2.50)—"Capitaine Fracasse" (Mark). Okay $1,600. Last week, "Fugitive Kind" (UA) 4th week, $2,100.

State, Vogue, El Rey (AMC-FWC) (3,404; 80-90; $1.25-$1.50)—"Huckleberry Finn" (UA) 2nd week, "Lord Shaftesbury" (Par), "Great Imposter" (M-G), "Never Too Late" (WB), "El Rey" (Par) $14,000 or close. Last week, "Sons of Katie Elder" (Par), "Good Girls Beware" (Par), "Desperate Women" (Par), "Tomahawk" $2,200. Vogue with Rialto, "Lancers" (20th), "Devil Strikes Night" (Indie) $5,700. El Rey, "Once More With Feeling" (Col) (2d wk), "Five Branded Women" (20th) $3,900.

Downtown, Fix (AW-Pyle) (1,575; 70; 90-$1.50)—"Portrait in Black" (U) and "S.O.S. Pirate" (U). Great

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Key City Grosses

Estimated Total Gross

This Week $2,906,000
(Based on 21 cities and 235 theatres, chiefly first runs including N. Y.)

Last Year $2,863,100
(Based on 23 cities and 230 theatres.)

'Portrait' Boffo $9,000, L'ville Ace

Louisville, July 5.

Some first-runs are doing fine this week, but others are not so big. "Bells Are Ringing" at United Artists shapes small but standout in "Portrait in Black" at the Kentucky with a new session on top. "Ben-Hur" in seventh at the Rialto is dropping off gradually. "Ice Palace" at the Mary Anderson is only fair. "Story of Ruth" at Rialto looks weak.

Estimates for This Week

Brown (Loew's Avenue) (2,200; $1.25-$2.30)—"Ben-Hur" (M-G) 6th wk. Fourth $10,000, after sixth week $12,000.

Kentucky (Switzer) (400; 75-$1.25)—"Portrait in Black" (U). Sweet $9,000 or close in standout smallsquare. Last week, "Conspiracy of Hearts" (Par) pulled $2,900.

Mary Anderson (Frederick) (900; 75-$1)—"Ice Palace" (WB). Fair $5,500 and under expectations. Last week, "Rio Bravo" (WB) and "Indian Ranger" (WB) (reissues), $4,000.

Rialto (Fourth Avenue) (1,000; 75-$1)—"Story of Ruth" (20th). Drab $5,500. Last week, "Sons of Zorro" (RV) and "Guns in Texas" (AA) (reissue), $5,000.

United Artists (AA) (1,000; 75-$1.25)—"Bells Are Ringing" (M-G). Wichet is giving out a fairly happy jingle with $10,000. Style. Last week, "Mountain Road" (Col), with fight pix, $9,000.

'Apartment' Paces Pitt, Huge $25,000; 'Portrait' Potent 12G, 'Hur' 17G

Pittsburgh, July 5.

"Apartment" at the Penn continues to pace the downtown first-runs here currently in second frame with a nice take. "Portrait in Black" is also piling up a thick gross in its first session at the Fulton. "Ice Palace" is still fair at the Stanley. "Black Orpheus" off to hoff start at Squirrel Hill. "Story of Ruth" shapes weak in third at the Harris. "Ben-Hur" remains tremendous in 24th round at Warner while "Can-Can" stays firm at Nixon.

Estimates for This Week

Fulton (Shea) (1,635; $1-$1.50)—"Portrait in Black" (U). Big $12,000 or more. Last week, "Brides of Dracula" (U), $3,800.

Harris (Associated) (2,100; $1-$1.50)—"Story of Ruth" (20th) 3d wk. Weak $4,000. Last week, $5,500.

Nixon (Rubin) (1,700; $1.50-$2.75)—"Can-Can" (20th) 9th wk. Holding firm at $6,500. Last week, $7,000.

Penn (UATC) (3,300; $1-$1.50)—"Apartment" (UA) 2d wk. Wow $25,000. Last week, $24,200.

Squirrel Hill (SW) (824; $1.25)—"Black Orpheus" (Lopert). Sock $3,100. Last week, "Carry On Nurse" (Gov), $2,700.

Stanley (SW) (3,700; $1-$1.50)—"Ice Palace" (WB). Fair $10,000 or less. Last week, "Huckleberry Finn" (M-G) $9,000.

Warner (SW) (1,513; $1.50-$2.75)—"Ben-Hur" (M-G) (24th wk). Tremendous $17,000. Last week, $16,200.

'RACE' LIVELY $8,000, OMAHA, 'HUR' 8½G, 20

Omaha, July 5.

Biz is jumping for a July 4 weekend because clear, warm weather is taking thousands outdoors. However, "Rat Race" is good at Orpheum for a bright spot in the picture. "Ice Palace" is drab at the Omaha. "Adventures of Huckleberry Finn" remains fine in second stanza at State. Hard-ticket "Ben-Hur" stays stout in 20th session at Cooper.

Estimates for This Week

Cooper (Cooper) (693; $1.55-$2.20)—"Ben-Hur" (M-G) (20th wk). Looks sturdy $9,500. Last week, ditto.

Omaha (Tristates) (2,006; 75-$1)—"Ice Palace" (WB). Sad $3,000. Last week, "Bride of Dracula" (U) and "Leech Woman" (U), $4,500.

Orpheum (Tristates) (2,877; 75-$1)—"Rat Race" (Par). Good $8,000 or near. Last week, "Mountain Road" (Col), $6,000.

State (Cooper) (742; $1)—"Huckleberry Finn" (RV) 2d wk. Hot $3,000. Last week, $4,500.

'Palace' Potent $19,000 in Det.

Detroit, July 5.

Only one newcomer here this week, "Ice Palace" which is hot at the Fisher. Most downtowners are doing well with strong holidayer product over the long weekend. "Apartment" looks sensational in third week at the Michigan. "13 Ghosts" continues wow in second session at Broadway-Capitol.

"Story of Ruth" is good in third at the Fox. "Ben-Hur" stays wham in 28th week at United Artists. "Windjammer" is 19th smash at Music Hall is still hot. "Can-Can" looms sturdy in 60th at the Madison.

Estimates for This Week

Fox (Fox Mich) (5,000; $1.25-$1.49)—"Story of Ruth" (20th) and "Land of Bible" (20th) (56 wk). Good $14,000. Last week, $17,500.

Michigan (United Detroit) (4,000; $1.25-$1.49)—"Apartment" (UA) and "Music Box Kid" (UA) 3d wk. Terrific $22,000. Last week, $20,000.

Palms (UD) (2,961; $1.25-$1.49)—"Ice Palace" (WB) and "Missing" (UA). Big $19,000. Last week, "Hannibal" (WB) and "Boy and Pirates" (UA), $11,000 in second week.

Madison (UD) (1,402; $1.50-$3)—"Can-Can" (20th) (9th wk). Socko $29,000. Last week, $36,000.

Broadway-Capitol (UD) (3,500; $1.25-$1.49)—"13 Ghosts" (Col) and "Electronic Monster" (Col) 2d wk. Great $25,000. Last week, $18,000.

Adams (Balaban) (1,700; $1.25-$1.50)—"Huckleberry Finn" (M-G) 2d wk. Good $6,500. Last week, $7,500.

United Artists (UA) (1,667; $1.25-$3)—"Ben-Hur" (M-G) (28th wk). Wham $22,000. Last week, $21,000.

Music Hall (Cinerama, Inc.) (1,200; $1.50-$2.65)—"Windjammer" (NT) (19th wk). Fine $19,500. Last week, $18,500.

Trans-Lux Krim (Trans-Lux) (1,000; $1.49-$1.65)—"Carry on Nurse" (Gov) (3d wk). Okay $4,500. Last week, $5,000.

'FINN' STOUT $14,000, TORONTO; 'RACE' 15G

Toronto, July 5.

With hep product over the holiday weekend luring in patrons, current session looks solid. Newcomers include "Adventures of Huckleberry Finn" and "Rat Race" both off to nice starts. "Marimba Love" is rated fair. Second stanza of "The Apartment" is still leading the city at hoff figure. "Flame over India" is doing nicely in third frame, ditto "Carry On Constable" in fourth stanza.

Estimates for This Week

Carlton (Rank) (2,318; $1-$1.50)—"Flame Over India" (20th) 3d wk. Nice $7,000. Last week, $8,600.

Century, Downtown, Glendale, Prince of Wales, State (Famous Players) (1,138; 1,050; 995; 1,200; 694; 50-85)—"Marimba Love" (UA) and "Music Box Kid" (UA). Fair $13,000. Last week, "Hannibal" (WB) and "Big Night" (WB), for

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'Portrait' Mighty 28G, Frisco; 'Bells' Lush $16,000, 'Strangers' Big $12,000

Broadway Grosses

Estimated Total Gross

This Week $680,000
(Based on 26 theatres.)

Last Year $688,800
(Based on 22 theatres.)

'Portrait' Hot 9G, Denver; 'Race' 15G

Denver, July 5.

Cool weather for long holiday weekend plus a flock of new pix is spelling healthy trade here this session. Both "Portrait in Black" at the small Towne and "Ice Palace" at Centre loom standout. "Portrait" shapes huge on opener while "Palace" is stout. "Rat Race" is rated lofty at the Denver.

"Bells Are Ringing" looms only passable at Orpheum but "Apartment" still is smash in second Paramount round.

Estimates for This Week

Aladdin (Fox) (900; $1.50-$2.50)—"Can-Can" (20th) (2d wk). Big $7,500. Last week, $7,400.

Centre (Fox) (1,270; $1-$1.45)—"Ice Palace" (WB) (first week). Hot $11,000. Last week, "Story of Ruth" (20th) 2d wk, $7,000.

Denham (Indie) (2d; $1.25-$2.50)—"Ben-Hur" (M-G) (12th wk). Big $14,000. Last week, same.

Denver (Fox) (2,422; $1-$1.25)—"Rat Race" (Par). Lofty $15,000. Last week, "Belle in Outer Space" (Col) and "12 to Moon" (Col), $11,000.

Esquire (Fox) (600; $1)—"Carry On, Nurse" (Gov) (7th wk). Strong $3,000. Last week, $2,300.

Orpheum (RKO) (2,600; $1-$1.25)—"Bells Are Ringing" (M-G) and "Boy and Pirates" (UA). Trim $10,000. Last week, "Giant of Marathon" (M-G) and "Back to the Wall" (Indie) (2d wk), $7,000.

Paramount (Indie) (2,100; 90-$1.25)—"Apartment" (UA) (2d wk). Sharp $14,000. Last week, $20,000.

Tower (Indie) (600; $1-$1.45)—"Portrait in Black" (U). Wow $9,000. Last week, "Cossacks" (U), $2,000.

'Portrait' Wow $12,000, K.C.; 'Apartment' Socko 14G, 'Bells' Brisk 12½G

Kansas City, July 5.

Holiday weekend brought in rash of new pix nearly all of them big to wow. "The Apartment" at the Plaza is smash, but doing comparatively greater is "Portrait in Black" wow at Roxy. "Bells Are Ringing" at Midland also is socko while "Ice Palace" at Paramount shapes nice. "Story of Ruth" at Uptown is fair.

"Mountain Road" is a satisfactory holdover at the Missouri. "Ben-Hur" continues in a well oiled groove at the Capri in 23d round.

Estimates for This Week

Brookside (NT) (800; $1.50-$2)—"Can-Can" (20th) 3d wk. Brisk $12,000, stays. Last week $15,000, virtually capacity.

Capri (Durwood) (1,200; $1.50-$2.50)—"Ben-Hur" (M-G) (23d wk). Upped as extra matinee schedule is in effect, wow $20,000. Last week, $18,500.

Kimo (Dickinson) (504; 90-$1.25)—"Jazz on Summer's Day" (Union) moderate $1,500 holds. Last week, "Babette Goes To War" (Col) 4th wk, $1,000.

Midland (Loew's) (3,300; 90-$1.25)—"Bells Are Ringing" (M-G). Socko $12,500 but here in weekholds. Last week, "Marimba Love" (UA) and "Dog's Best Friend" (UA), $4,000 at $1 top.

Missouri (RKO) (2,389; 75-$1)—"Mountain Road" (Col) and "Music Box Kid" (Col) 2d wk. Oke $4,500. Last week, $6,500.

Paramount (UP) (1,900; 75-$1)—"Ice Palace" (WB). Fine $8,000, stays. Last week, "Hannibal" (WB) 2d wk-5 days, $3,500.

Plaza (NT) (1,900; $1.25)—"Apartment" (UA). Great trade in this mid-town apartment sur-

(Continued on page 10)

San Francisco, July 5.

First-run biz here this session is a bit uneven but there are numerous strong spots. One of these is "Portrait in Black," which is heading for a huge take at the Golden Gate. It's easily standout currently. "Bells Are Ringing" is rated dandy on opener at Warfield but "Ice Palace" is only seen at Paramount.

"Strangers When We Meet," another newcomer, shapes sturdy at St. Francis. "This Is Cinerama," back on release, is heading for fancy takings on initial Orpheum round. "Apartment" continues great in third United Artists stanza while "Ben-Hur" is pushing ahead of last session to a big take in 28th frame at the Coronet.

"Can-Can" still is good in sixth round at the Alexandria while "Story of Ruth" looms okay in third at the Fox.

Estimates for This Week

Golden Gate (RKO) (2,859; $1.25)—"Portrait in Black" (U) and "Too Soon to Love" (U). Huge $28,000. Last week, "Brides of Dracula" (U) and "Leech Woman" (U), $13,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Story of Ruth" (20th) (3d wk). Okay $8,000. Last week, $10,500.

Warfield (Loew's) (2,656; $1.25-$1.50)—"Bells Are Ringing" (M-G). Dandy $16,000. Last week, "Huckleberry Finn" (M-G) and "Oklahoma Territory" (M-G) (2d wk), $8,000.

Paramount (Par) (2,646; $1.25-$1.50)—"Ice Palace" (WB). Solid $12,000. Last week, "Hannibal" (WB) and "Scaramouche" (WB) 2d wk, $10,500.

St. Francis (Par) (1,400; $1.00-$1.50)—"Strangers When We Meet" (Col). Sturdy $12,000. Last week, "Conspiracy of Hearts" (Par) and "Cornered Story" (AA), $8,000.

Orpheum (Cinerama) (1,456; $1.75-$2.65)—"This Is Cinerama" (Cinerama) (reissue). Fancy $28,000. Last week, "Windjammer" (NT) 32d wk, $40,000 in eight days.

United Artists (No. Coast) (1,151; $1.25-$1.50)—"Apartment" (UA) 3d wk. Smash $14,000 or near. Last week, $17,500.

Stagedoor (AR) (440; $1.25-$1.50)—"Subterranean" (M-G) 2d wk. Lofty $9,000. Last week, $12,000.

Vogue (S. F. Theatres) (364; $1.50)—"Sunset Boulevard" (Par) reissue. Good $2,300. Last week, "Connie" (Indie) 3d wk, $2,200.

Coronet (United California) (1,206; $1.50-$3.50)—"Ben-Hur" (M-G) (28th wk). Big $25,000. Last week, $23,000.

Alexandria (United California) (1,810; $2.20-$2.75)—"Can-Can" (20th) (6th wk). Good $15,000. Last week, $16,000.

'Bells' Loud $28,000 In Wash.; 'Strangers' Great 18G, 'Apartment' 23G, 3d

Washington, July 5.

"Bells are Ringing" shapes as a smash entry at Capitol to highlight holiday round trade here. "Strangers When We Meet" looks wow at Trans-Lux on opener. Staying sock in "Apartment" in third lap at Keith's.

"Ben-Hur" continues hoff on its hard-ticket run at the Warner. "Ice Palace" in first at two Stanley Warner houses looks good. "Play or Die" at the Palace shapes for a thin opening round. "Brides of Dracula" is okay in second at the Town.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,496; 1,000; 90-$1.25)—"Ice Palace" (WB). Good $14,500. Last week, "Hannibal" (WB), $13,000.

Capitol (Loew's) (3,428; 90-$1.49)—"Bells Are Ringing" (M-G). Smash $28,000. Last week, "Huckleberry Finn" (M-G) 2d wk, $9,200.

Keith's (RKO) (1,850; 90-$1.49)—"Apartment" (UA) 3d wk. Wham $25,000. Last week, $25,000.

MacArthur (KB) (900; $1.10)—"Hour While Films Around World." Sure $4,000. Last week, "Carry on Nurse" (Gov) 3d wk, $3,400.

Ontario (KB) (1,240; 90-$1.49)—"Conspiracy of Hearts" (Par) 2d wk. Mild $4,000 after $4,600 opener.

Palace (Loew's) (2,300; 90-$1.25)—

(Continued on page 10)

'Bells' Ringing $11,000, Mpls; 'Ghosts' Bangup 10G, 'Race' Oke at 10G

Minneapolis, July 5.

Pleasant holiday weekend weather was no treat for exhibs who figured that rain and rusted fireworks might send hip skyrocketing. With sunny skies prevailing, the trek was to beaches and resorts. However, an impressive array of newcomers is helping "Bells Are Ringing" at State shapes smash. "Rat Race" at Orpheum looms big. "13 Ghosts" at Pan is socko.

"Ice Palace" at Lyric looks modest. "Huckleberry Finn" is only so-so in second chapter at Gopher. Hard-ticket "Can-Can" continues hoff in third canto at Century while "Ben-Hur" is still big in 19th session at Academy.

Estimates for This Week

Academy (Mann) (947; $1.75-$2.65)—"Ben Hur" (M-G) (19th wk). Still loud at $14,000. Last week, $13,000.

Century (Cinerama, Inc.) (1,150; $1.75-$2.65)—"Can-Can" (20th) (3d wk). Torrid $13,000 with two extra showings. Last week, $12,000.

Gopher (Berger) (1,000; $5-$1)—"Huckleberry Finn" (M-G) (2d wk). Yanked after five days and only $2,500. Last week, $5,000.

RKO Orpheum (RKO) (2,800; $1-$1.25)—"Rat Race" (Par). Looks like okie $10,000 boosted by sneak

(Continued on page 10)

HOLIDAY HYPOES HUB B.O.

Chi Big; 'Pay' Sharp 16G, 'Bells' Boff $32,000, 'Jack' Mighty 19G, 'Psycho' Great 34G, 'Portrait' Sockeroo 29G

Chicago, July 5

Loop continues to revive on strength of new and holdover blockbusters, and some fancy overall totals are indicated this round. Preening "Ice Palace" looks not so good $20,000 at the Chicago. "Pay or Die" is figured for fine $16,000 at relighted Cinestage.

"I'm All Right, Jack" is nailing a socko $19,000 Esquire opener, while "Oscar Wilde" is rated fast with $6,000 in Carnegie box. World's "Jazz Festival" kickoff looks lively.

Array of standout holdovers looks mostly solid. "Psycho" is sockeroo in second lap at the Woods. Roosevelt's "Portrait in Black" is rated great for same frame. "Bells Are Ringing" shapes huge at State-Lake, also second.

"The Apartment" is fancy in third United Artists stanza. Oriental's "Story of Ruth" is shaping trim for the top.

Both hard-ticketers are going with extra performances. "Can-Can" looks fine in 11th Palace crack while "Ben-Hur" is dashing to a roaring 28th week at the Todd.

Estimates for This Week

Carnegie (Telerep) (495; $1.50-$1.80) — "Oscar Wilde" (FAW) (Potter) $4,600. Last week, "Brink of Life" (Apex) (2d wk), $3,200.

Chicago (B&K) (3,900; 90-$1.80) — "Ice Palace" (WB) (SSH) $20,000. Last week, "Rat Race" (Par) (5th wk), $14,500.

Cinestage (Todd) (1,030; 99-$1.80) — "Pay or Die" (AA) (Nice) $16,000 or near. Dark last week.

Esquire (H&E Balaban) (1,350; $1.25-$1.80) — "I'm All Right, Jack" (Col) (Excellent) $19,000. Last week, "Conspiracy of Hearts" (Par) (5th wk), $7,000.

Monroe (Jovan) (1,000; 65-99) — "13 Fighting Men" (20th) and "12 Hours to Kill" (20th) (Oke) $4,000. Last week, "Night of Love" (Indie) and "Louisiana Hussy" (Indie), $5,000.

Oriental (Indie) (3,400; 90-$1.80)

(Continued on page 10)

'Bells' Lofty $18,000 St. L.; 'Apartment' 12G

St. Louis, July 5

Looks like a sharp week at the major turnstiles with three bright new lures in town. "Bells Are Ringing" at Loew's State, "Rat Race" at the St. Louis and "Apartment" at Esquire. "Ben-Hur" at Loew's Mid-City and "Can-Can" at Ambassador continue strong holdovers. "Story of Ruth" at Fox is in second.

Estimates for This Week

Ambassador (Arthur) (2,070; $1.50-$2.25) — "Can-Can" (20th) (7th wk). Good $9,000. Last week, same.

Apollo Art (Grace) (700; 90-$1.25) — "Man in Cocked Hat" (Indie) (2d wk). Good $2,000. Last week, $3,000.

Esquire (Schuchart-Levin) (1,800; 90-$1.25) — "Apartment" (UA). Great $12,000. Last week, "Huckleberry Finn" (M-G) (3d wk), $9,000.

Fox (Arthur) (5,000; 60-90) — "Story of Ruth" (20th) (2d wk). Mild $10,000. Last week, $15,000.

Loew's Mid-City (Loew) (1,160; $1.50-$2.50) — "Ben-Hur" (M-G) (6th wk). Socko $17,500. Last week, $17,000.

State (Loew) (3,006; 60-90) — "Bells Are Ringing" (M-G). Big $18,000. Last week, "Macumba Love" (UA) and "Pusher" (Indie), $7,500.

Pageant (Arthur) (1,000; 60-90) — "Jazz on Summer's Day" (Indie). Oke $3,000. Last week, "Expresso Bongo" (Cont) (4th wk), $1,500.

St. Louis (Arthur) (3,000; 60-90) — "Rat Race" (Par). Trim $15,000. Last week, "Nature Girl" (Indie) and "Terror Is Man" (Indie), $8,000.

Shady Oak (Arthur) (700; 60-90) — "Carry On, Nurse" (Gov) (6th wk). Fair $1,000. Last week, $1,500.

'Hercules' Giant 14G, Prov.; 'Apartment' 11G

Providence, July 5

State's "Apartment," Majestic's "Hercules Unchained" and Elmwood's second round of "Ben-Hur" are neck-and-neck in fast race for first place currently. Strand with "The Rat Race" looms okay. Second week of "Story of Ruth" is slow.

Estimates for This Week

Albee (RKO) (2,200; 65-90) — "Story of Ruth" (20th) and Robinson" (20th) (2d wk). Mild $3,500. First was $5,000.

Elmwood (Snyder) (724; $1.50-$2.50) — "Ben-Hur" (M-G) (2d wk). Hitting nifty stride to land socko $11,000. First was $9,000.

Majestic (SW) (2,200; 65-90) — "Hercules Unchained" (WB). First looks wow $14,000 or near, way over hopes. Holding.

State (Loew) (3,200; 65-90) — "Apartment" (UA). Solid $11,000. Last week, "Huckleberry Finn" (M-G) and "Oklahoma Territory" (UA) (2d wk-4 days), $2,500.

Strand (National Realty) (2,200; 65-90) — "Rat Race" (Par). Okay $7,000 or close. Last week, "Battle In Outer Space" (Col) and "12 To Moon" (Par), $3,000.

'Palace' Good 8G, Balto; 'Hur' 10G

Baltimore, July 5

Holiday trade is boosting the take current. In the lead are "Ice Palace" good in first at the Century, "Ben-Hur" holding well in 14th frame at the Town and "Apartment" good in second at the Stanton.

"Oscar Wilde" is oke in second week at Five West and "Carry On, Nurse" is fine in third at the Playhouse. "Huckleberry Finn" is sad in second at the Hippodrome and "Story of Ruth" is slow in third at the New.

Estimates for This Week

Century (Fruchtman) (1,200; 50-$1.25) — "Ice Palace" (WB). Good $8,000. Last week, "Hannibal" (WB), $5,000.

Charles (Fruchtman) (500; 50-$1.25) — "Ikiru" (Brandon). Poor $1,000. Last week, "Private Property" (Indie) (3d wk), $1,000.

Cinema (Schwaber) (400; 90-$1.50) — "Dreams" (Janus). Warm $3,200. Last week, "Most Dangerous Sin" (Kings), $2,500.

Five West (Schwaber) (400; 90-$1.50) — "Oscar Wilde" (Films Around World) (2d wk). Oke $3,000 after $3,200 in first.

Hippodrome (Rappaport) (2,300; 50-$1.25) — "Huckleberry Finn" (M-G) (2d wk). Down to tiny $4,000 after $7,000 opener.

Little (Rappaport) (300; 50-$1.25) — "Day They Robbed Bank" (M-G). Fair $1,000. Last week, "Roof" (T-L), $1,300.

Mayfair (Fruchtman) (750; $1.00-$2.50) — "Can-Can" (20th) (6th wk). Good $7,000 after $8,000 in fifth.

New (Fruchtman) (1,000; 50-$1.25) — "Story of Ruth" (20th) (3d wk). Slim $3,000 after $4,000 in second.

Playhouse (Schwaber) (400; 90-$1.50) — "Carry On, Nurse" (Gov) (3d wk). Fine $2,800 after $3,000 in second.

Stanton (Fruchtman) (2,800; 50-$1.25) — "Apartment" (UA) (2d wk). Good $9,000 after $11,000 in first.

Town (Rappaport) (1,123; $1.00-$2.50) — "Ben-Hur" (M-G) (14th wk). Holding at fine $10,000 after same in 13th.

'HERCULES,' 'ICE' 'PSYCHO' SMASH

Boston, July 5

Big holiday weekend biz boomed the Boston boxoffice with Joe Levine's "Hercules Unchained" getting a mighty sendoff at the Pilgrim. Day-dating in 300 nabe hardtops and owners it looks great at around $100,000. "Ice Palace" is slick at the Met.

Second and third week holdovers are big with "Psycho" hammering away at a wham total at Paramount, and "Apartment" sock at the Orpheum. "Magdalena" is good at the Beacon Hill in third.

Hard-ticket pix had a big Fourth with "Ben-Hur" riding high in 33d week at the Saxon. "Can-Can" hit a big total at the Gary in 16th round. "This Is Cinerama" took an uplift in 11th at the Boston.

Estimates for This Week

Astor (B&Q) (1,270; $1-$1.75) — "Rat Race" (Par) (6th wk). Oke $4,000. Last week, $5,000.

Beacon Hill (Sack) (678; $1.50) — "Magdalena" (Indie) (3d wk). Neat $8,000. Last week, $11,000.

Boston (Cinerama Inc.) (1,354; $1.20-$2.65) — "This Is Cinerama" (11th wk). The 10th week ended Monday (4), with extra shows, slick $16,500. Last week, $14,000.

Capri (Sack) (624; $1-$1.50) — "Oscar Wilde" (20th) (2d wk). Falling to fair $3,500. Last week, $4,500.

Exeter (Indie) (1,376; 75-$1.25) — "Battle of Sexes" (Cont) (8th wk). Seventh week was oke $4,000.

Gary (Sack) (1,277; $1.50-$3) — "Can-Can" (20th) (16th wk). Upped big $14,000 in 15th wk. Last week, $12,000.

Kenmore (Indie) (700; $1.25)

(Continued on page 10)

'Can-Can' Sellout 11G, Seattle; 'Race' Ditto

Seattle, July 5

Despite an exodus to outdoor resorts over the long holiday week end, first-run biz is showing surprising strength here currently. "Rat Race" looks big at Coliseum opening stanza while "Apartment" is rated loud at Fifth Avenue. "Can-Can" looks capacity on initial Paramount week. "Portrait in Black" shapes just okay at Music Hall. "Bells Are Ringing" sounds hefty at small-seater Music Box.

Estimates for This Week

Blue Mouse (Hamrick) (739; $1.50-$3) — "Ben-Hur" (M-G) (22d wk). Swell $11,500. Last week, $10,700.

Coliseum (Fox-Evergreen) (1,870; $1-$1.50) — "Rat Race" (Par) and "Chance Meeting" (Par). Big $11,000 or near. Last week, "Battle in Outer Space" (Col) and "12 to Moon" (Col), $9,000.

Fifth Avenue (Fox-Evergreen) (2,500; $1-$1.50) — "Apartment" (UA). Lusty $10,000. Last week, "Story of Ruth" (20th) (2d wk), $4,700.

Music Box (Hamrick) (850; $1-$1.50) — "Bells Are Ringing" (M-G). Hep $6,000. Last week, "Huckleberry Finn" (M-G) (3d wk-5days), $3,400.

Music Hall (Hamrick) (2,200; $1-$1.50) — "Portrait in Black" (U). Okay $8,000 or near. Last week, "Brides of Dracula" (U) and "Leech Woman" (U), $6,700.

Orpheum (Hamrick) (2,000; $1-$1.50) — "Ice Palace" (WB). Slow $6,000. Last week, "Head of Table" (U) and "Cossacks" (U), $3,900.

Paramount (Fox-Evergreen) (828; $1.25-$2.50) — "Can-Can" (20th). Sellout $11,000. Last week, dark. House capacity cut down to make use of only "good" seats.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

July 4 Lifts B'way; 'Strangers' Huge $53,000, 'Palace' Hot 24G, 'Murder' Big 30G, 'Bells' 193G, 'Psycho' Wow 72G

With a sharp upheaval last Saturday, Broadway deluxer film business is booming. It's being aided, of course, by the long July 4 weekend and holiday scales. Trade was so good Saturday (2) night that it reminded some managers of New Year's Eve on Broadway. Even clear, mild weather failed to hurt trade that day and Sunday. This upswing followed two very thin days at the wickets, on Thursday and Friday. Some new product also is helping.

"Strangers When We Meet" shapes standout new entrant with a wow $53,000 on initial session at the Criterion. "Ice Palace" was big $24,000 in first round at the Palace.

"Murder, Inc." third newcomer, wound its opening week with a great $30,000 at the Victoria. "Trials of Oscar Wilde," second Wilde story to open in recent weeks, hit lofty $11,000 on initial round at the arty Paris.

Still champ in total money, "Bells Are Ringing" with stage show is heading for a mighty $193,000 in second session at the Music Hall. It holds.

"Psycho" is holding with a giant $52,000 or near in third session at the DeMille and record $20,000 at the arty Baronet where day-dating "Apartment" continues great landing $27,000 in third stanza at the Astor and smash $21,000 at the Plaza where playing day-date.

Both hard-ticket entrants are climbing. "Ben-Hur" looks to soar to a whopping $34,000 in current 33d stanza at the State, this covering 13 shows. House now is running matinees daily. "Can-Can" pushed to a big $52,000 in the just completed 17th session at the Rivoli for 12 performances. It, too, now is on matinee-daily policy.

Estimates for This Week

Astor (City Inv.) (1,004; 75-$2) — "Apartment" (UA) (4th wk). Third round finished last night (Tues.) was great $37,000 after $36,000 for second week.

Capitol (Loew) (4,820; $1-$2.50) — "Rat Race" (Par) (6th wk). This session, nine days, ending tomorrow (Thurs.) is heading for modest $16,000 or close after $15,500 in fifth regular week. "Elmer Gantry" (UA) opens Friday (8).

Criterion (Moss) (1,671; 99-$2.40) — "Strangers When We Meet" (Col) (2d wk). First stanza concluded last night (Tues.) was smash $53,000 or near. In ahead, "Who Was That Lady" (Col) (19th wk-5 days), $11,600, but very fine for such a longrun.

DeMille (Reade) (1,654; 99-$1.80) — "Psycho" (Par) (3d wk). This session finishing today (Wed.) looks to push to wow $52,000 after $42,000 for second week. Stays a fourth, and longer.

Palace (RKO) (1,642; 99-$2) — "Ice Palace" (WB) (2d wk). Initial session ended last night (Tues.) was big $24,000 or close. In ahead, "Sal Rutledge" (WB) (5th wk), $9,000.

Forum (Moss) (813; 99-$1.80) — "Oscar Wilde" (Films Around World) (2d final wk). This week of 11 days looks like slow $11,000 after $8,300 for opener. "Battle in Outer Space" (Col) opens Friday (8).

Paramount (AB-PT) (3,665; $1-$2) — "Story of Ruth" (20th) (3d wk). This round ending tomorrow (Thurs.) is heading for okay $29,000 after $25,000 for second. Stays a fourth, with "From Terrace" (20th) due in on July 15.

Radio City Music Hall (Rockefellers) (6,200; 99-$2.75) — "Bells Are Ringing" (M-G) with stage show (2d wk). Helped by July 4 holiday weekend, this looks to hit wham $193,000 or close, and naturally is staying. First was $194,200, one of the biggest July non-holiday week openings at Hall, and over expectations.

Rivoli (UAT) (1,545; $1.50-$3.50) — "Can-Can" (20th) (18th wk). The 17th week completed last night (Tues.) was smash $32,000 for 12 performances, daily matinees being started late last week. The 16th week was $29,000 for 10 shows. House now is playing daily matinees.

State (Loew) (1,900; $1.50-$3.50) — "Ben-Hur" (M-G) (33d wk). Current stanza winding today (Wed.) is heading for mighty $54,000 for 13 performances. The 32d week, $48,400 for 12 shows. Stays indef. Film now playing daily matinees.

Victoria (City Inv.) (1,003; 50-$2) — "Murder, Inc." (20th) (2d wk). Initial round finished Monday (4) was socko $30,000.

Warner (SW) (1,416; 99-$2) — "Pay Or Die" (AA) (6th wk). This stanza ending today (Wed.) looks to reach big $20,000 or near after $19,000 for fifth week. "Last World" (20th) opens July 13.

First Run Arties

Baronet (Reade) (430; $1.25-$2) — "Psycho" (Par) (3d wk). This round ending today (Wed.) looks to hit record $20,000 after $18,000, over hopes, second week. Continues indefinitely.

Fine Arts (Davis) (468; 99-$1.80) — "Hiroshima Mon Amour" (Zenith) (8th wk). Seventh week ended Sunday (3) was great $10,500, same as sixth round.

Beekman (R&B) (500; $1.25-$1.75) — "Subterraneans" (M-G). Opens today (Wed.). Last week, "Rosemary" (Films Around World) (24th wk), after $3,300 after $3,000 for 23d week.

Fifth Ave. Cinema (R&B) (250; $1.25-$1.80) — "Dreams" (Janus) (8th wk). Fifth week concluded Monday (4) was okay $2,900 after $3,300 for fourth.

Normandie (T-L) (592; $1.25-$1.80) — "Operation Amsterdam" (20th). Opens today (Wed.). In ahead, "Story of Ruth" (20th) (3d wk-5 days), mild $3,000 after $5,000 for second full week.

Little Carnegie (L. Carnegie) (320; $1.25-$2) — "Men in Cocked Hat" (Show) (4th wk). Third round finished Monday (4) was smash $13,500 after $15,000 for second week.

Guild (Guild) (450; $1-$1.75) — "I'm All Right, Jack" (BL) (11th wk). The 10th frame completed Sunday (3) pushed to sock $14,500 after $13,500 for ninth week.

Murray Hill (R&B) (56; 99-$1.80) — "Battle of Sexes" (Cont) (12th wk). The 11th session ended Sunday (3) was nice $4,800 after $5,700 for 10th week. From the Terrace" (20th) opens July 15, day-dating with Paramount.

Paris (Pathe Cinema) (568; 99-$1.80) — "Trials of Oscar Wilde" (Indie) (2d wk). First round completed Sunday (3) was lofty $11,000 for this color version of Wilde story. This British pic was produced in England about the same time as "Oscar Wilde" (FAW) now playing at 68th St. Playhouse and Forum. Film here has been building ever since last Saturday.

Plaza (Loper) (525; $1.50-$2) — "Apartment" (UA) (4th wk). Third stanza completed last night (Tues.) perked to sock $21,000 after $19,200 for second.

68th St. Playhouse (Leo Brecher) (170; 99-$1.65) — "Oscar Wilde" (FAW) (3d wk). Second round ended Sunday (3) was solid $7,000 after $9,100 for opener. Stays indef.

Sutton (R&B) (561; 99-$1.80) — "Expresso Bongo" (Cont) (12th final wk). The 12th week ended Monday (4) was solid $6,000 after $5,500 for 11th week. "School For Scoundrels" (Cont) opens July 11.

Trans-Lux 52d St. (T-L) (340; $1-$1.50) — "Savage Eye" (T-L) (5th wk). Fourth session ended Sunday (3) was big $9,000 after $10,000 for third week.

World (Perfecto) (390; 99-$1.80) — "Sexpot" (Mishkin) and "Shameless Sex" (Mishkin) (reissues) (9th wk). Eighth round completed Thursday (30) was great $7,500 after $7,000 for seventh.

'Portrait' Mighty 12½G in Cincy; 'Palace' Okay 10G, 'Race' Good 11G

Cincinnati, July 5.

Sturdy new bills are continuing the City film big climb in this extended holiday weekend revenue. Downtown contacts are boosted by "Portrait in Black" stepping up at the small-number second. "Ice Palace" is just okay at the Albee while "Rat Race" looms good at Palace.

"Kidnapped" is rated okay at Keith's. "Three Stooges" and "My Dog, Buddy" are holding nicely at the small-number Grand. "Ice Palace" is just okay at the Albee while "Rat Race" looms good at Palace.

"Kidnapped" is rated okay at Keith's. "Three Stooges" and "My Dog, Buddy" are holding nicely at the small-number Grand. "Ice Palace" is just okay at the Albee while "Rat Race" looms good at Palace.

"Windjammer" returned from the Capitol Roof months ago after 19 weeks of brief run to make room for "Ben-Hur" returns to this spot July 13 for an indefinite stay at Twin Drive-In. Seats will be $1.25 on weekdays and $1.50 for weekends. For outdoor showing on the Twin Drive-In 125-foot screen "Windjammer" will have new booth and the Cinemascope lens process.

Booking of "Windjammer" from Capitol during a stay of $20,000 or better weekly grosses followed transit of the downtown set by Stanley Warner to Metro.

Estimates for This Week

Albee (RKO) (2,100; 90-$1.25)—"Ice Palace" (WB) (Okay $16,000 last week, "Valiant Hearts" (UA) (2d wk), $8,500.

Capitol (SW) (1,400; $1.25-$2.75)—"Ben-Hur" (MGM) (16th wk; Buff $19,500 on schedule of 15 performances). Last week, $20,000.

Esquire Art (Shor) (500; $1)—"Just an Summer's Day" (Indie) (Tall $2,500). Last week, "Moving Time" (Indie) 2d wk, $1,000.

Grand (RKO) (1,400; 90-$1.25)—"Portrait in Black" (U) (Wow $12,500). Holds for second week. Last week, "Dinosaurus" (U) and "P.O.S. Pursuit" (U), $7,500.

Guild (Vance) (200; $1)—"Mad Responsibilities" (Indie) 2d wk (Buff $2,500 after $2,000 premiere).

Hyde Park Art (Shor) (300; $1)—"Serenity Seal" (Indie) (Nice $1,200). Last week, "Magician" (Indie) (m-o) 2d wk, $1,000.

Keith's (Shor) (1,500; 90-$1.25)—"Kidnapped" (RV) (Soon $4,500). Last week, "Story of Ruth" (20th) (2d wk), $4,200.

Palace (RKO) (2,600; 90-$1.25)—"Rat Race" (Par) (Good $11,000 or near). Last week, "Huckleberry Finn" (MGM) (2d wk), $7,500.

Twin Drive-In (Shor) (1,200 cars each side; 90)—"Three Stooges" (Col) and "My Dog, Buddy" (Col) (East side). Wham $14,000. Last week, "Brides of Dracula" (U) and "Leech Woman" (U), $10,000. West side: "Goliath and Barbarians" (AI) and "Natchez Trace" (Indie) (2d wk). Solid $10,000 following $15,500 bow.

Valley (Westhe) (1,200; $1.50-$2.50)—"Can-Can" (20th) (2d wk). Holding to tempo of first week's swell $14,000.

TORONTO

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10-house combo with $.746 capacity, $25,000.

Hollywood (FP) (1,080; $1-$1.25)—"Suddenly Last Summer" (Col) (9th wk). Okay $6,000. Last week, $8,000.

Hyland (Rank) (1,057; $1)—"Carry On, Constable" (Rank) (4th wk). Fine $6,000. Last week, $7,000.

Imperial (FP) (3,343; $1-$1.25)—"Rat Race" (Par). Big $15,000 or close. Last week, "Crack in Mirror" (20th), $6,000.

International (Taylor) (587; $1-$1.25)—"Black Orpheus" (UA) (3d wk). Hep $4,000. Last week, $4,500.

Loew's (Loew) (2,745; $1-$1.25)—"Apartment" (UA) (2d wk). Wow $19,000. Last week, $24,000.

Tivoli (FP) (935; $1.50-$2.50)—"Can-Can" (20th) (14th wk). Okay $7,500. Last week, same.

Towne (Taylor) (693; $1-$1.50)—"Battle of Sexes" (Cont) (5th wk). Big $5,000. Last week, $6,500.

University (FP) (1,363; $1.50-$2.75)—"Ben-Hur" (MGM) (29th wk). Lusty $12,000. Last week, ditto.

Uptown (Loew) (2,745; $1-$1.25)—"Huckleberry Finn" (MGM). Stout $14,000. Last week, "Unforgiven" (UA) (4th wk), $7,000.

LOS ANGELES

(Continued from page 8)

$7,000 or over. Last week, Downtown with Howard, "Sign of Zorro" (BV), "Bamboo" (Reg), $8,000. Fox with Hillstreet, Wilshire, "Battle in Outer Space" (Col), "12 to Moon" (Col), $19,700.

Downtown Paramount, Hawaii, Wilshire, Lorelei (ABPT GAS-SW, FWC) (3,200; 1,566; 2,344; 1,296; 90-$1.50)—"Hercules Unchained" (WB) and "Bloodbath's 10 Honeymoons" (AA). Great $40,000. Last week, Downtown Paramount with "Hannibal" (WB) 2d wk; "The Rebel Breed" (WB) 2d wk; Downtown Paramount, "Five Branded Women" (20th) (Irish) $10,700. Lorelei with Orpheum "Hellcrawl, Marcucha Love" (UA) "Three Guns to Kill" (UA), $20,200.

Los Angeles, Hollywood (FWC) (2,097; 756; 90-$1.50)—"Black Orpheus" (Lopi) (1st general release) and "The Adulteress" (Indie) Tall $11,000. Last week, Los Angeles "Passed for White" (AA) "Hypnotic Eye" (AA) 2d wk, $7,300.

Orpheum, Beverly, Iris (Metropolitan Pacific) (FWC) (2,213; 1,150; 82; 90-$2)—"Fugitive Kind" (UA) (1st general release) and "The Proxy" (UA). Hotts $13,000. Last week, Beverly, "Don't Eat Dessert" (MGM) (3d wk), "Up Creek" (Indie), $2,800.

Chinese (FWC) (1,408; $2-$2.40)—"Apartment" (UA) 2d wk. Bid to $28,000. Last week, $34,000.

Hillstreet (Metropolitan) (2,702; 90-$1.50)—"Battle in Outer Space" (Col) and "12 to Moon" (Col) (2d wk). Thin $3,200.

Music Hall (Rosi) (750; $1.85-$2.25)—"Back to Wall" (Mars) (6th wk). Fourth $5,200. Last week, $5,600.

Carthay (FWC) (1,158; $1.75-$3.50)—"Can-Can" (20th) (27th wk). Buff $13,500. Last week, $15,200.

Crest (Gar) (750; $1.25-$2)—"Carry On, Nurse" (Gov) (17th wk). Large $4,100. Last week, $4,500.

Warner Hollywood (Cinerama Inc) (1,300; $1.20-$2.65)—"Search for Paradise" (Cinerama). Started 22d wk Sunday (3) after big $18,000 last week.

Egyptian (UATC) (1,302; $1.25-$3.50)—"Ben-Hur" (MGM) (32d wk). Giant $36,500. Last week, $29,400.

CHICAGO

(Continued from page 9)

—"Story of Ruth" (20th) (3d wk). Trim $23,000. Last week, $26,000.

Palace (Indie) (1,434; $1.50-$3.50)—"Can-Can" (20th) (11th wk). Big $23,000 with extra shows. Last week, $24,000.

Roosevelt (B&K) (1,400; 90-$1.80)—"Portrait in Black" (U) (2d wk). Great $20,000. Last week, $20,000.

State-Lake (B&K) (2,400; 90-$1.80)—"Bells Are Ringing" (MGM) (2d wk). Smash $32,000. Last week, $23,000.

Surf (B&K Balaban) (600; $1.80)—"Carry On, Nurse" (Gov) (3d wk) (6th wk). Fleet $6,000. Last week, $6,100.

Todd (Todd) (1,080; $1.75-$3.50)—"Ben-Hur" (MGM) (29th wk). Smash $29,500 with extra shows. Last week, $27,000.

United Artists (B&K) (1,700; 90-$1.80)—"Apartment" (UA) 3d wk. Smash $22,000. Last week, $31,000.

Woods (Balaban) (1,200; 90-$1.80)—"Psycho" (Par) 2d wk. Buff $24,000. Last week, $27,000.

World (Tripe) (400; 90-$1.50)—"Jazz Festival" (Unger). Hep $6,500. Last week, "Sins of Rome Berlin" (Indie) 2d wk, $2,300.

'Apartment' Tops Indpls. Big 13G

Indianapolis, July 5.

"The Apartment" cracked the pattern of moderate grosses in effect here the last few months with big bite at Loew's to lead first runners this frame. It's sure to hold "Circus of Horrors," at the Indiana looks light. "Ice Palace" at Keith's shapes nice but "Rat Race" at Circle is modest.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 75-$1)—"Rat Race" (Par). Modest $7,000. Last week, "Sign of Zorro" (RKO) and "Gunsle" (RKO) (2d week), $6,000.

Indiana (C-D) (1,500; 75-$1)—"Circus of Horrors" (AI) and "Transparent Man" (Indie). Dull $7,500. Last week, "Stranglers of Bombay" (Col) and "Electronic Monster" (Col), $8,000.

Keith's (C-D) (1,500; 90-$1.25)—"Ice Palace" (WB). Nice $7,000. Last week, "Story of Ruth" (20th), $6,500.

Loew's (Loew) (2,427; 90-$1.25)—"Apartment" (MGM). Big $13,000. Last week, "Marcucha Love" (UA) and "Music Box Kid" (UA), $5,500.

Lyric (C-D) (850; $1.25-$2.50)—"Ben-Hur" (MGM) (10th wk). Hep $9,000. Last week, $10,000.

National Boxoffice Survey

Holiday Boosts Biz; 'Bells' New Champ, Second Spot To 'Apartment'; 'Hur,' 'Can-Can' Next

Combination of a strong July 4 holiday weekend and new, big product is booming trade in key cities covered by VARIETY this session. Even in spots where mild, outdoor-type weather prevailed fresh fare boosted takes in fine fashion.

After being challenged by new fare last week, "Ben-Hur" (MGM) is actually being supplanted at the top this stanza by "Bells Are Ringing," also from Metro. While "Bells" is finishing first, actual coin prize still is retained by "Hur," which is winding up third. "Apartment" (UA), big second place winner last week, is taking second position again.

After "Ben-Hur" comes "Can-Can" (20th) in fourth place. This musical opus has been near the top for many weeks and may move even higher now that it is going for daily matinees in some keys, as is "Hur."

"Portrait in Black" (U) a newie, is showing enough in some nine keys to cop fifth money. Its position is not boosted by the big coin gleaned from multiple play-dates in the L. A. area. "Psycho" (Par) is hitting sixth position although playing in only four theatres currently. Obviously, it will be heard from plenty in the near future as additional playdates are booked.

"Ice Palace" (WB), another new entrant, is capturing seventh place although a bit uneven. "Rat Race" (Par), seventh a week ago, is winding up eighth.

"Story of Ruth" (20th), fifth last round, is finishing ninth. "Huckleberry Finn" (MGM) rounds out the Top 10 list. "Carry On Nurse" (Gov) and "Oscar Wilde" (Films Around World) are the runner-up films.

Besides "Portrait," "Psycho" and "Bells," which are just getting started, several other pix were launched in the current round. "Hercules Unchained" (WB) indicates great promise based on its initial three playdates in Boston, L.A. and Providence. "Murder, Inc." (20th) came through with big takings on preem week in N.Y.

Elmer Gantry" (UA) is rated wham on first session in L.A. "Pay Or Die" (AA) solid in N.Y., is nice in Chi. "Strangers When We Meet" (Col) also seems to have high potential, being mighty in N.Y. at Criterion, wow in Washington and stout in Frisco.

"I'm All Right, Jack" (BL) still great on longrun in N.Y., is following this showing with sock takings in Chi. "Goliath and Barbarians" (AI) shapes solid in Cinci. "Black Orpheus" (Lopert) hoff in Pitt is hefty in Toronto and tall in L.A.

"Battle of Sexes" (Cont) looms big in Toronto. "Windjammer" (NT) looks fine in Detroit. "Battle in Outer Space" (Col) is not so good in L.A.

"13 Ghosts" (Col) shapes great in Minneapolis and Detroit. "Expresso Bongo" (Cont) is neat in Minneapolis.

(Complete Boxoffice Reports on Pages 8-9-10.)

'Bells' Bellwether For Philly, Hotsy $23,000, 'Palace' 17G; 'Psycho' 18G, 2d

Philadelphia, July 5.

City was deserted over the holiday weekend it seemed like, with crowds flocking to beaches and other resorts. However, there are some strong spots currently. Are newcomer looks like "Bells Are Ringing" lassoed at Stanley. "Huckleberry Finn" looks nice at Viking while "Ice Palace" is rated neat at Fox.

"Apartment" is still sticks in third round at Randolph. Doing even stronger biz is "Psycho" smash in second at Arcadia. "Pay Or Die" is fairly good in second at Stanton. Both "Ben-Hur" and "Can-Can" are holding well at Boyd and Midtown, respectively.

Estimates for This Week

Arcadia (Cl-K) (530; 99-$1.80)—"Psycho" (Par) (2d wk). Smash $18,000 or near. Last week, $23,000.

Boyd (SW) (1,862; $1.40-$2.75)—"Ben-Hur" (MGM) (20th wk). Great $21,500. Last week, $21,000.

Fox (Wilmer) (2,000; 99-$1.80)—"Ice Palace" (WB). Neat $17,000. Last week, "Rat Race" (Par) (5th wk), $16,000.

Goldman (Goldman) (1,200; 99-$1.80)—"Story of Ruth" (20th) (3d wk). Solo $7,500. Last week, $10,000.

Midtown (Goldman) (1,000; $2-$2.75)—"Can-Can" (20th) (6th wk). Stark $13,000. Last week, $14,500.

Randolph (Goldman) (2,000; 94-$1.80)—"Apartment" (UA) (3d wk). Buff $23,000. Last week, $21,000.

Stanley (SW) (2,760; 99-$1.80)—"Bells Are Ringing" (MGM). Torrid $23,000. Last week, "Don't Eat Dessert" (MGM) (4d wk), $6,000.

Stanton (SW) (1,403; 99-$1.80)—"Pay or Die" (AA) (2d wk). Good $7,000. Last week, $14,000.

Studio (Goldman) (452; 99-$1.80)—"Untouched" (Indie) and "Never Get Home" (Indie). Good $5,000. Last week, "Naked Venus" (Indie) and "Dinosaurus Age" (Indie) (2d wk), $4,200.

Trans-Lux (T-L) (300; 99-$1.80)—"Jazz on Summer's Day" (Indie) (3d wk). Fair $3,200. Last week, $3,500.

Viking (Sky) (1,000; 99-$1.80)—"Huckleberry Finn" (MGM). Nice $11,000. Last week, "Wild River" (20th) (4th wk), $5,000.

World (RKO-Paine) (400; 99-$1.80)—"Expresso Bongo" (Cont) (4th wk). Hep $2,900. Last week, $3,500.

KANSAS CITY

(Continued from page 8)

rounded theatre. Smash $14,000, holding. Last week, "Clock in Mirror" (20th), $10,000.

Roxy (Durwood) (850; $1-$1.50)—"Portrait in Black" (U). Wow $12,000 or near. Sharp switch! Last week, "Don't Eat the Daisies" (MGM) (12th wk), $6,000, winding unusually good run.

Uptown (NT) (2,043; 75-$1)—"Story of Ruth" (20th). Fair $7,000 or less but holds. Last week, "Sign of Zorro" (BV) 2d wk, $3,500.

Fairway, Granada, Iris, Vista (NT) (700; 1,217; 1,200; 700; 90)—"Sword and Cross" (Howco) and "Desert Desperadoes" (Howco). Mild $8,000. Last week, sub-run.

Italy Cracks Down on Picture Posters, Ads

Rome, July 5.

More stringent regulations concerning posters and poster art in this country are likely to be passed following discussions by a special committee in the Chamber of Deputies. Particular attention in the pending legislature is devoted to material offensive to minors of under 18 years of age and overly violent ad copy is now liable to censorship as well as the previously taboo material felt "corruptive of morals and family order."

New regulations would allow immediate seizure of incriminated material by police if a court judgment cannot be secured in time, but the move must be confirmed by court within 24 hours of action in order for it to have final effect. Regulation includes all "photographic, drawing, painting material or represented objects designed for publicity reasons" and is condemnable under existing regulations concerning offense to morals and decency.

MINNEAPOLIS

(Continued from page 8)

previous. Last week, "Gallant Hours" (UA) 2d wk, $8,000.

RKO Pan (RKO) (1,800; 85-$1)—"13 Ghosts" (Col). Heavy smallfry trade is pushing this to smash $10,000 or near. Last week, "Sun Also Rises" (Col) and "Comanche Station" (Col), $4,700.

St. Louis Park (Field) (1,000; $1.50)—"Bells of Monterey" (Tiny) (5th wk). Winding up fine engagement with okay $3,100. Last week, $3,000. "Pollyanna" (BV) opens Friday (8).

State (Par) (2,200; $1-$1.25)—"Bells Are Ringing" (MGM). Solid $11,000. Last week, "Story of Ruth" (20th) (2d wk), $6,000.

Suburban World (Mann) (500; $1)—"Nude in a White Car" (TJ). Fairish $2,000. Last week, "Naked Night" (Janus) and "Third Internode" (Janus) reissues, $2,400.

Uptown (Field) (1,000; $1.25)—"Expresso Bongo" (Cont) (2d wk). Neat $4,200. Last week, $4,000.

World (Mann) (400; 85-$1.45)—"Carry on Nurse" (Gov) (6th wk). Concluding sock run with okay $4,600. Last week, $4,500. "Apartment" (UA) opens Friday (8).

WASHINGTON

(Continued from page 8)

"Pay or Die" (AA). Sluggish $9,000 or near. Last week, "Story of Ruth" (20th) (2d wk), $6,000.

Playhouse (T-L) (456; $1-$1.80)—"Babette Goes to War" (Col) (2d wk). Thin $2,500 after $3,200 opener.

Plaza (T-L) (278; $1.25-$2)—"Career Girl" (Indie) (4th wk). Slow $2,500. Last week, $3,800.

Town (King) (600; $1-$1.49)—"Brides of Dracula" (U) and "Leech Woman" (U) (2d wk). Okay $4,500. Last week, $6,500.

Trans-Lux (T-L) (600; $1.25-$2)—"Strangers When We Meet" (Col). Wow $18,000 or near. Last week, "Man on String" (Col) 3d wk, $3,100.

Uptown (SW) (1,300; $1.40-$2.75)—"Can-Can" (20th) (6th wk). Okay $8,000. Last week, ditto.

Warner (SW) (1,440; $1.40-$2.75)—"Ben-Hur" (MGM) (16th wk). Buff $19,500. Last week, same.

Prem Done, to London

Famagusta, Cyprus, July 5.

Otto Preminger has completed photography on "Exodus." The producer-director left for London immediately with the final can of exposed film. He will remain there to supervise the scoring and editing.

The "Exodus" unit, which has been filming in Israel and Cyprus locations since March 27, remained here until Friday (1) pending a report from Technicolor on the quality of footage.


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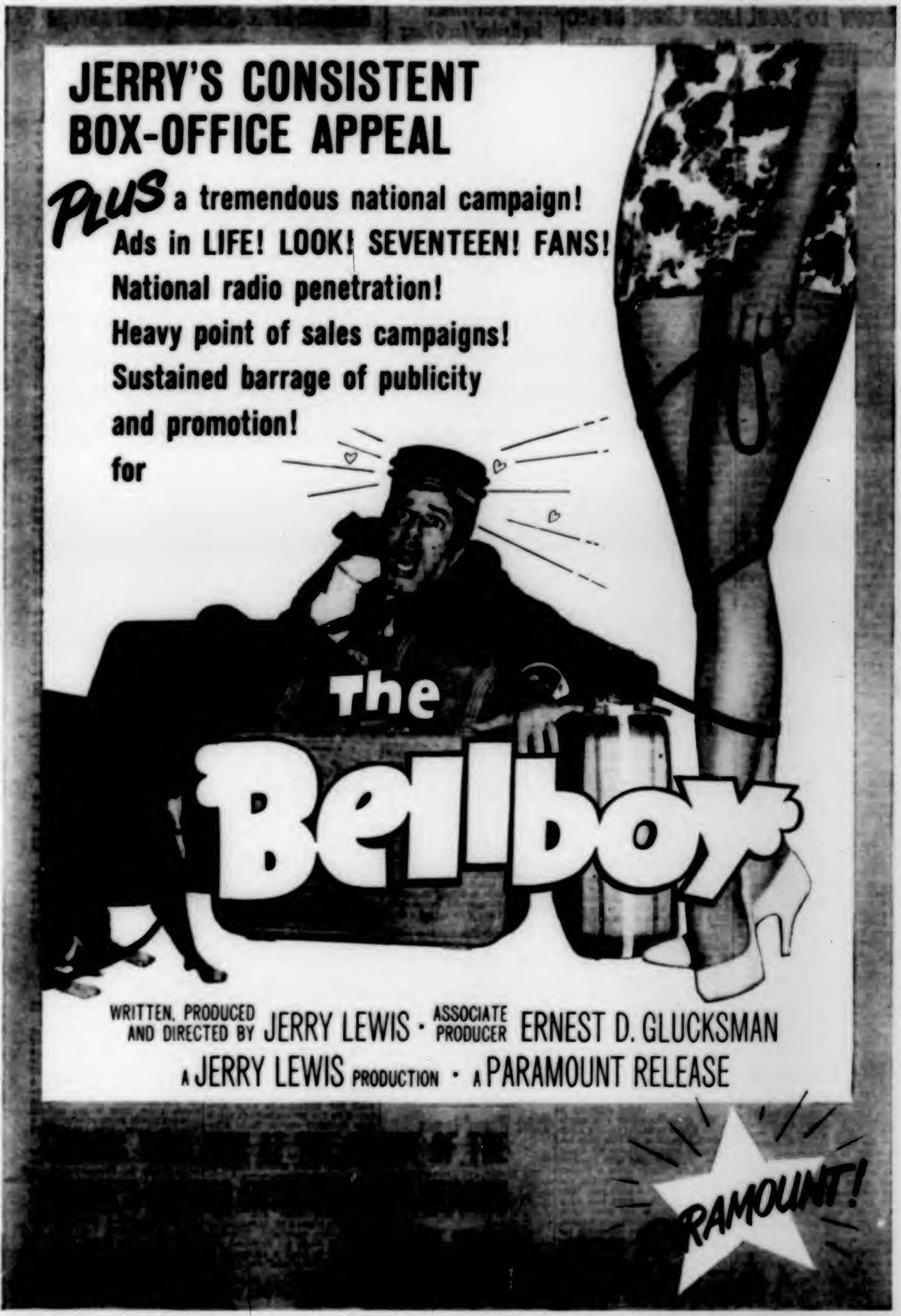
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Moscow To Scout Lucia Chase Ballet; Company Getting Okay Press O'Seas

Amsterdam, July 5.

Reviewers representing the Ministry of Culture are expected here to inspect the performance of the American Ballet Theatre, which has been touring Europe. This is believed to be in reaction to the lambasting reviews of the company which appeared in the Manhattan press when the company, revived after four year layoff, opened in the spring at the Metropolitan Opera House.

It is known that one member of the dance panel of the American National Theatre & Academy, Walter Terry of the N.Y. Herald Tribune, caught the company in Brussels. No other American panelist is expected to see them. It is thought that the negotiations with Russia are still open but that there is every probability that the USSR tour will follow the tour of western Europe.

(ANTA's executive director in Manhattan, Robert Schnitzer, says Hay the USSR part of the American Ballet Theatre now though not ANA, is assumed to be going through. Press notices from Europe have been "quite good." —Ed.)

SWISS REACTION OKAY
By GEORGE MEZODFF

Zurich, June 28.

Has Lucia Chase-Oliver Smith's State Dept. financed ANTA-backed American Ballet Theatre been putting its best foot forward to make up for its near-disastrous bow in the homeland? Has the troupe's current European tour served to whip it into shape? Or are Europeans less demanding in matters of the ballet?

These questions crop up when looking over Ballet Theatre's Swiss dates at Geneva's Grand Casino (June 14-15) and Zurich's Stadttheater (17-18-19), latter during the Zurich Juni Festival with their performances at $7 top. In both cities, dates failed to sell out, partially as a result of negative echoes from the U.S. But audience response (especially in Zurich) was enthusiastic and reviews with minor exceptions were rave. The Zurich Tages-Anzeiger labelled it "a magnificent manifestation of artistic dance" and found that, contrary to America's thumbs-down reaction, troupe proved "just as impeccably trained as ten years ago" (when it first came to Switzerland) and that "its artistic strength and impressiveness are unchanged."

Geneva's La Suisse found troupe "sparkling." Jerome Robbins' "Fancy Free" a ballet of "unloaded choreographic imagination," but remembered the Swedish-created "Miss Julie" bandering on bad taste. "Though it conceded that Birgit Cullberg's choreography was "absolutely perfect." Same paper declared that "few ballets in the world can boast of such precise and sparkling execution." Another top daily of Geneva, Tribune de Geneve, liked Balanchine's "Theme and Variations" as well as "Miss Julie" but considered "Fancy Free" mediocre and repetitive.

Zurich's Die Tat decried troupe's failure to bring to Europe such typically American ballets as "Billy the Kid," "Pillar of Fire," "Interplay" or "Fall River Legend" (latter was included in Ballet Theatre's 1948 Swiss stint) instead of tired items like "Bluebeard." It was a shrewd move to include as guest artists for the European tour Maria Tallchief and Igor Youskevitch (whilst Nora Kaye and Claude Bowes are not included). Both are established names with ballet masses here, and Miss Tallchief got an ovation at Zurich Stadttheater for her "Miss Julie" and "Lady from the Sea." Lupe Serrano did the latter in Manhattan.

Programs varied slightly in Geneva and Zurich. Included in both cities were "Miss Julie" with Toni Lander subbing for Miss Tallchief in Geneva; "Fancy Free" (in Zurich sans John Kriza who had broken an ankle); "Chopin Concerto" (in lakeside in Geneva); "Theme and Variations" (Tchaikovsky Balanchine) and the pas de deux from "Nutcracker" (in Geneva only). "The Duel" "Rodeo" (plus "Black Swan" (Swanilda Vaughan-Leith). In Zurich only: "Lady From the Sea" (a 60) and "Bluebeard" (a flop). Erik Bruhn's Swiss box grossed a total of both in "Julie" and "Lady from the Sea." Danseur reaped kudos from both public and press.

Following Switzerland troupe proceeded to Spoleto for Menotti's Festival of Two Worlds, the troupe to Granada, Holland, Stockholm, Copenhagen, Sottlander, Athens, Poland and — if all works out according to schedule — Soviet Russia.

Talent Pool Plan Urged in Mexico

Mexico City, June 28.

A talent pool idea has been proposed to the National Assn. of Actors by a group of supporting players. It is felt that the central contracting office would resolve current problems of players seeking assignments. Aside from wearing out shoe leather and suffering frayed nerves while waiting in producers' offices, actors point out on many occasions they must "humiliate" themselves in order to obtain jobs.

As for talent agents, actors have held a dim view of them for more questionable characters have set up shop to exploit actors. Therefore, the search for a reputable agent with contacts requires time and patience, according to the plaint.

If ANDA would set up a talent exchange this would have benefits not only for harried actors but for producers as well, according to the group fostering plan. Unethical situations would be eliminated and ANDA could charge the 10% to 15% normally charged as an agent fee.

It is pointed out that central casting for extras already exists via a special Casting Department of the Union of Technicians and Stagehands. This has worked and very well for producers. The proposed central casting project or pool would include all players below the star level. ANDA's central committee is studying feasibility of the plan.

Mex Producers Irked By 'Pirate Producers'

Mexico City, June 28.

Mexican producers are taking a dim view of so-called experimental producers who then turn about and attempt for exhibition of their product in commercial theatres. Currently Cinema Productions is showing "The Little Globe" at the Orfeon here. Picture produced by George P. Werker uses members of the Monterrey Little League team, who won its world championship in the U.S. Incidents in the lives of youthful players, their tour of America and highlights of the game have been woven into a documentary.

Producers, however, are bitter about this invasion of their sphere of action. They label the experimentalists turned commercial as "pirate producers" who can make pix on a shoestring, outside of jurisdiction of unions and the Mexican Assn. of Film Producers, and chalk up fabulous profits. Another Mexican experimental, "The Strong Arm," acted and directed by Claudio Morel, has been a box-office hit in commercial houses.

Now Paris Goes For W. C. Fields Comedies

Paris, June 28.

The great American film comic W. C. Fields is finally getting a following here after all this time because of booking in no art house here. After scoring with the first release of "Never Give a Sucker An Even Break" (U), which got fine reviews and a good run, "The Bank Dick" (U) opened this week and also looks to fare good trade. The house is the 500-seat Pagode.

Fields was always somewhat too American in his sound and visual gags in this city. But now the one-world aspects seem to have made him as fresh and effective here as he was in the U.S. This may trigger releases of his other pix.

Soviets Want 'Vienna Ice Review' for 6 Mos.; Robert Stolz Honored

Vienna, June 28.

After six weeks (three prolonged) guesting in the Soviet Union, the "Vienna Ice Review," produced by Will Petter, with special score composed by Robert Stolz, has returned to the Austrian capital. The outfit received a rousing welcome at the newly constructed most modern airport, Schwechat, opened on the same day, June 21.

The show and its music so greatly impressed the Russians that two things happened which are unique in this line: 1) The Soviet authorities invited the Vienna Ice Review for a six-month tour throughout the entire USSR, as far as Vladivostok, and 2) Stolz score was tape-recorded by the Moscow Philharmonic in full use throughout the country.

Stolz, meanwhile, has finished another score for the next "Vienna Ice Review," to be produced by Petter, titled "Illusions of Love." World premiere is set for Aug. 15 at Passau, Germany, on the American-German border. As usual the show opens here at the City Sport Hall late in December.

Acapulco Fair To Open Oct. 1

Acapulco, June 28.

The International Acapulco Fair will be inaugurated by President Adolfo Lopez Mateos Oct. 1, with the event running a month. Fair will offer a spectacle gimmick exhibition of curios, typical native handicrafts and those manufactured by industry, plus dances and popular acts of Mexico, Central and South America.

Plan is to set up the Fair as an annual event and "bridge" between the Far East and the American Continent. There will be "charro" fiestas, with various regional associations presenting their best riders and horses bullfights, frontier lands, water ski competitions, swimming contests, aquatic ballets and parades of floats. Entertainment will also include open air theatrical shows, with international stars, fashion shows plus two dances and balls.

Affair may extend on into November, tying in with the third celebration of the World Review of Film Festivals. The Mexican Symphony Orchestra, alternating with the National Opera Orchestra will provide concerts for longhairs.

Enthusiasm for the Fair in this port runs high. The Mexican Tourist Bureau has pressured local hotels and tourist establishments to reduce prices from 10% to 30%. Officials are also working on reduction in plane and bus fares. Official Fair site will be in the Magallanes, realty development near the Hilton Hotel. Special illumination and banners will decorate not only principal thoroughfares but hotels, stores, restaurants, etc., giving the port resort a gala appearance.

Fair construction includes an ultramodern promenade, with 15,000 square yards of gardens and fountains. There will be 110 international pavilions, 130 Mexican and 20 federal.

Organization of this biggest event ever staged in Acapulco is in hands of Mayor Jorge Joseph and Jorge Hale, director of the Fair. Event is being federally sponsored, with President Adolfo Lopez Mateos, good friend of the entertainment industry, promising full support. The Tourist Bureau will advance a loan of $240,000 to $320,000 for preliminaries.

'Paint Wagon' Looms As Down Under Hit

Melbourne, June 28.

The Lerner and Loewe musical, "Paint Your Wagon," recently started what looks like a highly successful season in Tasmania, where it is playing at the Theatre Royal, Hobart.

Producer is John Young while musical director is Gregory Ivanoff. Choreography is by Mischa Stevenson. Leads are played by Billie Fowler, Carl Randall, Norman Yemm and Nancy Shipp. Theatre Royal in Hobart is the oldest in Australia.

America More Cultural Than Europe

So Sez German Theatre Chief, Just Back From Tour of U. S. Cities

Frankfurt, June 28.

While it's the European tendency to bemoan the lack of culture in America and Yanks constantly come to Europe to drench themselves in the centuries-old (dark lexicon of the stuff) one of the top directors of the German theatre says it's wrong—Americans are way ahead of Europeans in the theatre. Harry Buckwitz, general director of the Frankfurt City Theatre, has just returned from a tour of America, sponsored by the U. S. State Department. He finds that the Americans are much more "culture-eaters" than the Europeans.

"I never expected to find such enthusiastic interest in the arts," Buckwitz said. "What struck me most was the persons I saw in the marvelous museums and theatres were not from the upper strata of society but from the lower." He pointed out that even though West Germany has 175 permanent repertoire theatres, that doesn't prove more interest in the stage here than in America where the stages are generally confined to the larger metropolitan areas.

Buckwitz who is responsible for productions at two Frankfurt theatres, the Kleines Haus and Grosses Haus, noted that most theatres in Germany could not exist were it not for the large subsidies supplied by the state. His two theatres each receive about $1,700,000 in subsidies each year.

The fact that European stages continue to produce the dramas of American writers also shows the height of culture in the U. S.

"America is the leading stage nation," he said.

During his stay in the U. S. he made arrangements to return to Broadway next spring where he will stage an English version of the anti-Nazi comedy, "Schwerk in the Second World War," by Bertold Brecht. Buckwitz also arranged to produce a German version of the Gore Vidal political comedy, "The Best Man."

Even though the play concerns American politics, Buckwitz feels the German audience will understand since "The struggle for power is a universal theme. In the same way American audiences will see the familiar reluctant soldier in Schwerk."

He had one strong criticism for productions in the American theatre.

"Too many productions deal with sensational and timely themes peculiar to America but outside of our normal lines.

Buckwitz also added that because the U. S. does not have government subsidized theatres or repertoire houses generally, producers have to seek sensational material which will make money rather than presenting notable theatre which might have less financial returns.

Vienna Fest Up 27%

Vienna, July 5.

Vienna's annual spring arts festival has reported for 1960 up 27% on attendance over a year ago. Its new artistic director is Egon Hilbert.

A novelty this year has been the employment of a foreign press liaison officer in the person of Trudy Goth from New York and Florence.

Rank May Visit Aussie This Year

Sydney, June 28.

Unofficially understood that Lord J. Arthur Rank will visit here this year to look-see his extensive Aussie holdings covering pix, tele distribution and film processing laboratories. Rank is a 50-50 partner in the Greater Union Theatres' setup headed by Norman B. Ridge, operating around 100 cinemas. He's also a partner in British Empire Films, electrical boys here of the Rank product and a top stockholder in the Bush Simpson tv distribution company and other allied interests.

Under Ridge's directions, GUT is in the top spot today on cinema operation coast to coast. He recently gave the go-ahead sign for rebuilding of two cinemas, the Chelsea in Melbourne and the Forum here, highlighted by Todd-AO installations. Ridge has set a sharp pace for his loop at a time when other showmen were shuttering houses because of the tele bogey. Ridge's go-ahead plans are now paying off via showmanship. Also through his distribution unit, BEF, he has brought British pix back near top popularity via keen showmanship and solid product.

Rank, with GU, is also a partner in the powerful Robert Kerridge film loop in New Zealand, this quite apart from key commercial interests.

The proposed visit would be Lord Rank's first to this zone. It's predicted that he will greenlight further expansion here under Ridge's guidance.

Chile Censors' Hassle Over 'Hur' Won by M-G

Santiago, June 28.

"Ben-Hur" M-G produced an earthquake of its own in earthquake-torn Chile when a reversed censorship rating resulted in the ankling of several members of the Film Censorship Board. The pic will open today (28) as scheduled at the redecorated Metro Theatre.

Row over the film started when the board rated its as appropriate only for persons over 14 years of age.

Then the local Metro management appealed the verdict. Its big argument was that even exclusive tri-al reps abroad had okayed the spectacle for children. It was indicated that in the event the rating wasn't modified to make it available to all audiences, the film would be withdrawn from exhibition in Chile. The board refused to budge.

Then reps of various humanitarian charity organizations that had lined up five consecutive benefits for earthquake victims in southern Chile. The four board members who had succeeded in fixing the limit for 14-year-olds were contacted by the government to see if they wouldn't change their opinions. The members resented this and when the rating was revised opening the pic to all persons, several of the angry censors resigned.

BLAME U.S. PIX FOR BAD KIDS

Aberdeen, Scotland, June 28.

Hollywood films and "dirty" books are blamed by Aberdeen for demoralizing teenagers. The Secretary of State for Scotland will be asked to back a campaign to stop the "flood of evil" from reaching young people.

City magistrates are also attacking "lewd" cinema stills and X certificate films.

See Catholic Award Topping Fest Prizes

Paris, June 28.

At the big three international European film fests, the most coveted prizes are usually those of the official jury and naturally all pic producers like to walk off with the prize. But there is a shadow jury that gives the Catholic Award which can sometimes mean more than a top official Kudos since it could recommend a film to more than 100,000,000 Catholics.

This latter award is given by the OCIC (Office Catholique Internationale Du Cinema) and can be a solid booster for any film. The prize is handed to the pic that fills the precepts if by its inspiration or quality it contributes to the spiritual progress and development of humanity.

This year the OCIC Award at Cannes went to the Danish pic, "Pax." Other pix which have taken this prize are the Italian "Cabiria," "The Diary of Anne Frank" (20th) and the French "The 400 Blows."

Inside—International

Production-wise, the Greek theatre of Siracusa, Italy, received a thorough facelifting this year. Also instead of being couched in the majestic but often-contorted verse translations the lines of Aeschylus came rolling toward the packaged tiers of seats in colloquial and even slangy Italian. Replacing the diaphanous and thinblonded ballerinas who usually sway across the 2,400-year-old stage, a troupe of Negro dancers cavorted in splendid contrast to the gleaming white marble of the theater.

More people than usual traveled to Siracusa this year to fill the great concave flight of marble steps. They soon were under the spell of the playwright of antiquity who not only produced many of his 90 plays in this very theatre, but also acted in some of them himself.

Switcheroo on Tourist Travel Trend

Uncle Sam Beating Bushes, On Shoestring So Far, To Lure Visitors To America

By HAZEL GUILD

Frankfurt, June 28

In an unusual switcheroo of the usual tourist trade trend, Uncle Sam is beating the bushes abroad, on an unusually limited budget so far, to attract foreign tourist trade to the U.S. For years the United States has been busy exporting American tourists — and their dollars. Now it's trying to import European visitors and money. Most of the work is being done on a volunteer and shoestring basis.

"A lot of work and wideawake business sense is needed to catch up with the 'old pros' who have been luring travelers to the exotic charms of India, the fascination of Egypt's pyramids and the sunny carefree climes of Italy," says Leon Kelston, commercial officer with the American Consulate here, and one of the local "Visit U.S.A. 1960" committee members.

U.S. consular officers are working, without extra pay, as American publicity men, and the German and American airlines staffs in Germany are giving key people to promote trips to the States — without including a single pluggo "go by our lines." The U.S. Information Service employees have been dragging out old artwork, maps and promotion pamphlets to use.

Amazingly, Uncle Sam is tossing almost no money into this international effort. And the competition is tough, because little countries like Bermuda, Ireland and Portugal handed out, respectively, $133,000, $152,000 and $210,000, to get the trade, in the U.S. alone.

Kelston pointed out that the prime man to get enthusiastic is the European travel agent, but there are many difficulties—much of the promotion material is written in English (while the other countries ante up funds for promotion booklets written in the European tongues). And the European travel agents know surprisingly little about America.

Afraid To Sell Trips

"They are afraid to sell trips to the U.S.," Kelston said. "They don't know enough about the country, its traveling and hotel accommodations or tourist attractions."

Of the 800 travel agents' offices in Germany Kelston said: "Few know what kind of bus or train connections might be available for the tourist in Detroit who wants to visit Kalamazoo."

Unfortunately, the Civil Aeronautics Board bans cuffo flights that might bring over the travel agents to acquaint them with America while outside the U.S., cuffo flights are regular affairs to get the travel agents interested in selling trips. One Frankfurt travel agent went to Moscow, Japan and Egypt last year—and sent others in his firm to Scandinavian lands, France and England on free junkets.

The U.S. is dead serious about needing the tourist trade because it now has a foreign trade excess of $3,700,000,000 and about a quarter of this represents the difference between what Yank visitors spend in other lands and what foreign visitors hand out in America.

To Spend $690,000,000 in Europe

It's estimated that Americans will fork over about $690,000,000 in Europe this year, with the Olympic Games in Rome, the once-a-decade Passion Play in Oberammergau, Germany, and the Eucharistic Congress in Munich all adding to the upped tourist biz in Europe.

On the other hand, tourists from other lands who visit America this year will probably hand out less than half that amount or about $336,000,000, according to brightest estimates. Germany is a rich potential market for tourist trade to America since visas are easy to obtain and the Germans represent the richest European population, being drenched in prosperity with the booming economic good times.

But the Germans are full of misinformation about the States, and have a highly inflated notion of how expensive it is, Kelston said.

Surprised By Cheap U.S. Travel

"Germans are surprised when you show them that they can travel by bus, air and rail cheaper in the U.S. than in Europe. They don't realize that there are some food and hotel accommodations in the States in the same range found here."

The German and American officials who are cooperating in the "sell America" promotion are hoping that the Magnuson and Javits bills will be passed before Congress to drop about $5,000,000 in the kitty so that the "hard-sell" can supplant the current soft sell.

European travel agents now need to know more about America, via pamphlets and promotion pieces in their native language, they need to know about charter flights or package tours. Also more about the lower and medium-priced restaurants and hotels. It would be mighty fine, too, if some of them got the chance to see America first so they could push it with their customers, Kelston added.

U.S., Domestic Product Dominate Finland Biz; 8 Big American Hits

Helsinki, June 28.

U.S. and Finnish pictures have held their old positions as foremost boxoffice draws in Finland. The situation differs somewhat in Helsinki, where European pictures have their best chances while in smaller keys U.S. and domestic pictures always have completely dominated the film scene. But this spring even in Helsinki only one non-U.S. and non-Finnish picture has reached the top dozen.

This is the French "Hiroshima, Mon Amour," a picture which surprisingly also scores outside Helsinki.

Elsewhere, U.S. films take eight positions and Finnish pictures three. The Yank winners are "Some Like It Hot" (UA), "Nun's Story" (WB), "North By Northwest" (MG), "Imitation Of Life" (U), "Anatomy Of Murder" (Col), "Solomon and Queen of Sheba" (UA), "On Beach" (UA) and "Who Was That Lady" (Col). The Finnish folksy musical, "OHOH, Said Emil" (SF) doesn't quite reach the top in Helsinki but is seen as topper in most of the countryside. It will wind up among the biggest all-time Finnish grosses. Another SF picture, "In Love," Finland's entry at the Berlin Fest, started as late as May but has topped all previous records for this time of year. Some pace is held by a full-length documentary covering the war years of 1939-45, "The Road Of War." This picture met with protests in Communist and Soviet papers, but actually is a fair report on those fateful years.

40 Pix Completed In Mexico Up to Mid-June; 5 H'wood Films Made

Mexico City, June 28.

Tally of Mexican production to mid-June totaled only 40 productions, according to the Mexican Assn. of Film Producers. Unofficial sources, however, state the actual figure is 38. Both sets of figures include the five Hollywood pictures made down here so far to bolster the sagging statistics. Last year in the same period, with only three American pictures made in Mexico for the entire year, total stood at 51.

Hollywood pictures included in total are "The Golden Touch," "The Most Dangerous Man," Mexican sequences of "Pepe," "The Magnificent Seven," and "Hot Eye of Heaven" (formerly "Day of the Gun"), latter currently shooting in Aguascalientes. For unknown reasons Mexican sequences of "Go Naked in the World" are not included in totals although this included over a two week location job in Acapulco. Local sequences of "Pepe" took slightly longer.

Producers here are not bullish about upping production totals much this year. Estimates of year-end totals range from 65 to 70 films.

Quality of Mexican pictures has not improved much despite all the serious talk about eliminating "churros" (quickies). Producers claim they are stymied by the Film Bank financing restrictions. This means that expensive location jaunts are out with producers using the area surrounding this city only, and even this sparingly. Most pictures rely on outdoor film sets alongside the Churubusco Studios.

Interesting sidelight is fact that Hollywood productions of "The Magnificent Seven" and "Hot Eye of Heaven," totaling $3,500,000 for both, invested more than half the money alloted for Mexico's yearly picture output. Mexican annual picture production investment ranges more or less in the 90 million pesos figure or $7,200,000.

Prep 3-Nation Pic in Berlin

Berlin, July 5.

Harry Saltzman was in Berlin during the first part of the film fest finalizing arrangements for his upcoming production of "Articles of War," which is to be made in Britain, Germany and Japan for world release through Columbia. Production is due to start on location in France Aug. 22. The unit will move to Tokyo later in the year. Location work in a mountain district of Germany will be done next year.

Three directors and three writers have been lined up for the three separate sequences. Leslie Norman will handle the British directorial end, Bernhard Wicki is to do the German and Kurosowa, the Japanese. Overall treatment is by Saltzman. J. Harwood is writing the British part of the script.

Negotiations are going on for the film to be made in partnership with either Jochen Severin or Hermann Schwerin, or possibly both. Latter is the producer of "The Bridge."

FASTER TURNOVER OF PRODUCT IN FRANCE

Paris, June 28.

From April to June of this year, 102 first-run pix came out as against the 85 of the same period last year. It is felt this is due to the still declining filmgoing but filmites think it is time to reappraise the firstrun setup here.

Changing weak films for other weak ones does not help, they opine, and it might be better to hold pix longer for a possible word-of-mouth chance or else not release pix on the multiple day-and-date plan here. Also to have fewer houses for longer runs. Others point out this will still increase the film turnover. The problem is being studied but it still boils down that plaguing trouble here of growing public disaffection for films.

$9 Tickets, Too Much French Lingo Crimp Germanic Zurich's Fest

Zurich, June 28.

This year's Zurich June Festival at Stadttheater (opera, ballet) and Schauspielhaus (legit) ending June 29, proved a major financial disappointment despite an unusually high artistic level. Of the six legit and eight opera events, plus four performances by the American Ballet Theatre, only three operas ("Carmen," "Rigoletto," "Fidelio") and one foreign legit visiting event (the Comedie-Francaise with Moliere's "Les Femmes Savantes") went clean. All other performances were average to poor. A considerable deficit looks inevitable in view of high costs involved for top legit troupes (festival this year was devoted to theme of "La France à Zurich") plus name singers from La Scala di Milano, the Met, Vienna State Opera, Paris Grand Opera and State Opera of Berlin, Frankfurt, Hamburg, Nuremberg and others.

Yet festival was generally considered artistically gratifying on almost all counts, and audience response ran to enthusiasm at individual performances. Stiff tabs (in some instances as high as $9 top) clipped attendance. The fact that 90% of all legit events were in French (inevitably due to festival's 1960 motto) is also blamed since, this is the German-speaking sector of Switzerland although many (but, apparently, not enough) understand French. Hence, present plans are to devote the 1961 June Festival to Germany.

Swiss bow of the Met's Jean Madeira as Carmen created a sensation; La Scala di Milano baritone Aldo Protti's Rigoletto nearly brought the house down, and "Fidelio," helmed by Hans Knappertsbusch, included in its cast Martha Moedl (a last-minute substitute for Helga Pilarczyk), Sebastian Feierstinger and Germany-domiciled American based Randolph Symonette.

American Ballet Theatre failed to sell out, but scored with public and press was above expectations as per troupe's Manhattan near-flame (see separate story). An Italian-language performance of Verdi's "Don Carlos," helmed by Zurich pacter Italian maestro Nello Santi, proved financially disastrous—again undeservedly since performance revealed as being of top calibre.

OPERA SWITCH FOR NIKITA

Vienna To Hear 'Forza' Under Mitropoulos

Vienna, July 5.

"Andre Chenier," an opera dealing with the French revolution, was not, as originally planned, mounted at the Vienna Opera in honor of Chairman Nikita Khrushchev of Russia. Substitute was "The Magic Flute."

Italy's tenor, Franco Corelli, has had a big success locally in "Chenier" after Jon Vickers cancelled out.

Fall season at the opera starts Sept. 1 after summer hiatus. Wagner's "Rheingold" will be conducted by Herbert von Karajan. A new production of the fall, under Dimitri Mitropoulos will be "Forza del Destino."

Many Lisbon Theatres Closed For Summer But 2 Spots Turn To Pix

Lisbon, June 28.

Lisbon theatres and cinemas are very sensitive to the weather and to open air competition. In May and June, show biz here tends to close down or reduce much of its activity. The opening of the Industries' Fair which lasts all the summer, the folklore festivities which continue all this month in Lisbon and free weekly concerts at the Sports Palace all take thousands every night from closed theatres.

The Victoria, ABC, Variedades theatres have closed down for the summer. The Capitolio has reverted to cinema operation but work is going on to technically improve the stage to prep for the opening of a revue next September. The Colseu has reverted to films, but in September will present a revue with artists of the Avenida and Victoria theatres. The Avenida is doing well with a revue starring Portuguese and Brazilian players.

Monumental Theatre isn't doing good biz with the Portuguese version of "Gog and Magog." The Teatro Nacional has an old Portuguese play because actress-manager Amelia Rey Colaco must comply with the regulation of the subsidized theatre of presenting a Portuguese author. The other house in this category, the Trindade, is giving the last performances of the melodrama, "Leonor Teles." After this show, it will close for the summer season. The concert and recital season is closing down at the San Carlos Opera House. The Tivoli and S. Luis cinemas give a stage show occasionally instead of a film at the 6:30 p.m. showing.

Ballet Margarida de Abreu, with a new ballet by English choreographer Donald Nixon, has given its closing performance. Music critics here reported that Lisbon is getting a surfeit of concerts, and that the b.o. is suffering badly as a result.

'PORGY' IN SOCKEROO PREEMS DOWN UNDER

Sydney, June 28.

Via Greater Union Theatres, "Porgy and Bess" (Col) was given a plush debut at the new Forum here last week. Pic looks to get a long run on eight times weekly span with $2 top. Under the guidance of Norman B. Rydge, loop's topper, Greater Union spent $140,000 in rebuilding the former Lyric cinema into a modern deluxer, and named after New York's Forum.

GU recently rebuilt the Majestic, Melbourne, at a cost of $145,000, preeming the new house with "Porgy" to hoffo biz. New house, renamed the Chelsea, is a 1,100 seater.

Name Robert Aldrich To Venice Fest Jury

Rome, June 28.

Robert Aldrich has been named to the jury of the Venice Film Fest, together with Marcel Achard, a member of the French Academy, festival authorities have revealed.

Both nominees have accepted their posts in cables to Venice topper Emilio Lonero. Fall film festival takes place Aug. 24-Sept. 7.

VET ACTORS PACK NEW NOEL COWARD LEGIT

London, June 28.

Noel Coward's new play, "Waiting In The Wings," sounds like a gala benefit for vet thespians. Set in a country home for retired actresses, it will have Edith Day and Norah Blaney making comebacks. Other oldtimers who will have meaty roles include Sybil Thorndike, Lewis Casson, Mary Clare, Marie Lohr, Nora Nicholson, Maureen Delaney and Betty Hare.

The play, to be presented by Michael Redgrave and Fred Sadoff, is set to start a brief tour at the Olympia in Dublin on Aug. 8. It should reach London in September. Margaret Webster will stage it.

Italo Legit Co. Set For 3 Weeks in Arg.

Buenos Aires, June 28.

The Teatro Stabile de la Citta di Torino is booked for three weeks at the Odeon Theatre here, Aug. 4 to 21, with financial help from the Italian government. Subsequently it will move on for a short time to Montevideo, Uruguay, and thence to Brazil.

This legit company, founded in 1947 with a subsidy from the Torino municipality, is directed by Giannfranco de Bosio and Fulvio Tn.

Company will open here with "La Gioconda" by Giuseppe Desi, which was a legit hit in Italy in 1958-59. Other plays to be presented are "La Moschetta," a 16th Century comedy by Angelo Beolco; "Bertoldo a Corte" by Massimo Dursi; "Angonello" by Abbe Padula, adapted by Ghigo de Chiara; and "L'Uomo, La Bestia e La Virtu."

HQ SAID TO, PTA BUM-RAPS PIX

'Greatest Story Ever Sold'

Twentieth-Fox with its "Greatest Story Ever Told" on schedule, obviously feels put out because the Samuel Bronston production of "King of Kings" will get to market first. It's no secret that 20th has been maneuvering against the Bronston film which, like "Story," concerns the life of Christ on earth.

Now comes word from Robert S. Taplinger, ad-pub director of "Kings," but not to be taking seriously. He says if things become much more difficult "Kings" may be sub-titled "Greatest Story Ever Sold."

Asked For Help, Gets Complaints

Small Burg Showmen Given Glimpse Into Sex-Scared Natives

Dawson, Minn., July 5.

In reply to the newspaper ad which Harold G. Johnson ran asking this community for suggestions and ideas to help him and his wife to keep their slipping Grand theatre going, some better writers informed the pair they're boycotting the showhouse because it occasionally uses ad cards with pictures of "sexy dames," Johnson reveals.

"I've found out during the short time we've had the theatre that all the people in a small community like this aren't sex-minded by a long shot, as Hollywood evidently believes, and that we'd be very much better off if the industry especially would clean up its ads and give us more family type pictures," he says.

The response to the ad was poor and that indicated to him that too many of Dawson and surrounding area people don't care too much what happens to the theatre or they are barren of opinions on how to put life into the operation, according to Johnson.

There were a few suggestions and ideas advanced, but these were to do things exploitationwise, etc., that already are being done, he says.

"The one thing that has been hurting my wife and me the most are the complaints that we received against what letter writers called 'lurid' ads and trailers 'which give the wrong impression about the pictures,'" says Johnson.

"We took over the Grand confident that we could operate it successfully. It was run down, general business conditions have been bad and the kids were running the place, making things unpleasant for adult patrons with their noise and disorder. We've remedied that.

"The product is good enough in quality, but in a rural community like ours most people go for the family type of pictures and one trouble is there are too few of them and too many of the other kinds.

"We want fewer of pictures intended for adults. We need the kids because they keep the concessions stand going and we have to look to it for our profit. If the industry comes through with more family type pictures I'm sure many of the small-town theatres now on the ragged edge will survive."

Johnson says his grosses now average about $700 a week and "we're still in there fighting and where there's life there's hope."

Tokyo Capacity On 1st 10 Weeks of 'Hur'

Tokyo, June 28.

Tokyo is first city where "Ben-Hur" hasn't played to an empty seat during first 10 weeks screening time, according to Loews' veepee Seymour Mayer, hopping between here and Manila where the blockbuster will premiere with a $250,000 advance sale at the Ideal Theatre. At the Theatre Tokyo in this city, where two showings are held daily, there remains over $70,000 in the till for advance tickets. Sales remains brisk here and at the Nangai Theatre in Osaka, with house records being made in both cities.

At the 1,200-seat Ideal in Manila, Mayer said there would be three showings of "Ben-Hur" daily, the first starting at 9 a.m.

Continental's 9th Branch

Continental Distributing has opened new sales offices in Cincinnati. Dallas and San Francisco, under Carl Peppercorn, veep in charge of sales. This brings to nine the total number of Continental offices around the country.

Irving Sochin heads the Cincinnati office, with Truman Hendrix in Dallas and William Benjamin in San Francisco.

Ross Hunter Re Schmaltz Vs. Crix

For the fourth time in a row producer Ross Hunter is facing an uphill fight to counteract the opinions of the film critics. If he's as successful with his current "Portrait in Black," which so far in opening engagements has overcome rapping reviews, Hunter may have another hit. Three of Hunter's previous films—"Tammy," "Imitation of Life" and "Pillow Talk" were clobbered by film reviewers yet the films emerged as tremendous boxoffice achievements.

Producer is opinionated about the type of pictures he makes. He loads them with glamor, schmaltz and woman appeal.

"I think it's important to make pictures for women," said Hunter on the N.Y. leg of his tour to bally "Portrait." "I know the critics and some people in the industry laugh at my theory of motion picture making, but I think glamor is important to pictures. It's something the housewives don't get at home. They like to see stars in elegant clothes and lush surroundings.

NO 20TH MEETING SET ON ZECKENDORF 'CASH'

20th-Fox still has not scheduled a special meeting of stockholders to consider William Zeckendorf's offer to buy the company's studio property along lines of the $43,000,000 "cash" deal outlined by the Kratter Corp.

Latter took over Zeckendorf's option to buy the property in May, but asked that the $56,000,000 deal, in deferred payments over 10 years, be changed to $43,000,000 cash. Several weeks after that Kratter dropped the deal, which went back to Zeckendorf.

20th stockholders must approve the change in terms and last month 20th execs said a special meeting would be held in July. Last week, however, an exec in the company's legal department said that such a meeting has not been set. Considering amount of time necessary to print and send out proxies and accomplish other clerical work necessary for a special stockholders meet, it now seems questionable whether a meeting can be held before Zeckendorf's Aug. 1 deadline, when he is due to come up with his next $2,500,000 installment under terms of the original deal. In meantime, he continues to pay $1,000 a day towards final purchase price.

LOCAL BUSYBODY GROUP RETREATS

McCamey, Tex., July 5.

Jimmy Griffiths, manager for Frontier Theatres here, invited a communitywide investigation of Parent-Teacher charges that the theatres were showing pictures unworthy of viewing by children or adults. The circuit has two theatres in the town. The hardtop one was also accused of not having adequate emergency exits.

Griffiths arranged for a meeting with representatives of the Ministerial Alliance, the PTA and the Women's Study Club to air their grievances.

In probing the protest prior to the meeting, it was admitted by a PTA spokesman that instigation of the charge stemmed from a bulletin from the national Parent-Teachers body which strongly urged that local units write their theatre owners complaining of the bad pictures being played in theatres today. It was also discovered that the dissenters had not attended any motion picture theatre for several months and were not even familiar with the pictures showing at the theatres.

At the hearing it was brought out that the complaint about inadequate exits came from a six-year-old youngster who told his mother he could not open the theatre's emergency exit door. Further investigation revealed that the youngster was attempting to open the door to allow one of his friends to enter the theatre without payment of admission.

In proving that all the charges were unfounded, Griffiths presented the theatre's calendar for the past three months and showed that only one film during that entire time scheduled for a Saturday matinee showing was not classified as a children's film.

Griffiths pointed out to the group that the lack of suitable films for children and family type showings was the blame of the patrons who failed to attend the showings of these films with Hollywood producers taking the cue that the public does not want that type of picture.

The group agreed that Frontier Theatres should be given credit for its efforts and they voted to write the home office of the circuit commending the efforts of Griffiths and the local theatres.

Griffiths asked the group for cooperation in the vandalism problem and the women present resolved to have a delegation on hand every Saturday to patrol the aisles of the theatre to keep acts of vandalism from being committed and also to police the conduct of the young people attending.

Keaton Drops Action Vs. Berkeley Cinema Guild

Oakland, Calif., July 5.

A $150,000 damage suit against the Berkeley Cinema Guild was dismissed last week at request of Buster Keaton Productions Inc. The suit, filed June 16, had claimed the Guild showed Keaton films with authorization.

Further inquiry, however, convinced Keaton execs the Berkeley group had not shown the old pictures. Keaton firm fortnight ago filed $75,000 damage suit against San Francisco Film Society on similar grounds.

Legit Helped Pre-Sell Germany, Where 'Porgy' Beats O'Seas Jinx Against Yank Musical Films

Frankfurt, July 5.

While it's generally found that American musicals are bad box office in Europe and the last few have pretty well run true to dismal form, Sam Goldwyn's "Porgy and Bess" is a click so that it looks as if the Columbia film may do a whopping $2,000,000 distributors' gross in Germany.

The pic has been running 81 days in Munich (where it has grossed about $70,000), 63 days in Stuttgart (grossing so far about $66,000) and 19 days in Berlin (where it's grossed over $21,000) and is continuing at all these cities. In the total of 163 days it's grossed over $150,000, and is expected to gross double that in these three cities alone for the complete engagement.

"The American State Department plays a great part in the success of 'Porgy and Bess' abroad because the play was sponsored in 1956 under the Cultural Exchange Program and was a tremendous success in Paris, in Germany and in Moscow," pointed out Mo Rothman, newly appointed executive vice president of Columbia International, now on a European business trip.

The stage play was a sellout everywhere overseas, and the great prestige attached to it has been swung to the movie version, which has added to its appeal in Europe.

Another surprising aspect of its success in Germany is that this is the first time in history that a musical is playing here in the original version with German subtitles only. Other musicals are dubbed, with only the songs remaining in the original tongue.

Popularity of the music and the pre-appearance of the play have made it easily possible for the German audience to follow the plot.

"Porgy" is also a success in Switzerland. And in the European lands it hasn't even been affected by the May and June heat waves.

Pun-Crumbs

Rockford, Ill., July 5.

Robin drive-in here is for the birds.

Manager is Harry Wren.

His former assistant was Bill Krob, pronounced Crow.

Perlmutter Owes 209G, Has $500

Albany, July 5.

Distributing and other film companies of various kinds are among the creditors of Julius Perlmutter, Albany resident, who operated Perlmutter Theatres and who filed a petition in bankruptcy showing liabilities of $209,330, with exempt assets of $500. He is a former chief barker of the local Variety Club.

The petition, recorded through Attorney Harvey M. Lifset in U.S. District Court at Utica and transmitted here for action by Referee in Bankruptcy John J. Ryan, listed every major distributing concern, except Warner Bros., and several smaller ones, as creditors with unsecured claims.

United Artists' claim is the largest $6,214. Next comes 20th Century-Fox, which recently took judgment for $5,732.

Loew's is listed—"liquidated and undisputed"—for $1,501; Paramount, for $960. Buena Vista is owed $524, Allied Artists, $457. Republic secured a judgment for $189, while Columbia Pictures claims $212, and NTA, Inc., $96. Lopert Films is listed for $33.

The biggest claim, among show business creditors, is held by Theatre Concessions of Rochester, which loaned $25,153—according to the papers. Perlmutter Foods Inc. loaned $23,347.

Perlmutter has served, since last December, as general manager of Perlmutter Foods, at $180 weekly, the petition states. One of its operations is the Capitol Restaurant, at the Capitol—on lease from the State of New York.

Among other claimants and the amounts are: Albany Theatre Supply Co., $5,371; American Theatres of Albany, $4,940, "liquidated and undisputed"—for rent. Lamont Theatres, Albany, $3,800, for rent. Estate of William E. Benton (who long operated Benton Theatres with offices in Saratoga), $3,000. National Screen Service, $1,665. Firtik Express (film delivery service), $540.

The Saratogian, Saratoga Glens Falls Post Star Company, Glens Falls, Middleburg News and Station WSET, Glen Falls are among the advertising claimants.

A. G. Smith's New Partnership

San Saba, Tex., July 5.

A. G. Smith has purchased a partnership in the Palace and Corral Drive-In Theatres here. The deal was negotiated with the Frontier circuit headquarters in Dallas.

Smith will manage both.

Loew Chain Eyes Manhattan Sites

Loew's Theatres is seeking sites for two new theatres in the plush eastside section of Manhattan to replace the Loew's Lexington, which has been razed and will be replaced by the new American Hotel, and Loew's 72d St., which will be torn down shortly for a luxury apartment house.

In explaining the decision to replace these two houses with nontheatrical properties, prexy Eugene Picker maintained that both operations had been profitable, but that considering the value of the locations, "other use of the property promised a considerably larger profit."

Picker's explanation is contained in "Movie News Letter," which pub-ad chief Ernie Emerling sends to the press periodically. The Loew's topper said it isn't a question of "loving movies less" and hotels and apartment buildings more, but "it's a simple calculation for the benefit of the stockholders." He said the company hoped to reveal soon two additional Loew theatres to replace the two eliminated.

"We have no intentions of liquidating our theatre business," he concluded. "In fact, we think in terms of expansion if and where the opportunity arises."

Nehemiah Persoff purchased "The Comic Scroll," Nathaniel Norton Weintraub novel once optioned by 20th-Fox, for indie production.

So Where Are the People?

Minneapolis, July 5.

It's ironical and paradoxical that the current Minneapolis Federal Reserve bank report reveals a general area May business pickup at a time when the section's boxoffice has been—and still is—at rock bottom. Such is the observation of Frank Mantike, North Central Allied president, who insists that theatre patronage in the aggregate never before has been so poor.

Prior to May, there had been a period of coasting by business, according to the bank which cites the fact that checkbook spending in this district for the month totaled $5,250,568,000 a 7% increase over a year ago.

This checkbook spending tells the story of the pickup and better business than for the corresponding 1959 period, the bank points out.

ALL WRAPPED UP

OTTO PREMINGER HAS COMPLETED THE FILMING OF 'EXODUS.' ALL THE SHOOTING TOOK PLACE IN ACTUAL LOCALES AT HAIFA, ACRE, NAZARETH, CAESAREA, KAFR KANA, ATLIT AND JERUSALEM IN ISRAEL AND FAMAGUSTA, NICOSIA AND CARAOLOS ON THE ISLE OF CYPRUS. NOW 'EXODUS' ENTERS THE FINAL STAGES OF MUSICAL SCORING AND EDITING.

'EXODUS' STARS PAUL NEWMAN, EVA MARIE SAINT, RALPH RICHARDSON, PETER LAWFORD, LEE J. COBB, SAL MINEO, JOHN DEREK, HUGH GRIFFITH, GREGORY RATOFF, FELIX AYLMER, DAVID OPATOSHU & JILL HAWORTH. SCREENPLAY BY DALTON TRUMBO FROM THE BEST-SELLING NOVEL BY LEON URIS. PRODUCED AND DIRECTED BY OTTO PREMINGER IN NEW PANAVISION 70 AND TECHNICOLOR® — A UNITED ARTISTS RELEASE.

'EXODUS' WILL OPEN AT THE WARNER THEATRE IN NEW YORK ON DECEMBER 15, 1960, THE CINE-STAGE THEATRE IN CHICAGO ON DECEMBER 16, THE FOX WILSHIRE THEATRE IN BEVERLY HILLS ON DECEMBER 21, AND AT THE SHERIDAN THEATRE IN MIAMI BEACH ON DECEMBER 21.

METHODIST BISHOP AS CRITIC

Lutheran Hour Slams At Pix

However, Grants Films Didn't Invent Sin—Pans Plots of 'Apartment,' 'Denim,' 'Adam'

Motion picture industry, both in the U.S. and abroad, "has outdone itself to demonstrate how low the human mind can sink," the Rev Oswald Hoffman said recently in a Sunday address on the widely syndicated radio show, The Lutheran Hour.

Referring to "many motion picture makers," Hoffman quoted St Paul: "Since they considered themselves too high and mighty to acknowledge God, He allowed them to become the slaves of their degenerate minds, and to perform unpentionable deeds . . . They became whisperers behind doors stabbers-in-the-back . . . God-haters, they overflowed with insolent pride and boastfulness, and their minds teemed with diabolical inventions . . ."

Hoffman explained that he singled out the film industry "not because it offers the only evidence of moral decay in our time, but because here the moral degradation of our time is so evident as to be unmistakable."

The clergyman also quoted editorials in the N.Y. Daily News and Life Magazine on today's "adult pictures," and, without mentioning titles, described in a derogatory manner the plots of Billy Wilder's "The Apartment," Albert Zugsmith's "The Private Lives of Adam and Eve" and Charles Brackett's "Blue Denim." General level of film advertising also was decried.

The Lutheran clergyman recommended the Roman Catholic Legion of Decency reports to "concerned parents" as "an excellent rating service." He also suggested that Christians can stop patronizing unworthy films, support good ones and "pray that God will save our world from the rot within."

Those Hampshiremen

Berlin, N.H., July 5

Louis I. Martel Manchester legislator and agitator against literature and motion pictures, has brought his battle into New Hampshire's "North Country."

Addressing members of the St Anne Society of Angel Guardian Church at their first annual communion breakfast here, he urged them to organize a local committee to "request the help of store owners and theatre operators to sell and show nothing but good clean stuff."

He also asked them to write letters of encouragement to such "opponents of obscenity" as U.S. Sen Styles Bridges and William Loeb, publisher of New Hampshire's largest newspapers.

Re Parents

Keene, N.H., July 5

Keene Committee for Good Movies has decided to alert all parents in this area to the type of motion pictures which their children are seeing. The group has been studying a folder issued by a similar organization in Schenectady, N.Y., and will pass the information along to all Keene area parents.

Rev. William Hartman, a Keene clergyman, declared: "If only a few parents become alert to what their children are exposed to, it will be well worth while."

The Keene committee, formed six months ago, pressured local exhibitors to withdraw "violent" items from their Saturday matinees for children.

Atlanta Censors Causing Pain

What to do about the Atlanta censor board, which has refused to allow Continental Distributing's "Room at The Top" to be shown in that city, is scheduled to be among the major topics up for discussion at the next board of directors meeting of the Independent Film Importers & Distributors of America. Meeting is set for next Wednesday (13) in New York.

Board may also discuss Atlanta's refusal to grant licenses to Trans-Lux's The Case of Dr. Laurent" and Times Films' "Naked Amazon." Since these two pix received Production Code Seals, both of the distrbs involved would like to see the MPAA step in and help the fight. MPAA, however, is understood to feel that no other censor fight should be pushed pending Supreme Court action on Times Films' case against the Chicago film license ordinance.

'PACIFIC' IN DRIVE-INS

DST Pulls Last Unreeling at 11:30 P.M. (To 2:30 A.M.)

Minneapolis, July 5

"South Pacific" film now has reached the Twin Cities' area outdoor theatres, four of which currently are showing it day and date with big co-op newspaper ads.

The 20th-Fox picture's running time is 151 minutes, but the operators don't start their first shows until 9:30 p.m. because of daylight saving time in this northerly area. All drive-ins announce "last complete show" begins at 11:30 p.m. and that means it is not ended until around 2:30 a.m.

"Pacific" film originally ran 80 weeks here as a hard-ticket attraction at $2.65 top. Then it played some of the four-wall neighborhood houses 25c at $1.50. The drive-ins have advanced their admission to $1.

Finland's Snip-Snip; Americans Worst Cut; French Also Suffer

Helsinki, June 28

Latest reports covering a six-month period, show that Finnish censors have continued their busy activity to save Finnish adults from getting overdoses of cruelty and sex. Being one of those countries where pictures can be allowed for adults only or forbidden also to those under 12 or eight years of age, competitors, the engineers of the censors to watch over adult peace of mind seem lately to have a certain shade of unintentional stupidity.

As in the past U.S. pictures take the worst rap, with nine out of the 18 pix banned being Hollywood-made. Allied Artists, Columbia and 20th-Fox share "top honors" with two pictures each barred while Doubly Productions, Paramount and United Artists have one banned.

France was second with four banned pictures, one for sex reasons ("Mademoiselle Strip-Tease") and the others for cruelty. Great Britain, Italy and Germany each suffered one picture banned, Germany's being "The Naked and the Devil."

Greeks' First Drive-In

Athens, June 28

The first drive-in to operate in Greece is not being built 15 miles outside of this city near Varibobi.

It will have a capacity of 600 cars at first and later will be expanded to 1,200 autos. A restaurant and a bar are being constructed nearby to serve patrons. This resort, which will be ready for operation next August, will be named Soraya.

IS FILM BIZ OF, FOR THE MASSES?

Hollywood, July 5

United Artists' "Elmer Gantry" has drawn the first detailed response from a top church official. Said Bishop Gerald Kennedy, of the Los Angeles area of the Methodist Church: "It's a foolish thing well done and, I'm afraid, a reflection of our time."

Kennedy heaped praise on the production itself, declared it satisfies the requirement of "adult" drama but indicated it is not the kind of picture that is "mass entertainment for the family and the interpreter of American life around the world."

In response to the Bishop's statements, Director Richard Brooks replied: "I more than welcome his interest and his comments. The fact the picture was made and that Bishop Kennedy can comment on it in the open is a healthy aspect that separates American films from most films made in foreign countries. Better this than any kind of censorship that could be practiced."

Projecting the "Gantry" situation into the overall Hollywood picture, Bishop Kennedy said: "Hollywood has to decide what it intends to be and we have to decide what we want it to be. Is it to be the creator of so-called 'adult' dramas and be the legitimate theatre on a larger scale? If so, Elmer Gantry, I greet you. Or is Hollywood to be mass entertainment for the family and the interpreter of American life around the world? If so, 'Elmr Gantry' move over or other subversive forces in our life can sit down beside you. Until Hollywood or the American people make up their minds on this question Samuel Johnson has the best word for it: 'a foolish thing well done'."

On that point, Brooks declared: "I have the utmost faith in the American people. I believe they will decide for themselves whether this is entertainment and whether any thoughts can be withdrawn from it."

Kennedy called the film "very well produced" and explained further: "I have not seen a picture in a long time with so much dramatic punch. Its smoothly moving plot shows the touch of a great director and I cannot remember a place where it bogs down. It is dominated completely by Burt Lancaster but the entire cast carries its share of the load. In spite of a weary day, not once did I find it difficult to stay awake."

The cleric, who is president of the Council of Bishops of the Methodist Church, noted the film includes more than the novel and yet creates a sense of unity. "I thought," said he, "it was less a caricature than Sinclair Lewis had created and more of a believable view of life. Besides Gantry, there is a lady evangelist who reminds us of a former resident of Los Angeles. She uses a method of healing which follows close upon that of a well known television personality. Gantry, like King David, is a sinner but at the same time emotionally sensitive to the reality of God. It will please anyone who believes that religion is for the ignorant and that preachers are simply manipulators of undisciplined emotions. It will distress those who regard this kind of religion as an affront to God and man."

Continued Kennedy: "For after all is said and done, it is a foolish thing, and I am afraid, a reflection of our time. The morals are all mixed up and mainly sentimental. The religion is cheap and unethical. The goal of life is successful notoriety and love is mostly illicit sex relations. The picture will comfort America's critics and distress our friends, for if this is still popular religion to 1960, it is much later than we think."

In Sinclair Lewis' novel, Gantry starts out as a Baptist and later changes to a Methodist. Denomination is not a part of the film. Bishop Kennedy explained his feelings about the picture would have been the same had Gantry been pictured as Methodist or not. He praised Brooks for a concept that steers away from attending any particular group.

Protestants More Consulted Today But Catholic Influence Greater

Despite official statements to the effect that last week's Hollywood meeting between top film industry reps and officials of the National Council of the Churches of Christ "see separate story" accomplished its purpose, an informal exchange of points of view, trade opinion remains that the Protestant group is a long way from wielding the kind of influence on the film industry that the Roman Catholic Church is able to do through its well-organized National Legion of Decency.

Example of the difference between the film industry's attitude towards the Protestants and its attitude towards the Catholics was contained in the way in which United Artists and producer-director Richard Brooks recently handled their "Elmer Gantry." UA and Brooks held several screenings of the film for the Legion of Decency, made a couple of minor cuts in the pic, added a foreward and decided to classify the film in its advertising by recommending it for adults only—all, though not necessarily at the suggestion of the Legion, certainly with the Legion's great good wishes. At no time during that period was any move made to show the film to NCCC reps, though they might be thought to have a large interest in the film which deals with a hypocritical evangelist.

As a matter of fact, the Legion's suggestions re "Gantry" and the Catholic group's rating of the film (objectionable in part for all) probably coincide with what most Protestant clergymen feel about the picture. Situation remains, however, in the words of one Protestant clergyman: film industry reps "are not as afraid of us as they are of the Catholics."

No National Council official would go on record as wanting to instill such fear in the industry, but the NCCC people are concerned about current films and want to do something about them. See report of NCCC's special study commission on broadcasting and films, VARIETY, June 8. Trouble may be, however, that the NCCC is a sort of "institutional association" embracing a number of Protestant denominations of widely differing points of view. Some of the denominations are inclined to be militantly restrictive about films; other denominations would be liberal. As a result, National Council must move slowly in implementing its own policy and approach so as not to step on any of its own toes.

Generally, this approach has been one of "education," that is, teaching their members to recognize merit, to shun the shoddy and to be morally strong enough to withstand certain visions of corruption. Unlike the Legion of Decency, which tells its followers what to see and not to see, the NCCC, if its ideal could be realized, would "educate" its members to be able to make up their own minds, always of course correctly.

However, unless the NCC comes up with some overall film reviewing service, and one that would command enough respect to be felt at the boxoffice, chances are that the Protestants are not going to "score" industry reps to any appreciable degree. Film reviewing service will be one of the matters up for discussion at the next NCCC general board meeting and general assembly in San Francisco in December.

A summation of the general Protestant concern with current films is contained in an article in the July issue of the interdenominational Christian Herald. Article, written by Howard Whitman, decries not "sexy" pictures, but "sick sex." This, Whitman says, is "distortion of reality in literature and on the screen. It is the distortion of the sexual urges and behavior of human beings to the point where all values are confused; there is no frame of reference by which the healthy is separated from the unhealthy, the right from the wrong, the good from the bad."

Article says the "sick sex" trend was started in films by Tennessee Williams' "Baby Doll" several years ago and has continued with such pictures as "Cat on a Hot Tin Roof," "Best of Everything," "Anatomy of A Murder" and "The Lovers." To combat problem, Whitman says that self-appointed censors and vigilante committees are not necessary, but that the "American public must make its own voice heard," through letters to exhibs, newspapers, town, city and state officials and to Congressmen.

Censor Calls Self 'Kindly Uncle'

London, July 5

Lord Morrison, new prexy of the British Board of Film Censors, met the press and top brass of the film industry at a party in the Dorchester Hotel penthouse last week. He described himself as "the kindly uncle of the film world." Said Morrison: "I'll approach my job with an open mind. I like a drama or a Western, and sometimes a musical. I like to see both sides of an argument."

Film chiefs think the appointment a sound one, because of Morrison's contacts with local authorities, who have the power of overriding the board's decisions and often do so to its irritation.

Real power behind the "blue pencil" issues is John Trevelyan, secretary of the voluntary BBFC, who, with his five examiners, occupies the hot seat in determining which films get the thumbs up, which have to be trimmed and which get the swift kick in the commercial pants.

Trevelyan voluntarily met the Film Section of the Critics' Circle recently and talked about the censor setup and its problems. He admitted that a major problem was relations with local authorities and said that for a year he'd been trying to set up a contab with reps from such councils.

"We try to assess the flavor of a film, rather than judge it by specific sequences. What we want is to make sure that a film is acceptable without doing unnecessarily cutting that might damage it. It is an important, commercial product. On the whole, we get the fullest cooperation from producers both in the States and in Britain."

Trevelyan and his examiners see, on the average, 300 full-length features each year. "Last year we had to ban outright only 10," he said.

The British censorship system allows for three categories: "U," which can be seen by anybody; "A," which can be seen by children under 16 providing they're accompanied by an adult—and "X," which means that only people over 16 can view the product.

"It's perhaps not the ideal system," admitted Trevelyan, "but nobody's come up with a better one."

RUSSIAN PROMOTION FOR 20TH'S 'THE IDIOT'

Washington, July 5

Three Russian motion picture figures will help launch prem of Soviet exchange film "The Idiot" July 20 at the Apex Theatre.

Visiting here in advance will be Julia Borisova and Yuri Yakovlev, who have featured parts in the film, and Ivan Pyriev, a top Soviet director who wrote the screenplay from the Dostoevsky classic. They'll be in town July 21-22.

"The Idiot" will be released in this country by 20th Century Fox.

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year 2
This Date, Last Year 4

AMERICAN INT'L

Starts, This Year 4
This Date, Last Year 3

COLUMBIA

Starts, This Year 7
This Date, Last Year 16

"PEPE"
(George Sidney Interna'l Pics. Prodn.)
Final shooting tomorrow
Dir. Sidney Lanfield
Cast: Cantinflas, Dirk Bogarde, James Mason, Michael Callan, Vera Ralston, Shirley Jones, Barbara Luna, Edward G. Robinson, Suzanne Pleshette, Richard Conte, Bernie Kopell, Jack Benny, Joey Bishop, Sammy Davis Jr., Peter Lawford, Hank Henry, Frank Sinatra, Dean Martin, Joi Lansing, Donna Douglas, Michael Wager, Alexandra Stewart, Marion Ross
Started March 28

"A MATTER OF CONVICTION"
(Contemporary Prodn. Inc. for Col.)
Shooting in N.Y.
Prod. Frank Harold Hanna
Dir. John Frankenheimer
Cast: Lawrence Tierney, Mark Stevens, Ed Begley, Polly Bergen
Started May 31

THE FACTS OF LIFE"
(Panama Flows Prodn. for Col.)
Final shooting Tuesday
Dir. Mel Frank
Cast: Bob Hope, Lucille Ball, Rita Hayworth, Don DeFore, Louise Beavers, Eddie Albert, Jerry Lewis, Jerry Colonna, Leonard Stone, Robert Strauss
Started June 2

UNIVERSAL

Starts, This Year 8
This Date, Last Year 14

"THE DAY OF THE GUN"
(Universal)
Shooting in Mexico
Prods. Eugene Frenke, Edward Lewis
Dir. Robert Aldrich
Cast: Richard Boone, Kirk Douglas, Dorothy Malone, Joseph Cotten, Faye Emerson, Neville Brand, Regis Toomey
Started May 19

"ROMANOFF AND JULIET"
(Universal-Prod.)
Shooting in Italy
Prod. Dir. Peter Ustinov
Cast: Thomas Guardo, Tim John, Gina Lollobrigida, Adam Tomasi, Tamara Shelton
Started May 30

WARNER BROS.

Starts, This Year 7
This Date, Last Year 5

"SPLENDOR IN THE GRASS"
(Newton Prod.)
Shooting at New York
Prod. Elia Kazan
Dir. Elia Kazan
Natalie Wood, Warren Beatty
Started May 31

"FANNY"
(Mansfield Prod.)
Shooting in France
Prod. Joshua Logan
Dir. Joshua Logan
Cast: Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Buchholz, Hal Linden, Boulevard Lyndal, Georges Ricardo de Rubio, Jean Pierre de Rubio, Raymond Bussieres, Victor Francen
Started May 16

"PARRISH"
(Prod. Delmer Daves)
Dir. Delmer Daves
Cast: Troy Donahue, Claudette Colbert, Karl Malden, Connie Stevens, Diane McBain, Dean Stockwell, Sandra Dee, Rhodes Reason, Edward Platt, Willard Waterman, Sharon Farrell, Ben Piazza, Jack Warden, Joanna Moore, Judson Pratt, Tom Ewell, Madlyn Rhue, Hope Holiday
Started May 26

"A FEVER IN THE BLOOD"
(Prod. Don Siegel)
Dir. Don Siegel
Cast: Efrem Zimbalist Jr., Angie Dickinson, Jack Kelly, Andre Morell, Adam Williams
Started June 20

INDEPENDENT

Starts, This Year 20
This Date, Last Year 30

"KING OF KINGS"
(Samuel Bronston Prodn.)
Shooting in Spain
Prod. Samuel Bronston
Dir. Nicholas Ray
Cast: Robert Ryan, Rhonda Fleming, Frank Thomas, Guardian, Rip Torn, Frank Thring
Started May 31

UNITED ARTISTS

Starts, This Year 7
This Date, Last Year 4

"EXODUS"
(Otto Preminger Prod. U.A. release)
Shooting on Cyprus
Prod. Otto Preminger
Dir. Otto Preminger
Cast: Paul Newman, Eva Marie Saint, Sal Mineo, Richard Boone, Peter Lawford, Ed Asner, Hugh Griffith, John Derek, Jill Haworth, Peter Ustinov, Michael Wager, Alexandra Stewart, Marian Seldes
Started March 28

"A MATTER OF CONVICTION"
(Contemporary Prodn. Inc. for UA)
Shooting in N.Y.
Prod. Frank Harold Hanna
Dir. John Frankenheimer
Cast: Lawrence Tierney, Mark Stevens, Ed Begley, Polly Bergen
Started May 31

THE FACTS OF LIFE"
(Panama Flows Prodn. for UA)
Final shooting Tuesday
Dir. Mel Frank
Cast: Bob Hope, Lucille Ball, Rita Hayworth, Don DeFore, Louise Beavers, Eddie Albert, Jerry Lewis, Jerry Colonna, Leonard Stone, Robert Strauss
Started June 2

WALT DISNEY

Starts, This Year 1
This Date, Last Year 3

"THE ABSENT-MINDED PROFESSOR"
(Prod. Walt Disney)
Final shooting Tuesday
Dir. Robert Stevenson
Cast: Fred MacMurray, Nancy Olson, Keenan Wynn, Tommy Kirk, Elliott Reid, Leon Ames, Leo Gorcey, Charlene Holt, Edward Platt
Started June 1st

"WHERE THE BOYS ARE"
(Prod. Joseph Patrick)
Shooting in Fla.
Prod. Joseph Patrick
Dir. Henry Levin
Cast: George Hamilton, Yvette Mimieux, Paula Prentiss, Jim Hutton, Connie Francis, Barry Nelson
Started June 20

METRO

Starts, This Year 4
This Date, Last Year 10

"ATLANTIS, THE LOST CONTINENT"
(Ivan Tors Prod.)
Final shooting Tuesday
Dir. George Pal
Cast: Anthony Hall, Joyce Taylor, Frank Wilcox, Edward Platt
Started June 1st

"WHERE THE BOYS ARE"
(Prod. Joseph Patrick)
Shooting in Fla.
Prod. Joseph Patrick
Dir. Henry Levin
Cast: George Hamilton, Yvette Mimieux, Paula Prentiss, Jim Hutton, Connie Francis, Barry Nelson
Started June 20

PARAMOUNT

Starts, This Year 10
This Date, Last Year 7

"THE COUNTERFEIT TRAITOR"
(Perlberg-Seaton Prodn.)
Shooting in West Berlin
Prod. William Perlberg
Dir. George Seaton
Cast: William Holden, Lilli Palmer, Hugh Griffith
Started June 1

20th CENTURY-FOX

Starts, This Year 10
This Date, Last Year 10

"GO NAKED"
(Dir. Bryan Richmond)
Final shooting Tuesday
Cast: Jayne Mansfield, Ernest Borgnine, Marisa Pavan, Robert Strauss, Mickey Shaughnessy, Vincent Gardenia
Started May 9

"THE BIG GAMBLE"
(Prod. Sidney Harmon)
Final shooting in Africa
Prod. Dir. Jules Dassin
Cast: Richard Basehart, Stephen Boyd, Julie Newmar, Nigel Davenport, Sidney Poitier
Started May 2

"MARGIE GO ROUND"
(Prod. Jerry Wald)
Final shooting Tuesday
Dir. Richard Quine
Cast: Dean Martin, Tuesday Weld, Julie Newmar, Jack Carter
Started June 20

WARNER BROS.

Starts, This Year 7
This Date, Last Year 5

"SPLENDOR IN THE GRASS"
(Newton Prod.)
Shooting at New York
Prod. Elia Kazan
Dir. Elia Kazan
Natalie Wood, Warren Beatty
Started May 31

"FANNY"
(Mansfield Prod.)
Shooting in France
Prod. Joshua Logan
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Cast: Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Buchholz, Hal Linden, Boulevard Lyndal, Georges Ricardo de Rubio, Jean Pierre de Rubio, Raymond Bussieres, Victor Francen
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Shooting in Spain
Prod. Samuel Bronston
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Cast: Robert Ryan, Rhonda Fleming, Frank Thomas, Guardian, Rip Torn, Frank Thring
Started May 31

OMENS STOKE OPTIMISM

Economic Data and Films A-Comin' Cheer Theatremen

Minneapolis, July 5.

While this area's boxoffice has been and still is in a bad slump the current Minneapolis Federal Reserve bank review and the just issued state employment security department report, along with Hollywood's impending releases schedule, have created some optimism to exhibitor circles regarding the patronage outlook for the balance of 1960.

The Reserve bank review states that the Upper Midwest economy generally has taken on a rosier hue for the first time in several months. And the state security department reports that in the Twin Cities metropolitan area alone there has been a 12,500 gain in employment since March.

As "improvements" the Reserve bank notes exceptionally good crop prospects, good livestock prices, near-record iron ore shipments from Duluth and substantial increases in department store sales and bank debits.

"All this is calculated to stimulate theatre patronage," points out Charles Winchell, local United Paramount circuit president-general manager. "But what's equally encouraging for the months ahead is the product we'll be getting. I'm confident that in this area the year will finish in a blaze of boxoffice glory."

Raps Signoret

Continued from page 3

made no extra demands especially in view of the way she had urged his kindness in allowing her to delay appearance in the pic originally ported two years ago when says Ergas few producers wanted her without forfeiting her penalty money. Not only that, says Ergas, but she arrived in Rome on the 21st shooting day of pic and shut herself into her hotel room for four more days, until he was forced to accept her conditions or jeopardize the pic itself in which talent and money were involved apart from Miss Signoret.

Ergas is asking for annulment of all previously mentioned additional clauses signed April 23, 1960 and respect of original contract return of some green artwork under new arrangement, secure of undertaken sums deposited with her legal representative.

Actress was unavailable for personal comment, but issued a statement to an Italo news agency in which she said she felt it "my duty to abstain the matter further out of court, except to reaffirm my rights in respect of "aggressive" which were in their time duly and fively signed," and which the production company had seen fit to dishonour "with absolutely ground-less protests." Miss Signoret said she had come to Italy after her doctor ordered solely to participate in "Adua," and that she had collaborated as she always did with seriousness and dedication in the making of the film. "I am deceived," she said. "That the production should have decided to end our relationship with such an unnecessarily unpleasant note."

"Adua," incidentally, is now finished and is said to be one of the contenders for the fall Venice Film Festival. It is known to have had censorship trouble and has been denied twin citizenship under a clause of the Italo-French co-production agreement which says among other things, that pics admitted to double nationality "and the financial advantages of both countries film and laws must have "a combination of artistic, technical and moral qualities sufficient to honor the reputation of the film industry and preserve the prestige of France and Italy." Pic, which deals with adventures of a group of prostitutes thrown out of a brothel when these were closed down some years back by an Italian law, is therefore considered an Italian film alone, must be exported to France as to other countries without the benefit of advantageous financial arrangements for which it was conceived. Film was directed by Antonio Pietrangeli and features, in addition to Miss Signoret, Marcello Mastroianni, Emmanuele Riva and Stanley Tiffin. It is being released (as Italy by Cineria.

Culture-Interchange

Continued from page 1

ness he suffered upon his return from the States for "undue" praising the culture of capitalistic America.

Perhaps even more significant is the pending U.S. tour of pianist Sviatoslav Richter, who'll be in America between Oct. 15 and Dec. 30, also for Pepe Hurok. Richter has apparently been the Pecks Bad Boy of USSR virtuosi and until now has never been allowed outside the Soviet Union. Hurok is planning five, one by one, Carnegie Hall concerts, via Oct. 19, 23, 25, 28, 30, for him. Manager inaugurated the "long run" concert idea last season with some eight concerts at Carnegie of the Moscow Symphony, which some thought was pushing it pretty hard.

Two other Soviet talents contracted for American tours by Hurok are Leonid Kogan, a violinist, due Nov. 2 at Carnegie, and Dmitri Bashkirov, who will do his in Carnegie on Jan. 10, not being forced to Manhattan until Lincoln's Birthday.

Amusement Stock Quotations

Week Ended Tues. (5)

N. Y. Stock Exchange

1960 High	1960 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
42⅞	23⅝	ABC Vending	208	42⅞	39	39⅞	— ⅛
39½	25⅞	Am Br Par Th	110	37½	35⅛	36½	+ ⅞
42½	30½	Ampex	2232	41	38	39½	+ 1½
41½	36⅞	CBS	96	42½	41⅛	42½	+ ⅞
19½	14⅞	Col Pix	189	19⅝	18⅛	19⅝	+ ⅛
34½	17⅞	Decca	284	36⅞	36⅞	36½	+ 1⅞
45⅛	27⅝	Disney	193	34⅞	31⅝	33½	+ 1⅞
136½	94	Eastman Kdk	187	129⅞	125½	128	+ 2½
8½	6⅛	EMI	487	7⅛	7	7	..
23⅛	14⅞	Glen Alden	*211	16⅛	15⅛	15⅝	— ⅝
18⅝	14	Loew's Thea.	91	17⅞	16⅞	17⅝	+ ⅝
38½	22⅛	MCA Inc.	112	38⅞	38	38⅞	+ 1⅞
32	24⅛	Metro GM	232	31⅝	27⅞	31⅞	+ 4⅛
66⅞	12⅞	NAFI Corp.	941	55⅛	49⅞	49⅞	— 8
13	6⅛	Nat. Thea	112	6⅞	6⅛	6⅞	..
65⅛	39⅞	Paramount	729	65⅞	57⅛	61½	+ 4⅛
38½	26⅛	Philtr	484	30⅞	27⅛	27⅛	— 1⅞
234½	165⅛	Polaroid	78	236⅛	222½	222⅞	— 11⅞
70½	59½	RCA	4097	67⅞	64⅞	65⅞	— 2
10⅛	7⅛	Republic	146	10⅞	9⅞	10⅛	+ 1
14⅞	12⅞	Rep. pfd.	28	14⅞	13⅞	14⅞	+ 1⅞
42⅞	25	Stanley War.	90	27⅞	25⅛	27⅞	+ 1⅞
30⅞	26⅛	Storer	11	28⅞	27⅞	28	..
39⅞	30	20th Fox	152	39⅞	36	37⅞	+ 2⅞
28⅞	23⅞	United Artists	34	27⅞	25⅞	27⅞	+ 2
41⅞	28⅛	Univ. Pix	2	41	37⅞	41	+ 3
50⅛	37⅞	Warner Bros.	283	50⅞	44⅞	48⅞	+ 4⅛
127⅞	89⅞	Zenith	273	123⅞	117⅞	117⅞	— 3⅞

American Stock Exchange

5½	4⅛	Allied Artists	35	4⅞	4⅞	4⅞	
7⅛	3⅞	Berkeley Corp.	21	5⅞	4⅞	5⅞	+ 1⅛
5⅛	3⅞	Cinerama Inc.	232	4⅞	3⅞	4⅞	+ ⅛
14⅛	11	Desilu Prods.	34	11⅞	11⅞	11⅞	— ⅛
12⅞	6⅞	DuMont Labs.	812	12⅞	11⅞	11⅞	— ⅛
7⅞	5	Filmways	33	5⅛	5	5⅛	+ ⅛
2⅞	1⅛	Gold Films	60	1⅞	1⅛	1⅞	+ ⅛
9⅞	6⅛	Technicolor	300	9⅞	8⅞	9⅞	+ 1⅞
14	8⅞	Telepromptor	53	12⅞	11⅞	11⅞	+ ⅛
4⅞	2	Tele Industr's	21	3⅞	3⅞	3⅞	+ ⅛
16⅞	8⅞	Trans-Lux	20	11⅞	10⅞	11⅞	+ 1⅞

Over-the-counter Securities

	Bid	Ask	
America Corp.	1⅞	2⅞	+ ⅛
Berlo Lion	1⅞	1⅞	
King Bros.	1	1⅞	
Magna Theatre	5	5⅞	
Medallion Pictures	1⅞	2⅞	— ⅛
Metropolitan Broadcasting	14⅞	14⅞	+ ⅛
Norgolen Corp.	3⅞	4⅞	
Sterling Television	1⅞	1⅞	+ ⅛
U. A. Theatres	7⅞	8	+ ⅛

* Week Ended Friday (5)
† Ex dividend

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

French Debate

Continued from page 3

play of these type films at the Cannes Fest, plus the New Wave pix here led to this more telling out-spouting.

At the Assembly meeting, one member claimed that more films from the Eastern countries are being shown boosting the values of collectivism and this way of life while hardly any films showing the French ways have been made or shown in countries such as Algeria. Culture Minister Andre Malraux cautioned the speaker that all Eastern pix have been before the CDC and passed, or they would not be shown.

Information Minister Louis Terrenoire, who has pix censorship under his aegis, said that the industry should set up its own code to avoid these troubles over censorship, but this has never worked in France where there seem to be too many producers. Terrenoire said the new pre-censor board would pass on scripts and warn of possible future troubles which should help eradicate the burgeoning red pencilling on finished pix.

This year, several pix have been forbidden export visas because of the prestige movements of the government, and a desire to avoid showing pix abroad that could cast aspersions on French society today. Meanwhile, censorship seems to be the No. 1 topic in the film picture here.

H'wood a State

Continued from page 1

truck across African republic, if not in Africa?" asks Zanuck.

The new high speed Eastman Color film is being used and cinematographer William Mellor came over before time with the right lens instructions for processing here as well as tests for makeup and film exposure. He has had few results so far and it is good to come here light for quicker setups and cooler lights these hot days.

Shapiro, Philly Antitruster, Ends 'With Prejudice'

Philadelphia, July 5.

Antitrust suit brought by Morton and Bernard Shapiro, as operators of the Arcadia Theatre, Philadelphia, against the distributors and the Goldman, Stanley Warner and National Theatres circuits was dismissed with prejudice in the United States District Court Philadelphia last week. Plaintiff had claimed a conspiracy preventing the Arcadia from obtaining first-run product.

Dismissal was via consent of the Shapiros, who collected $62,500 as partial reimbursement for their attorneys' fees and disbursements in connection with the court action. They had sued for $1,125,000.

Dismissal relieves a total of 40 distribution and exhibition execs of the obligation to testify at the projected trial. They all had been subpoenaed by the plaintiffs.

Defendants, as represented by Louis Nizer, of New York, and Brad Ward, of Philadelphia, had moved that the plaintiffs testify first. Latter resisted. Court ruled that the plaintiffs indeed take the stand before July 18.

Legal reps of the Shapiros last week served a 38-page statement of alleged claims of last pictures but the jurist refused to accept this. It was noted that the statement was filed on the eve of the trial in an action that had been pending more than four years. Further, the court had ordered the Shapiros to state all particulars in October, 1959.

Windup of the antitrust contest means still another step toward the ever-lessening burden of courtroom liabilities with which the distrib. are faced. Antitrust is fading away as a major problem.

Film Reviews

Continued from page 6

It Started in Naples

With some unusually striking Technicolor vista particularly some lush green greens and blues brighten the proceedings considerably. Art directors Hal Pereira and Roland Anderson and set decorators Sam Comer and Arrigo Breschi have fashioned and filled several authentic interiors to match the preponderance of outside, on-the-spot activity.

Frank Brackl's editing is smooth and sharp. In addition to the score by Alessandro Cicognini and Carlo Savina, there are four songs, penned by Italian composers, two of which have been fortified with English lyrics for the occasion. All the music is fine and fitting. Lee Coleman's choreography makes a flashy, if not overly graceful, director of Miss Loren. Tube.

The Lost World
(CSCOPE-COLOR)

Old Conan Doyle story about a modern expedition to a strip of prehistoric jungle on the Amazon. Production sweeps suffers major dramatic shortcomings, enough to indicate hefty teenage appeal for probable b.o. strength.

Hollywood, June 27.

Twentieth-Fox release of Irwin Allen production. Stars Michael Rennie, Jill St. John, David Hedison, Claude Rains, Fernando Lamas, with Richard Haydn, Ray Stricklyn, Jay Novello, Vivian Vance, Ian Wolfe, John Crawford, Colin Campbell. Directed by Allen. Screenplay Charles Bennett, Allen. Based on Conan Doyle's novel. Camera, Winton Hoch; editor, Hugh S. Fowler; art directors, Duncan Cramer, Walter M. Scott; music, Paul Sawtell, Bert Shefter; sound, Thomas T. Moulton; special effects, Lee Le Blanc; assistant director, Ad Schaumann. Reviewed at the studio, June 21, '60. Running time, 97 MINS.

Lord Roxton	Michael Rennie
Jennifer Holmes	Jill St. John
Ed Malone	David Hedison
Professor Challenger	Claude Rains
Gomez	Fernando Lamas
Professor Summerlee	Richard Haydn
Gladys	Ray Stricklyn
Lord	Jay Novello
Native Girl	Vivian Vance
Patrick White	Ian Wolfe
Desert Redman	John Crawford
Professor Waddon	Colin Campbell

Watching "The Lost World" is tantamount to taking a trip through a Coney Island fun house. Like the latter, the Irwin Allen production should appeal primarily to teenagers which, what with the World War II and post-war birth rate, is a good group to be appealing to these days, from a fiscal standpoint. Although basically as plodding and cumbersome as its dinosaurs, the 20th-Fox release contains enough exploitable spectacle and innocent fun to generate a respectable boxoffice response.

The picture's chief attraction is its production gusto. Emphasis on physical and pictorial values makes up, to some extent, for its lack of finesse in the literary and thespic departments.

In translating the Sir Arthur Conan Doyle story to the screen for the second time (after a lapse of 36 years since the first, silent version), Allen and Charles Bennett have constructed a choppy, topheavy, deliberately-paced screenplay that labors too long with exposition and leaves several loose ends dangling. Only when it turns the film over to the production department for a roundabout theatrical safari through a region resembling red hell does the scenario make a smart move. But, still then, "Lost World" is a familiar place, loaded with romantic platitudes and ludicrous situations.

Although he has instilled a certain lighthearted spirit into portions of the dramatic proceedings, Allen's direction is not only sluggish but has amateurs guiding more personality into his dinosaurs than his two people.

Among the various individuals who venture into this Lost World area at the headwaters of the Amazon are Claude Rains, overly affected as Doyle's popular pipe character, Professor George Edward Challenger; Michael Rennie, a bit wooden as a titled globe-trotter with a substitute accent (Lord Roxton); John St. Jerome as an adventuring wise-cracker (with pink-tipped pants as suitable garb for an Amazonian exploration), David Hedison, blind as a newsman-photog, and Fernando Lamas, overacting as a Latin guitar-player and helicopter-operator. Others whose thespic energies are spent in a dramatic vacuum are Richard Haydn, Ray Stricklyn, Jay Novello, Vivian Vance, Ian Wolfe, John Crawford, Colin Campbell.

With the exception of one or two highly ineffectual prehistoric spiders and a general absence of genuine suspense or tension, the production is something to behold. The dinosaurs are exceptionally lifelike, although they resemble horned toads and alligators more than dinosaurs; and the violent volcanic scenery (like hot, bubbling chili sauce) and lush vegetation form backdrops that are more interesting and impressive than the action taking place in front of them.

For the superior craftsmanship evident in the production, credit art directors Duncan Cramer and Walter M. Simonds, set decorators Walter M. Scott, Joseph Kish and John Sturtevant, and the special photographic effects team of I. B. Abbott, James B. Gordon and Emil Kosa. Energetic CinemaScope lensework by Winton Hoch and appropriately out-of-this-world music by Paul Sawtell and Bert Shefter are helpful ingredients. Hugh S. Fowler's editing is somewhat unsteady. Tube.

Thunder in Carolina
(COLOR)

Low-budget entry about stock car racing. Has exploitation value because of mounting interest in the sport. Mediocre, however, as a film, but probably okay for second feature and neighborhood playdates.

Hollywood, June 27.

Howco release of J. Francis White production. Stars Rory Calhoun, Alan Hale, Connie Hines and John Gentry. Directed by Paul Helmick. Screenplay, Alexander Richards, based on Joseph Hoffman's story. Camera, Joseph Brun; editor, Rex Lipton; music, Walter Greene. Previewed in N.Y. June 20, '60. Running time, 90 MINS.

Mitch Cooper	Rory Calhoun
Buddy Schaffer	Alan Hale
Rose York	Connie Hines
Jim York	John Gentry
Herbert	Ed McGrath
Ray Hill	Tracy Roe
Pete Mason	Helen Downey
Shingle	Van Cleef
Jack Webb	Trigger Wimmer
Tommy Webb	Carey Loftin
Peaches	Billie Longston
Singer	Ann Stevens
Judge Thorson	George Robotham
Hotel Manager	Glenn Denner
Hughes	Richard Taylor
Ray Greenleaf	William Leach
Deputy	Wes Stone
Minister	Rev. Thomas W. Rutland
Announcer, "Southern 500"	Ray Nelson
Hot Track Announcer	Raymond Colbert
Maid	Edith Scott
"Miss Southern 500"	Caroline Mitchell
Grand National Race Drivers	Joe Weatherly, Fireball Roberts, Curtis Turner, Ned Jarrett, Joe Lee Johnson, Shorty Langdon, Joe Ruttman

With the interest in hot rods and stock car racing mounting, "Thunder In Carolina," a low-budget entry dealing with "Southern 500," an auto racing event that attracts some 100,000 people every Labor Day to Darlington, S. C., may have exploitation values that can be translated into okay boxoffice. But as a motion picture, it's an anachronistic entry reminiscent of the downs of "B" pictures that teamed Richard Arlen and Chester Morris.

Financed by a group of southern exhibitors who apparently were influenced by the promotion aspects, "Thunder in Carolina" is a mediocre film that is heightened somewhat by some good action footage of an actual "Southern 500" race. Alexander Richards screenplay purports to deal with the lives and loves of the dedicated drivers and their girls, but what emerges is a stilted story.

Rory Calhoun, who in addition to Alan Hale is only recognizable name in the film, is seen as trouble-chasing veteran driver. He latches on to young gas station operator and the latter's wife, Connie Hines, whom, unknown to the former, has been seeing Gentry's wife, but she's faithful. However, when her husband achieves success, Connie Hines the wife, seems more inclined to accept Calhoun's advances since Gentry is being pursued by a swelled head and another woman.

The climax, of course, sees Calhoun turn savior. He deliberately crashes his car to save the life of his former protege, allowing the latter to win the big race. A reconciliation follows, Gentry and his wife make up, and Calhoun goes off to race somewhere again.

Actual scenes for the preparation of the race, a pageant through the streets of Darlington, and the race, partly filmed from a speeding car, lend a degree of authenticity to the proceedings. Joseph Brun's color photography is first-rate in capturing the racing and some speedy practice driving on South Carolina mountain roads. There is a flaw in the sound recording, however. There is a hollow sound in the dialog, as if it had been filtered through an echo chamber.

The performances meet the needs of the script. In addition to the Calhoun-Gentry-Hines triangle, there's Hale as an injured driver turned mechanic, Ed McGrath, as a wealthy car owner and Helen Downey as a girl on the loose. Actual participants in the Southern 500 are seen in the film. Paul Helmick's direction is static, particularly in the staging in one of the pre-race events during which the drivers and their girls stand around listlessly to listen to a singer. Technical aspects are okay. Hall.

Les Mordus
(The Fanatics)
(FRENCH)

Paris, July 5.

Jason release of Photaliris-Del-Jason production. Stars Sacha Distel. Features Denik Petrovich, Daniel Vouvin, Bernard Lecoq, Michel Galabru, Rene Dary, Philippe Nicaud, Bernard Andreis. Directed by Rene Jolivet. Screenplay, Jolivet, Tony Duvert, based on novel by Duvert, editor, Suzanne De Troeye; music, Daniel Ai Porta. Paris Booking date 19 MINS.

Bernard	Sacha Distel
Professeur	Denik Petrovich
Nadi	Bernadette Lafont
Fischer	Bernard Andreis
Leno	Philippe Nicaud
Leonel	Rene Dary
Fred	Michel Galabru
Mona	Daniel Ceccho

Film seems to have been made mainly to intro the popular singer Sacha Distel. He is still gauche on the acting and is not helped too well. This appears of little expert value.

It is about a young delinquent who goes straight only to be almost pulled back into a gangster mob again. He is saved by friends and the love of a good girl. Story is pat and obvious. Direction technical values and acting are only fair. Distel will need another time around before he can be judged for thesp talents. Mosk.

Los Hermanos Karamboro
(The Karamboro Sisters)
(MEXICAN)

Mexico City, June 21.

Columbia release of José Luis Calderon production. Stars Manuel "Loco" Valdes, Flor Silvestre, Irma Dorantes, Olivia Michel. Directed by Rogelio Gonzalez. Screenplay, José Luis Calderon; editor, Rafael Ceballos; music, Rosario Ortiz. Running time, 90 MINS.

This is first starring vehicle for television comic "Loco" Valdes. And director Benito Alazraki has injected more quality than usual in Mexican pictures built around comics.

The sisters are Flor Silvestre, Irma Dorantes and Olivia Michel who, apart from acting as female bait for comic Valdes, sing a few numbers pleasantly and look attractive.

Although the picture was made with the usual speed, a three-week shooting schedule, comic Valdes who is truly "crazy" on his television shows, is held on a tight rein by director so that comedy situations don't get out of hand.

A better than average effort with comic's antics causing most Mexican patrons to give out with laughs as comedy situations are milked for all they are worth, with these often obvious and sometimes grotesque.

Picture could have been a bigger comedy effort if director Alazraki, one of the best down here, had had more time to spend in development of situations and toning down overacting bits by his cast. Rond.

Mex Unions To Help Chile Quake Victims

Mexico City, July 5.

The Mexican Union of Film Producers and the Union of Film Production Workers have agreed to turn over one day's boxoffice receipts from all cinemas for the relief of Chile's earthquake victims. Apart from this, the Union is gathering donations from members to send scrapes to the stricken zone. The association, too, plans to underwrite medicines and foodstuffs.

The National Assn. of Actors, for its part, set a giant benefit performance last week, with more than 50 stars of stage, screen, radio and tv participating. Total relief funds will exceed $1,000,000 and other benefit performances and industry collections are planned in the near future.

N.Y. Sound Track

Continued from page 6

on first leg of a tour of Europe and the Middle East . . . At the same time, **Alfred Katz**, UA's foreign division manager, reports an increase in Latin American biz after a five-week tour of the area . . . **Joseph B. Rosen**, of Universal, named chairman of Cinema Lodge B'nai B'rith's annual fund-raising project . . . **Julius Monk**, operator of the twin Upstairs at the Downstairs and Downstairs at the Upstairs niteries, making his film debut in "Girl of the Night," now shooting at the Gold Medal Studios in the Bronx . . . Remaining members of Metro's "Butter-field 8" company which concluded shooting in N. Y. after 70 days left over the past weekend. **Elizabeth Taylor** and **Eddie Fisher** to Jamaica, BWI for a short vacation.

Day Keene and **Dwight Vincent**, screenwriters whose novel "Chautauqua" will be filmed by Metro, have completed the outline of a new book, "A Little Sin." It's being submitted in this form to producers in the hope that a pre-publication deal, similar to the one on "Chautauqua," can be arranged.

Two of **Irvin Shapiro's** (Films-Around-The-World) future French imports, "Les Jeux D'Amour" and "A Bout de Souffle," are entries at the Berlin film fest. Shapiro also has acquired the Italian-made "Violent Summer" and plans to bring its star, **Thaesera Rossi Drago**, over for the American premiere of the pic . . . A recent returnee from Spain reports that the only thing now holding up the MPEA-Spanish film pact talks is "sovereignty," that is, the question of whom (the Americans or the Spaniards) will decide which American companies get how many import licenses. Though the only problem, it's also a major one . . . American International has had both **Vincent Price** and **Mark Damon** in town to promote "The House of Usher" . . . 20th-Fox prexy **Spyros Skouras** issued a special statement last week denying a report published in the N. Y. Post that the company was dropping **May Britt's** option. Report, which quoted an unnamed and highly placed exec, hinted that Miss Britt's private life was the reason. The Skouras statement denounced the innuendo and pointed out that Miss Britt also is the star of the company's current "Murder Inc." which opened yesterday (Tues.) at the Victoria . . . British director **Tony Richardson** has been signed for Darryl Zanuck's "Sanctuary."

Teen tenor **Paul Anka** to star in William Alland-Larry Marcott indie, "Look in Any Window."

Paramount has decided to change the merchandising pattern for its **Jerry Lewis** pictures with "Cinderfella," due for release next Christmas. Company has retained **Norman Rockwell** to do special art layouts on Lewis and the picture and these will be the focal point of the campaign . . . **John Huston** states that **Marilyn Monroe** has become a major name in Europe, where she's regarded as a top-caliber actress rather than the **Brigitte Bardot** type. And she does have ability, said Huston, who added, however, that she used to arrive late on the set of her first picture. This was Huston's "Asphalt Jungle."

Paul Kohner, talent agent, recalls a producer of bygone days "whose comedies were nothing to be laughed at."

Mel Brooks, tv comedy writer, makes his bow as a film scripter on **Jerry Lewis'** "Lady's Man" . . . **Stewart Granger** set for untitled Metro pic, to roll this Fall in England, and will also costar with **Susan Hayward** in studio's "I Thank a Fool," set for filming in England and Ireland next year . . . playwright **Robert Anderson** signed by **Martin Manulis** to script "The Night They Burned the Mountain." **Dr. Thomas Dooley** biopic which Manulis will indie produce for 20th-Fox release . . . **Charles Walters** takes over director reins for added scenes in Metro's "Cimarron," subbing for **Anthony Mann**, now in Spain . . . **Frank Gershin** set for **Joe Pasternak's** "Where the Boys Are" at Metro . . . **Robert Paige** up for role in 20th' "Marriage-Go-Round" after several years in tv.

Charles K. Feldman is packaging "A Walk on the Wild Side" from novel by **Nelson Algren**, for United Artists release with **Edward Dmytryk** to produce and direct . . . **Van Heflin** set for title role in "The Wanted," pictorization of **Frederick Wakeman** tome to be produced by **Danny Winkler** in association with Les Films of Italy . . . **Yves Montand** joins **Ingrid Bergman** and **Anthony Perkins** in **Anatole Litvak's** "Time on Her Hands," shedded to roll Sept. 15 for UA release . . . "West Side Story" will be made by **Robert Wise** (Seven Arts Productions) sans intermission, although it will be roadshowed . . . **Michael Garrison**, formerly with Warner Bros., goes on Metro producer contract . . . **Cindy Wood** swings on leasnest from Metro for female lead opposite **Don Murray** in UA's "The Hoodlum Priest."

Robert Fellows has shedded pair of features, "The Long Wait" and "Formosa," former to roll as soon as **Alan Ladd** is available, latter in February . . . **Jack Lemmon** into **Robert Cohn Productions'** "Try, Try Again" for Columbia Pictures release . . . **Albert Zugsmith** set **Patti Page** to warble three songs in his Allied Artists indie, "Dondi," including titler, "Jingle Bells," and one untitled . . . **Gene Evans** with **Clint Walker** in Warner Bros.' "Gold of the Seven Saints" . . . **Jack Kelly** swings from television to WB's "A Fever in the Blood," with **Efrem Zimbalist**, **Angie Dickinson** and **Don Ameche**.

Paris publicist **Georges Cravenne** flew over just to properly "escort" **Yves Montand** back to Paris following delayed shooting on **Marilyn Monroe's** latest for Jerry Wald. Montand's wife **Simone Signoret**, meantime, had an **Italian** coproduction commitment in Rome with which she's also just shot through.

Correspondence on other matters from **J. J. Jacobs**, Cadillac distributor in Sacramento, develops the intelligence that this nearly 50-year-vet of automobile biz was before that in early silents, including **Charlie Chaplin** and **Mack Sennett** efforts circa 1913.

Walter Forger, general manager of Jay Peak of North Troy, Vt., is now in Europe to participate in the filming of another color ski film in Austria. In November, he will go to northern Quebec to play a villain's role in "The Hunters," starring **Robert Mitchum** and **Van Heflin**.

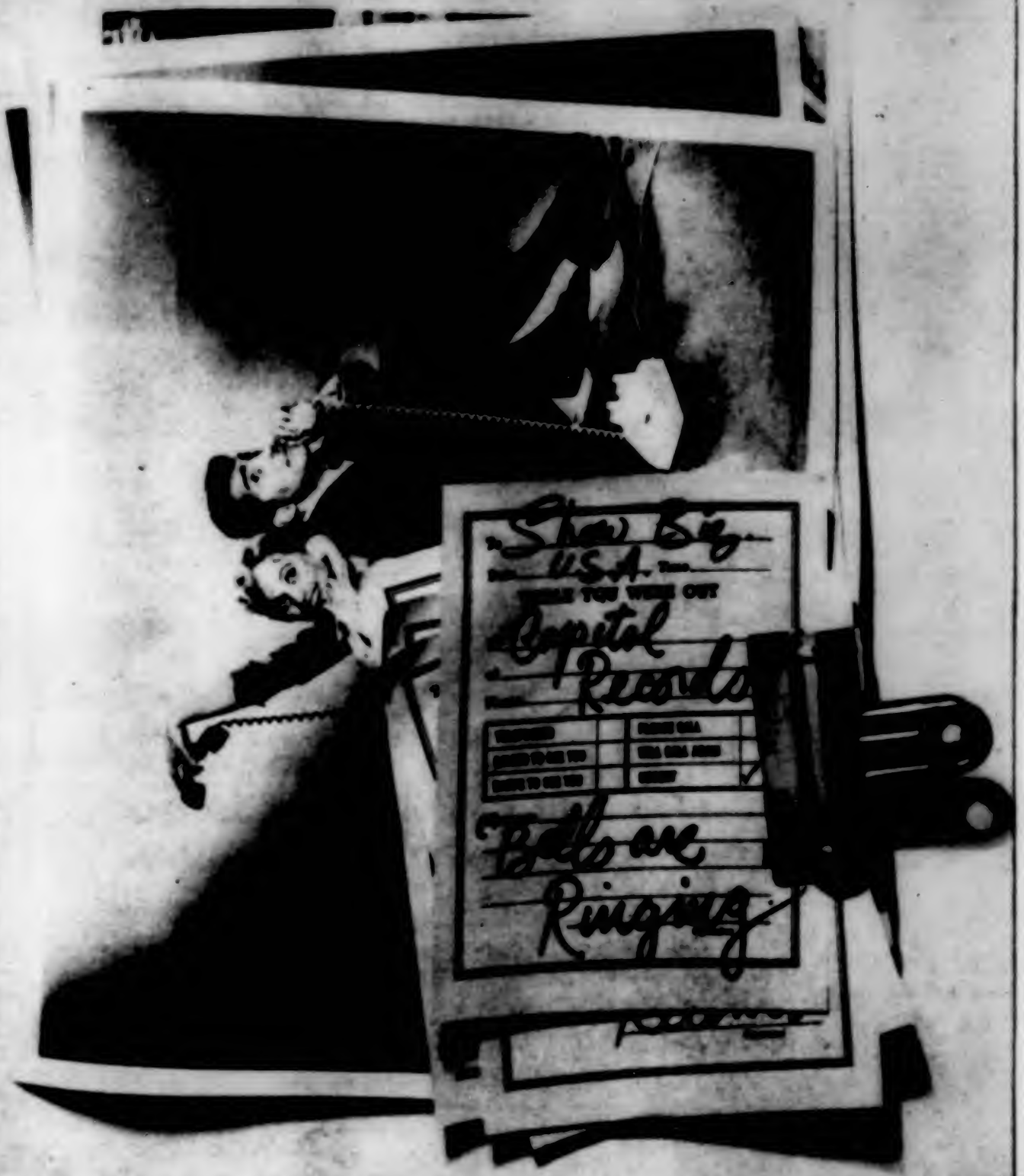
I. A. L. Diamond will script **George Axelrod's** stage comedy, "Goodbye, Charlie," upcoming **George Cukor** production for 20th-Fox . . . **Albert Zugsmith** takes over police captain role in his Allied Artists production, "Dondi" . . . **Henry** and **Phoebe Ephron** set **Charlotte Armstrong** to script their Paramount production, "Run for Your Life."

It's **David Swift** who's directing **Walt Disney's** "We Belong Together," and not **David Street**. Swift also directed and scripted "Pollyanna."

Redbook chose "Hot Rod" as "Picture of the Month" . . . Columbia had **Mike Wallace** narrating a trailer for "I Aim at the Stars." Incidentally, this is the first "coming attraction" put out by Col since the break with National Screen . . . Racing of the Bons starts in about 10 days . . . Fashion designer **Edith Head** hit town yesterday (Tues.) after an assignment with "Counterfeit Traitor" in Frankfurt . . . **Saks Fifth Avenue** (ex **Warners**) featuring copies of the costumes worn by **Claudette Colbert** in "Parisian" . . . Museum of Modern Art states its upcoming documentary film program covers subjects ranging all the way from psychiatric problems to the ballet . . . Allied Artists "Capri Story" will have **Sophia Loren** against a Capri background. Paramount's "It Started in Naples," now awaiting release, has Miss Loren on the same island.

Joseph E. Levine, president of Embassy Pictures, winged to Rome yesterday (Tues.) to begin his first participation in production. He's coproducer of "Thief of Baghdad," which rolls in Italy July 15. Star, of course, is Steve Reeves . . . Premiere of "Porgy and Bess" in Stockholm was a benefit for the United Nations World Refugee Year . . . They've got Max Arnow, Columbia studio exec, serving as a judge in the Miss Universe beauty contest now going on in Miami Beach.

Papers were just signed in Madrid for **Philip Yordan** to provide the script and **Anthony Mann** to direct "El Cid" for **Samuel Bronston**. Attorney **Herbert Silverberg** went to Spain for formalization of the deal.



Capitol has just released a brand-new original soundtrack album from the motion picture "Bells Are Ringing" starring Judy Holliday/Dean Martin

An Arthur Freed Production presented by Metro-Goldwyn-Mayer · FRED CLARK with EDDIE FOY, JR. · JEAN STAPLETON
Screen Play and Lyrics by Betty Comden and Adolph Green · Music by Jule Styne · Based on the Musical Play "Bells Are Ringing" · Book and Lyrics by Betty Comden and Adolph Green · Music by Jule Styne · Directed by Vincent Minnelli

Capitol RECORDS ALBUM NO. (SW-1435)

'Twas June & The B.O. Birdies Sang; 'Can,' 'Apt.' and 'Rat' Race 2, 3, 4; 'Ruth' Rises Above Its Critiques

By MIKE WEAR

Variety's regular weekly boxoffice reports are summarized each month, retrospectively. Based on an average of 24 key situations, the source data constitute an adequate sampling of current releases but are not, of course, fully "definitive." An index of relative grossing strength in the U. S. - Canada market, this monthly reprise does not pretend to express total results.

Launching of considerable new selling product towards the close of the month made the month of June a brighter one for exhibitors generally. Milder than usual weather in many sections of the country was a favorable factor, but it was the fresh fare which put a further glow on the boxoffice picture.

While "Ben-Hur" (MG) still was topper nationally, as for the previous three months, the dominance of this lengthy spectacle was being challenged by several other pics whose tolls are not helped by higher admission prices. "Can-Can" (20th) moved up to second position. It still was running some $800,000 behind "Hur" in total grosses in the sample on which these comments are based, but had moved above the $1,000,000-mark in totals in the key cities covered by VARIETY.

Only another pic cropping at the heels of "Ben-Hur," "The Apartment" (UA), easily produced its third and although not in the "Hur" class, was two week last month. "Rat Race" (Par), another new one, also finished a strong fourth.

"Story of Ruth" (20th), while weighed up by some critics with a reward enough in two weeks out in competition to top Bill Goldman's "Gallant Hours," another new United Artists release, took sixth honors.

"Wild River" also a 20th-Fox release, managed to wind up seventh behind "Gallant Hours" (MG) despite only a week's playing. "Greyfriars Bobby" (BV) topped ninth spot just a week behind. "Crack in Mirror" (20th), showing marked strength in two key theatres captured 10th position. It was eighth in May.

"Mountain Road" (Col) beautifully caught on but no better than 11th place. "Adventures of Huck Finn" (MG), proving a big disappointment in some directions, rounds out the Golden Dozen grosses for June.

"Girls on Notice" (Par) just missing the top 12 was "Not Wanted" (WB), hard to pin down by genre. "Man on Horse" (Col), "Bridge at Dragon" (C) and "Ready at Noon" (Cont) fill the actually large list of runner-up pics.

Besides "Apartment" and a couple of others just coming out and likely to be heard from in the future, a whole batch of pix with excellent promise tied off late in the month. "Psycho" (Par) is in 10 situations, being big in nightly to four initial dates, and winning up fourth nationally in final week of June. It broke the house records in two different New York theatres, the DeMille and Baronet, opening week.

"Bells Are Ringing" (MG) looms potentially great, predicated on its mighty opening session at the N.Y. Music Hall, showing strong from even an office viewpoint. It's also capsy in Chicago. "Battle in Outer Space" (Col) also looms a winner, bounding onto the Said Zone week in Variety's weekly survey.

"Portrait in Black" (U) looms as a sturdy in showmanship so far with company's paid orders, so far happy, based on its first few playdates. It was big Sunday in Chi with a smash figure and nighty in Cleveland. U reports its "Pillow Talk," one of the great recent grossers for the company, "Sons and Lovers" (MG) also is holding, coming up with a sock gross week in Texas.

"Sons of Zorro" (RV) was far less pleasant early playdating. "Magic Middle Eyes Around Boston" (Ep) in Boston, stopped up even in N.Y., being especially sturdy at an arty theatre but only fair at a Broadway house.

"Circus of Horrors" (AI) still playing in several keys, showed enough one week to finish ninth in weekly tabulations. "Please Don't Eat Daisies" (MG) still showing strength in some spots, did well enough to finish ninth one week and 11th in another in VARIETY's weekly surveys.

"Espresso Bongo" (Cont) finished in runner-up category for four weeks in succession. "Conspiracy of Hearts" (Par), obviously disappointing at the wickets despite critic praise, finished as runner-up pic two weeks.

"Macumba Love" (UA) did well enough to wind up 12th in weekly survey. Best of several oldies out on release last months appeared to be "David and Bathsheba" (20th), which was a runner-up film one week. "Fugitive Kind" (UA), fourth in May, still collected some nice money early in the month, topping 11th place one week and being a runner-up another one.

Toll-by-Air

Continued from page 1

films into the home can be confined to pay-tv by cable and the transmission and reception be jointly. It might prove a boon to the exhibitors who are enterprising enough to get into it." Myers said that if he were an independent theatreowner in a town of some size, "I think I would be rounding out my fellow exhibitors about forming a syndicate to exhibit pictures by cable's, in case tests show that such a venture can succeed." And he added that if he were the chief executive of a film company, he would encourage exhibitors to take over this new business.

"The exhibition of motion pictures, whether in the theatres or in homes," Myers emphasized, "must be conducted by the established theatreowners. It must not be grabbed up by the financial circuits and it must not be permitted to pass into the hands of interests alien to the motion picture business."

Protestants

Continued from page 1

objectionable films are being made by "fly-by-night" companies which do not belong to the MPAA. Such out fine creations as George Stevens, John Ford, William Goetz, Max Youngstein and Sam Rosken were reported to have stood wistfully behind the Code Administration.

National Council representation was composed primarily of the eight or 10 clerical members of the West Coast Broadcasting and Film Commission. Also in attendance was Dr. S. Franklin Mack, from New York. Feeling of the Council, it's believed, is that sex and violence have always been shown on the screen, but that they're now being highlighted and running rampant. They reportedly declared that many of the films now are being okayed by the Code are in bad taste.

All presumably agreed a better understanding is needed between the clergy and the industry, thus the calling of further huddles.

Still Mighty 'Here'

Continued from page 3

grosses across the country. He reported gross for "Hercules Unchained" in 200 theatres in the six New England states would hit $500,000, surpassing the first "Hercules" in many spots.

The picture grabbed $19,000 in its first week at the Pilgrim, Boston, blast off point for the saturation booking in the Greater Boston area. This was only about $2,000 less than "Hercules," first of Lefferts million dollar baby, opened at the same theatre last year.

June Burst-Out 12

1. "Ben Hur" (MG).
2. "Can-Can" (20th).
3. "Apartment" (UA).
4. "Rat Race" (Par).
5. "Story of Ruth" (Par).
6. "Gallant Hours" (UA).
7. "Wild River" (20th).
8. "Giant Marathon" (MG).
9. "Hannibal" (WB).
10. "Crack in Mirror" (20th).
11. "Mountain Road" (Col).
12. "Huckleby Finn" (MG).

Bird in Flight

Continued from page 2

wasn't such conversation "cleared," but it would take 10 minutes to walk to the bar and 10 minutes to walk back to the departure gate.

This give-and-take continued for a few minutes while Montand's plane was taxiing up to the gate. Though no blows were struck, it served to dramatize the difference between the functions of the company publicity man and the formidable female p.a., the former charged with getting the name of a performer and a picture INTO the papers, and the latter apparently intent upon keeping almost everything OUT of the papers ("no news is good news"). To newsmen, the growth of this latter point-of-view has been one of most interesting phenomena of the post-war U. S. film industry.)

Deductible Handout

Earlier that day, for example, Miss Reiss' office had sent out the following press bulletin "for immediate release": "It is here quoted in its entirety:

"Tyrus Montand leaves Los Angeles today (Mr. for Paris. He has just completed filming 'Let's Make Love' in which he romances with Marilyn Monroe."

These exclusives come over any editor's desk in a steady, soothing stream. But back to the frontal.

Marilyn Never Lovelier

The plane arrives. Miss Reiss and friend Selznick and general, accompanied for the plane in two separate groups. Real life paparazzi (including a pretty unruffled Audrey Meadows) file by the reporter on their way to get their baggage. Reporter waits 10 minutes at the gate when suddenly Montand breezes by carrying his own luggage, followed by Miss Reiss followed by her worried assistant followed by Selznick, followed by photog who was not allowed to take a romp picture. Says Miss Reiss, "We're looking for the VIP room."

Variety man jams pencil into hand, up the rear. Procession slows down when Montand is greeted by an attractive gray-haired lady and stops altogether when a lovely blonde in tiny clothes and cameras runs up to him.

The blonde, eventually is identified as Marilyn Monroe. She visits Montand and struggling entourage through packed waiting room, one passerby asks, "Who's that—Kim Novak?" and eventually through a door marked "No Admittance," which simply goes outside to a sort of back alley. Dead end.

Party now must retrace its steps. Says Miss Reiss to the pesky reporter, "I didn't know SHE was going to be here." Party winds up by a rented limousine which, evidently, had been the original goal before the party got lost. Miss Monroe and Montand climb in for a quick glass of champagne brought by Miss Monroe's served by Miss Reiss the attractive gray-haired lady who is Miss Monroe's secretary. Rogers & Cowan aides look confused and more worried. Miss Monroe is also one of their clients.)

Photog now goes home. Reporter and Selznick stop by adjacent bar for a brief gin-vermouth refreshment as glass on the rocks. This is consumed just outside the bar and around the corner from the champagne-bearing limousine. Selznick apologizes for snafu and Miss Reiss stops by to say reporter might as well go home. No story.

Airport cop comes up to tell Variety man party in limousine is worried—they think he might be a reporter. Reporter and cop talk about bomb scare. Reporter goes home.

Montand's plane, delayed by search for bomb, did not take off until 1 a.m.

Carl Sandburg on 20th's 'Greatest'

Hollywood, July 5.

Leading screen credits on 20th-Fox's "The Greatest Story Ever Told" have been altered to incorporate the name of Carl Sandburg, who this week agreed to spend one year on the production with George Stevens. Change in screen credits involves three separate cards:

(1) "The Greatest Story Ever Told."
(2) "A Film by George Stevens."
(3) "In creative association with Carl Sandburg."

Sandburg's participation in the film story of Jesus Christ will be an overall one. Stevens originally sought the poet-author to do completion work on the screenplay when it is finished feeling it would be presumptuous to take too much of 82-year-old Sandburg's time. Sandburg's reply, in effect, explained he has done everything else—journalism, literature, poetry—and that he'd now like to be involved in the motion picture medium.

Stevens and 20th exec studio story head David Brown wrapped up the Sandburg deal last week in Chicago. While the author has been approached on many film projects in the past, this will be his first screen work. He told Stevens that the last film he seriously considered doing was "Intolerance" for D. W. Griffith in 1916.

Sandburg arrives in Hollywood July 18.

Fabian Again Attacks 'Shortage'; Sees Another Thousand Closings

Ocean City, Md., July 5.

S. H. Sir Fabian, president of Stanley Warner, warned that 1,000 theatres "are going to close" in a short time unless additional product is forthcoming to meet the needs of the nation's theatres.

Speaking last week before the convention of the Maryland Theatre Owners Assn., a Theatre Owners of America affiliate, he reminded that the major film companies have consistently committed themselves to a policy of making fewer pictures. This policy, if it is continued, would result in the demise of at least 1,000 theatres which would be "squeezed out of business because of a lack of merchandise."

Fabian maintained that a block-buster only program is not the answer to the problems of exhibitors. He said that ordinary pictures, made at relatively modest cost, can turn out to be "great grossers for most of us." He cited such pictures as "Summer Place," "Humble Hero," "Il Capone" and "Pay or Die."

"Some of these pictures didn't even have the unwieldy 'insurance' of big name artists," he said. "Yet they did like boomers. They prove to me that the theatre business can be good business, if the right kind of merchandise is available—and in sufficient quantity."

The success of these films, he noted, has convinced him that hit pictures can be made without the investment of multi-millions of dollars. "It also means to me that if more pictures were made," he said, "we would have more of this class of good film. It is an economic law that the percentages of achieving hits are all in the favor of the exhibitor and the film company. If more pictures were made."

Reviewing the efforts of the five formerly-affiliated chains—Stanley Warner, Loew's, RKO, American Broadcasting-Paramount Theatres, and National Theatres—to establish an exhibitor-backed production company with an initial investment of $2,000,000, Fabian stressed that the five companies had agreed that they would not manage any part of the company or have a vote in its operation. He noted that the theatre circuits would get no interest or dividends from the company until all other cases invested by exhibitors and anyone else gets paid first. "We have agreed," he stressed, "we will have no equity in it nor will we be represented on its governing board." He said the coin advanced might be termed "bottom" money. "It is in fact a loan only with no priority of any kind."

He warned, however, that the new company to which the major circuits have subscribed "is no open end proposition" and "unless all the money is obtained by Jan. 1, 1961, no operational plan for the company will be developed and all the money that have been given will be returned."

He emphasized that the independent exhibitors who invest in the company "will run it, manage it, be on the board, determine policy and do everything that is necessary to run such a company."

METRO'S LOOK-AHEAD; START 15, 5 AS 'SUPER'

Of a total of 15 productions scheduled to start within six months, Metro terms five of its upcoming entries as "super-motion pictures." The company, which begins a new fiscal year at the end of August, contends that it is launching "one of the most ambitious programs in the company's history."

The company's new program resulted from recent meetings between prexy Joseph R. Vogel and production chief Sol C. Siegel. The upcoming slate, it's stated, will assure exhibitors of a constant flow of pix from Sept. 1, 1960 to Aug. 31, 1961, MG's new fiscal period.

In the super category, MG has listed "Cimarron," based on Edna Ferber's novel and now in the editing stage; "King of Kings," which Samuel Bronston is now filming in Spain and which is set for presentation in the spring of 1961; "Mutiny on the Bounty," scheduled for filming shortly in the South Seas; "The Four Horsemen of the Apocalypse," which like "Mutiny" and "Cimarron" will be a modern remake of a former Metro triumph; "The Great Western Story," the company's first Cinerama picture to be made in association with Bing Crosby Productions, and "Charlemagne," also set for filming in Cinerama.

At the same time, Metro's release slate is set through the first of the year. "Bells Are Ringing," and "The Adventures of Huckleberry Finn" are in current release. "Butterfield 8," recently completed in N.Y., is being geared for Thanksgiving release. Two films on the new schedule went into production this month — Joe Pasternack's "Where the Boys Are" and George Pal's "Atlantis, the Lost Continent."

The upcoming program also includes "Lady L," starring Tony Curtis and Gina Lolobrigida; "Ada," starring Susan Hayward and Dean Martin; "I Thank a Fool," also with Miss Hayward, and "Bachelor in Paradise," starring Bob Hope.

Universal Echoes

Continued from page 3

tion a percentage arrangement on his future output, starting with "Portrait in Black," a Lana Turner starrer which got off to rock business in Chicago and Cleveland.

His production slate is well stocked. He has just completed "Midnight Lace" with Doris Day and Rex Harrison. On his upcoming schedule are "Tammy Tell Me True," a sequel to "Tammy," for which he is negotiating with Debbie Reynolds to repeat her original role; "Back Street," a remake of the Fanny Hurst Story, to star Susan Hayward; "The Chalk Garden," based on the Enid Bagnold play; "Next Time We Live," a remake of the James Stewart-Margaret Sullavan starrer "Next Time We Love," and "Peter and Catherine."

Sweden's Ingmar Bergman Not Committed to Anybody—But Janus

All reports to the effect that Paramount Pictures and some other American and French producers have "commitments" with Swedish director Ingmar Bergman are totally false, Cy Harvey, Janus Films topper, declared in New York. Harvey, whose company has handled the majority of the Bergman pictures in the U.S. and played a part in engineering the Bergman phenomenon here, said he had been authorized by Bergman to issue the denial.

"The extent of the so-called Paramount "deal," said Harvey, was simply an inquiry from Paramount as to whether or not he would be interested in doing a couple of films for them. Bergman reportedly replied that he would think about it. "It's never gone any further than that," said Harvey, who described Bergman as "fed up" at the way so many people have employed his name in order to gain a little "prestige" publicity. Janus topper said Bergman was definitely interested in doing an English language film, but as yet there had been no discussion on the matter.

Harvey also denied that Bergman had any plans to direct producer Walter Wanger's contemplated film version of the late Albert Camus' "The Fall." Before Camus died, said Harvey, Bergman had discussed such a possibility with Camus, if the latter would do the screenplay. With Camus' death, the project was dropped by Bergman.

Harvey spent a number of weeks in Sweden this past spring conferring with Bergman and execs of Svensk Film, which produces most of the Bergman pictures. On that trip, Harvey finalized plans for the U.S. release of Bergman's latest and most controversial film "The Spring," set to open here in the fall, as well as "The Devil's Eye," now being edited, and "The Tapestry," now shooting and the first Bergman film to be shot in color.

To Cassandras who might suggest that the popularity of the Bergman pix in the U.S. could be a passing fad, Harvey answers "Is Picasso a fad?" Bristling a bit, Harvey says that Bergman cannot be equated with Brigitte Bardot since his films not only have real substance, but also are extremely varied as comedies, dramas and melodramas.

However, he thinks the greatest proof that Bergman is a film force of lasting interest is fact that his films are growing steadily more popular. He expects "Wild Strawberries" to gross a "fantastic" $375,000 to $400,000 on between 1,000 and 1,500 dates in the U.S. This in turn will be topped by "The Magician," which is now going out in a dubbed as well as a titled version. In near future, Janus expects to have on hand dubbed versions of all its Bergman releases. Dubbing on the pix is being done in Paris by Peter Riethof's Film Trading Co.

Janus withdrew "Strawberries" from release recently and will do the same with "Magician" in September, with the idea of reissuing them as a package sometime next year. Company is trying to space the Bergman entries in such a way as not to glut the market. This really isn't too great a danger, said Harvey, since each of the films is quite different.

On his Swedish trip, Harvey also got the go-ahead from Svensk to set up Canadian distribution for the Bergman films and has just concluded a sub-distrib deal with International Film Distributors of Toronto. The only Bergman film to play Canada so far is "Smiles of a Summer Night," which was handled by Rank.

Harvey reports that largely on the strength of the Bergman films, Janus this year will rack up total film rentals in excess of $1,000,000, "about 15 or 20 times what we did last year." However, the company has a varied release schedule upcoming, not entirely dependent on the Bergman popularity.

In addition to "The Spring," Janus' 1960-61 schedule will include "The Flute and the Arrow," semi-documentary made in color and CinemaScope in India by Arne Sucksdorff, the still shooting French film "Bernadette of Lourdes," being produced by Georges De La Grandiere, who made "Monsieur Vincent," and Jean Renoir's 1939 "Rules of the Game," which Harvey describes as "the complete version" since it includes 30 minutes of footage excluded when pic got a brief showing here in 1947.

Gene Kelly

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not have much time to really whip it into shape since union rules here gave him only three two and a half hour rehearsals per week which made really a week of actual work for a 45 minute ballet. This sort of thing would take two months in the U. S. There were seven week of rehearsals.

However Kelly is satisfied and says that the classically trained French dancers were interested in the new beat and bodily conceptions of the so-called jazz dance. He points out that he spent his first precious week just having them snap fingers on the offbeat and get the feel of the music, George Gershwin's "Concerto In F," as well as demonstrating what he wanted.

Kelly thinks perhaps this is probably the first jazz dance done with a large classical company. There will be over 65 terpers in it.

Claude Bessy, Max Bozzoni and Attilio Labis dance the leads.

Be Own Director

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corner, or (2) that it will be a panacea. Allen answered the question on television by asking another: "How can producer-distributors, who can't make enough films to keep 10,000 theatres open in the U. S., produce enough films to feed any well-organized pay-tv system going at its tremendous rate of consumption?" Television, he said, would inevitably mean a different kind of film product than is now being made, probably of an inferior kind.

As to the future of theatrical films, he is optimistic. The population is exploding all over the place, and more customers are being born than are being lost through death or other unnatural causes. He also somewhat resents idea that perhaps he did "Lost World" because it's in the public domain. Fact is that it definitely is not in the public domain, producer said, but owned by the Conan Doyle estate, now located in Switzerland.

Doyle estate, he said, is one of the wealthiest of its kind in the world, earning royalties of between $750,000 and $1,000,000 a year.

Paramount Pictures Corp. has decreased its capital stock from $2,590,512 to $2,540,512, according to a certificate filed in Albany by Arthur Israel Jr., Paramount Pictures Corp., 1501 Broadway, N. Y.

Europe: Gags 'n' Gimmicks

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Elysees—Via Veneto beat: playwright Jerome Lawrence (and Robert E. Lee), theatrical attorney L. Arnold Weissberger and Milton Goldman back from the Moscow bit; Frank Loesser, a "Happy Fella" since his London clink, lolling in Rome; Henry Rogers (& Cowan) with fortuna clients off Hollywood and off Broadway; music men Jack Mills and Louis Bernstein; Betsy Blair doubling from Rome to Paris reproductions; Simone Signoret missing Yves Montand, then in Hollywood; Wall Streeter (w.k.) to show biz: Arthur (and Frances) Wiesenberger, Marlene Dietrich, Gene Kelly, Robert (and Flora) Alda, Marajan and Michael Chimiga (commuting from Rome to their Amalfi manse); Hank Bergese holding the MPEA fort in Rome while Frank Gervasi in the U. S.; Virginia Graham (auditioning Boys Town, one of her pet radio-tv charities, and hubby on first-time "grand tour."

Jack Hylton ordered to the Riviera under firm medicos' orders to recup from a serious operation for double hernia.

"Laughing boy" Francis M. Winikus, long since shifted to UA in London, is still called "Monsieur Le Sourire" (Smiling One) by the boniface of Chez Lucien, another of those "hideaways" or "new" bistros on which not only the Americans but the French dote as being still "undiscovered." So who happens on the night there? Such "unknowns" as Bill Hearst Jr. and his wife, and some French pals are there, ditto Denise Vernac (Mrs. Eric Von Stroheim) and others.

Jimmy Durante's scripter Jackie Barnett, scouting an international revue for the Desert Inn, Las Vegas, has Georges Ulmer, Pilar Cansino (of the Rita Hayworth clan), Rollo & Arry (a "French Laurel & Hardy," panto-comedy-dance team), and possibly Carmen Sevilla lined up.

Changing Scene

Only John B. Nathan (Par) and Dave Lewis (Metro) remain of the giants among Continental distributors. Albert Cornfeld has retired and is vacationing in Bavaria. Norbert Auerbach (Col) and Eric R. Pleskow (UA) are comparative newcomers. Vet Harry Novak (Col), long ill and in semi-retirement, was brought back into activity by Col International exec veepee Mo Rothman to specially handle "Porgy and Bess." Charles Smadja, UA veep, of course is more a partner-exec than the day-to-day operator although he, too, was on enforced vacation because of ticker trouble.

In Rome, Robert Haggiag is in the same super-echelon situation, both as DEAR Film head and as UA's Italo distrib. Ned S. Seeker (the active operational head).

London and Rome are more like old times although the dozen, Sam Eckman Jr., is not as active and Metro's production head there, Ben Goetz, is back in the States. Charles Goldsmith now heads Metro sales.

Biggest coproduction boss is Mike Frankovich who has 20 pictures all over the map for Columbia. Kenneth Hargreaves is back to blighty, taking over Colu GB distribution worries. Fox-U sales chieftain Ben Henry is a very busy rep for a flock of UA indies (Sinatra, Capra, Goetz, Mirisch, Small, et al.), and UA topper Monty Morton is all over the map attending to his stable of producers' premieres. C. J. Latta, the Associated British Pictures topper, John Davis for Rank, Fred Hutchinson for Par, are in high. Arthur S. Abeles Jr. supervises all of WB, commuting between London and Paris. Joe Hummel and his Leonis have long since retired and are comfortably ensconced in a new home they had been building in Palma de Mallorca. Fox sales topper in London is the veteran Jimmy Pattinson; in Paris it's Nagane Silber; in Rome it's Fritz Mormont, all reporting to Murray Silverstone in New York.

In Rome the veterans, Lee Kamern (Metro), Filades Levi (Par), Umberto Orlandi (WB), Orlando Calvo (U) and Michele Lapria (Col), hold down the fort.

Pleskow's Indoctrination

In his new duties as manager for Europe and the Near East for UA, Eric R. Pleskow has been doing an intensive exchange-by-exchange, city-by-city, e.o. of each country, especially the new territories. He just got back from Italy and next embarks on an equally thorough exploration of Spain, city-by-city, town-by-town, in order to get the feel of the theatres, the exhibitors, local business methods—and, not the least of it, the inclination for larceny.

Distrib-exib methods of doing business abroad are peculiar, especially from the American viewpoint, which may have its own technique of double-bookkeeping.

UA's savvy Giulio Amarelli, one of the best publicists in the field (he was long with 20th Fox), has some classic anecdotes about the sharpness, shrewdness, sagacity or just plain chiseling—call it what you will—of the European market theatreowner. And as they veer nearer to the Middle East, these become especially curious. A sample: distrib to theatreowner, "What about those double resale tickets?" pointing accusingly at one bundle of stubs. Exhib (shocked): "No, those are the double-ticket resales!", pointing to still another stack of stubs.

Metro's Lee Kamern was explaining linguistic and dubbing problems, such as "Don Q," which had to be renamed because "Q" has another meaning abroad. Rum and block also mean something else not nice in England. "Sally" years ago had to be changed to "Cilly" in pre-Hitler Germany because "Sally" has a "non-Jewish" nomenclature connotation. As regards "Ben-Hur," "Judah Ben Hur" defies dubbing because of Judah, Pude and Judas also sound alike, so it will be translated into "carne" (dear), "Ben" (the son) and "amico" (the friend) of Ben-Hur.

Israeli Showmanship

Israeli distribs aren't bad showmen either.

For one thing, Yank films have Hebrew and French subtitles and when it's a "problem picture" the local outlets, knowing the temper and tenor of their audiences, are resourceful.

"Suddenly Last Summer," with its metaphysical Tennessee Williams dialog, didn't lend itself either to Hebrew-French subtitling and even those Israelis who "dug" English might have missed it so the distributor completely cut out 14 minutes of long dialog and explained via an interpolated soundtrack and titles that this was a peculiarly indigenous "problem" picture. Film ran seven weeks, after the firstrun exhib and Metro didn't think it would last more than three weeks.

"The Gene Krupa Story" presented a fortuitous break because Sal Mineo, playing the once reefer-addicted title role, happened to be in the country shooting "Exodus" for Otto Preminger. He came to the firstrun cinema and explained the phenomenon of certain jazz stars' penchant for the weed. It made the difference of many weeks' run.

Abba Eban did a two-minute soundtrack going to "On The Beach" at a time when The Summit had collapsed in Paris.

LILLIE LANGTRY BIOPIC

Hollywood, July 5.

Julie London will star in "The Gilded Lily," biopic of Lillie Langtry, as first undertaking of her new indie company. Deal is in the works for a United Artists release.

Discussions are underway for June Ferrer to direct and also appear. Paul King and Joseph Stone are scripting.

'10 YEARS AGO IT WAS GREAT'

CBS-TV: 99% July Temperature

CBS-TV this week posted the SRO sign on "Witness" via filmization of Esquire Boot Polish and Schick alternate-week half-hour deals on the show, plus same sponsors' additional buys in "Face the Nation" (see separate story). They join Helene Curtis and R. J. Reynolds on the sponsorship.

Deal gives CBS a virtual primetime sellout. What with "Nation" also sold through January, only open spots are Thursday at 10 (unprogrammed), "Person to Person" at Sundays at 6, and one-sixth of the Wednesday night "Aquanauts." There's an option out on the "Aquanauts" spot; there are also some possible deals in the works on "P to P" and the Thursday period.

Should CBS come through with all three pieces of business within the next couple of weeks, it would be a totally unprecedented situation. Even in tv's plushest years no web was ever 100% sold out at night, at least not in the number of time periods now being programmed by the webs. Nor has a sellout or 99% sellout ever been achieved in July—usually it's that last-minute late-August or September business that puts the commercial ratio in the high 90's.

CBS News (With San Mateo Times) Scores a Coup With Earhart Yarn

CBS News pulled off a major coup Friday (1) with an exclusive yarn about the fate of aviatrix Amelia Earhart, including film of witnesses who claimed they saw her captured and executed by the Japanese on the island of Saipan in 1937 and footage of the parts of a pre-war plane which might have been hers.

Report, presented on Douglas Edwards with the News," originated out of San Francisco, where CBS o&o radio outlet KCBS got together with the San Mateo Times to check the story of a Japanese-American woman who had married an islander from Saipan who had seen or heard the story. KCBS and CBS News correspondent Don Moseley sent reporter Fred Goerner together with a San Mateo Times reporter and cameras to Saipan to check the story. Moseley also aired the report earlier Friday on CBS Radio.

Goerner and the newspaper reporter found islanders who testified they had seen a plane land in Saipan bay, had seen the Japanese authorities take off a tall, blonde woman dressed in men's clothing and a tall man (her navigator, Fred Noonan), had seen them imprisoned and heard they were shortly afterward executed as spies. That was in July of 1937, 23 years ago. They also dredged up coral-covered parts of what has been identified by the U.S. Navy as a prewar airplane from the bay.

Parts were shown to Hollywood stunt flyer Paul Mantz, who had helped Miss Earhart outfit her plane, and Mantz said one of them could have been a generator he remembered installing. The executed-as-spies theory has been proposed before, since Japan was fortifying Saipan at the time, but the KCBS-San Mateo Times effort is the first in which testimony and some sort of evidence have been unveiled to substantiate it.

Edwards gave the story an extra plug at a lesser Thursday night, when he told viewers to tune in the next night "for the answer to a puzzle that has mystified the world for 23 years."

Bristol-Myers Signs For NBC Politicos

Bristol-Myers has bought a 12th of the NBC-TV Convention-election coverage. New deal gives the web a five-night SRO on the convention and a two-thirds of sell out of election night coverage.

NBC-TV just might have another political convention-election night sale racked up by the end of the week, but for now an order for one-twelfth of the package from the Sheraton Hotel chain is not revolved.

Sheraton came through with a bid for some of the NBC convention-election coverage almost two weeks ago. It is reported.

Johnson's Wax In ABC-TV Buy

Chicago, July 5.

Johnson's Wax has come into ABC-TV daytime with a "whacking big" order for most of the fourth quarter of '60. Johnson's biz tops off a flurry of daytime tv activity at the web.

Chemway, for Lady Esther cosmetics, has definitely ordered a quarter-hour a week over 39 weeks, beginning in the fall. And the third ABC-TV daytime buy for the '60-'61 season (worth about $55,000) is by Seven-Up, which come Nov. 21 will begin the first of 24 quarter-hour buys, over a period of several weeks.

The Johnson's buy, which apparently is not finalized, is expected to cover the period from October to December or January, with several quarter-hours weekly at part of the deal. Buy is being made via J. Walter Thompson here.

REFLECTIONS ON A 1950 SCHEDULE

By GEORGE ROSEN

Ask any network exec with a 10-year service stripe to his credit whether tv programming is better today than it was way back in '50, and it's better than even money that you'll get an unqualified "yes." He'll be quick to point out that only a sucker for nostalgia can get very excited over recollections of a "Can You Top This," a "Life Begins at 80," a "Break the Bank," a "Blind Date," or a "Martin Kane" (the prevailing fare in those days), when measured against their '60 counterparts.

And what's all the shoutin' and shouting about tv today being seeped in crime-adventure, he'll be apt to squawk, when, even in those halcyon days, tv was bursting at the seams with such private-eye suspense shows as "Man Against Crime," "Danger," "Martin Kane," "Suspense," etc.

But those, too, were the days when network tv virtually without exception, was all live, when Hollywood, as far as video was concerned was as much a ghost town as New York is becoming today.

It was a period when practically all America stayed home Saturday nights because the viewer had the choice of Ken Murray's hour extravaganza for Budweiser, the Sid Caesar-Imogene Coca "Show of Shows", the 60-minute Jack Carter comedy-variety entry, the Frank Sinatra hour and the "Hit Parade."

It was a period when musicians were still riding the tv gravy train with "Stop the Music" and the Peter Lind Hayes musical for Borden's (Hayes and Mary Healy

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Crime-Suspense Shows (No Matter How You Splice 'Em It's Violence) On The Upswing as TV Staple

Gay Blades

NBC-TV's "Music on Ice" held a triple celebration the other day after three members of the production staff had sons born to them within a period of five days. Assistant director Hugh McPhillips, audio man Mahlon Fox and unit manager Paul Jacobson are the fathers.

Said McPhillips: "It's quite a record, especially for such a low budget show."

Television, for all its sensitivity to Washington and to civic critics, is going to have its hands full next fall with complaints about an overabundance of violence on the airwaves. Reason is simple and unavoidable—the crime-suspense program category is rapidly displacing the western as the staple of network programming.

Though some of the whodunits and private eyes veer off into occasional non-violent episodes, action is their stock-in-trade and action, at least in television, implies violence. So despite the networks' precautions and efforts to assuage the critical groups, the trend toward more film and more action-formula shows will have that additional disadvantage.

Lineup of the whodunits-detective-suspense shows for the fall for the first time shows as many or more hours devoted to crime standard—depending on the rigidity with which they're categorized—as the westerns, first time oaters have been challenged even remotely for dominance.

As of the moment, with the schedules of the three webs virtually locked in, there are 17 to 21 crime-suspense shows slated for fall, depending on how you call 'em. These account for 14 to 17 hours of prime time. There are 23 westerns figuring at 16 hours of evening time.

Evolution of the private-eye-whodunit-suspense format into kingpin status isn't surprising, in view of the shrinkage of the western theme as an important new program source. At the start of last season it became evident that westerns no longer had the "takeoff" power they once evinced—that to turn into an overnight click in the Nielsen sweepstakes it took more than a hero, a horse and a holster.

With the concurrent emergence of "The Untouchables" as the only new action hit during the season, thoughts of the program boys turned to crime, and went beyond that, in terms of hour-long crime. Result was an unprecedented flock of new 60-minute crime stanzas.

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Danny TV Strip Comes Cheap, But Gotta Move Fast

NBC-TV is out selling the Danny Thomas daytime reruns at $1,000 per quarter hour if the sponsor buys into the upcoming 3:30-4 p.m. strip before the Oct. 10 starting date. And if a bankroller buys after Oct. 10, a quarter hour in the expensive Thomas films will go for $2,500 a quarter hour.

Either way, the pricing of the package itself is expected to constitute a loss to NBC-TV, which paid in excess of $6,000,000 for the Thomas backlog. While there is

(Continued on page 46)

'Face The Nation' Dual Sponsorship

Although CBS-TV's Monday at 10:30 "Face the Nation" slot appeared to be the most troublesome sales problem in the web's nighttime schedule, the period has been sold out through the first of the year, via a sale of four shows to Schick Razors and Esquire Boot Polish, which also bought alternate weeks of "Witness."

When "June Allyson Show" switches over to Thursday in the fall and the Monday slot opens up, Westinghouse moves in with its pre-Election series. Following the elections, Esquire and Schick take over for November and December. Thus, only January to June remains open on what first seemed a prime candidate for sustaining status.

Esquire and Schick buys are based on a couple of factors. One, of course, is the Christmas season, with most manufacturers of gift items throwing in extra expenditures in the fourth quarter. Another, in the case of Esquire, is the growing competition in the shoe polish field, with Johnson's Wax entering the race with new polish applicators. A third factor as to "Nation" is the fact that between elections and January, when the new administration and Congress takes office, "Nation" will probably have the cream of the newly elected crop, with this constituting an appeal to males in the audience the prime Schick and Esquire customers.

Wide Implications in Ohio Ruling On Canon 35 Re KYW 'Traffic Court'

Cleveland, July 5.

When the Board of Commissioners of Grievances & Discipline of the Supreme Court of Ohio last week determined that Canon 35 of the American Bar Assn. does not prohibit taping of courtroom proceedings for subsequent broadcast it gave broadcasters cause for considerable optimism here and it also set off repercussions from the press.

With the newspapers begun asking aloud as more if the court allows taping for subsequent broadcast, can't newspapers take photos for print media, which automatically appear after the courtroom time?

Canon 35 has specifically stated that photos should not be taken in a courtroom and that there should be no video or tv programming directly from a courtroom. But in ruling on Westinghouse Broadcasting's "Traffic Court" series on KYW in Cleveland, the Board of Commissioners decided that the language of Canon 35 does not specifically prohibit here reproduction of court proceedings for subsequent broadcast outside the court.

One interpretation of the new ruling is the one that seems to prevail among broadcasters, at the moment, is that it not only allows videotaping of radio tapes made in a court but also videotaping of video tapes made in an film court. Video tape, since it is considered by some to be a photographic film, and since that was a major issue in the case, it is felt that it is clearly allowable under the ruling. Telecasting of such tapes would be considered by some to be a photographic film, and since that was a major issue in the case, it is felt that it is clearly allowable under the ruling. The following trial we should be able to use it for film videotaping."

There has been very little audible fuss of broadcasting in a courtroom. As a matter of fact, the Committee on Professional Ethics of the Cleveland Bar has failed to present some complaints from Judge Allen, who ran the court on which Westinghouse broadcast its "Traffic Court" series, since this trial ended. The ruling last week is the outgrowth of the trial.

Naturally, it will remain up to the individual judge to decide on whether he'll allow photographers or broadcast equipment into a court. Whether the judge is elected or appointed, it will have a great effect on the individual judge's thinking. But the interpretation of the new ruling is that if a judge lets his personal papers or broadcasters, it no longer will be on the basis of Canon 35. Hence, he'll have to offer other grounds for the exclusion. The interpretations vary.

There is also a considerable different school of thought as to the value of this recent ruling. "Traffic Court" on which the decision was based, was not of actual traffic court cases, so least is that the programs did not record testimony of witnesses and never was a contested case recorded on the courtroom of a defendant objected to videotaping. Hence, to some observers, the ruling is probably meaningless in terms of application to courtroom coverage of actual events.

Chi WBBM-TV's 90-Mins. Kidstrip

Chicago, July 5.

A second Chicago tv station will enter newscasts for children. WBBM-TV is currently experimenting with the idea on one of its weekend puppet shows and WBKB has revealed that in August it too will be doing news and weather for the juvies, but on a daily basis.

The ABC-TV anchor is planning to install an ambitious 90-minute kidstrip at 7 a.m. in the fall, which would be an program manager Don Sebastian describes it "a sort of grade-schooler's version of the 'Today' show."

Designed for spot viewing while the kids are getting ready for school, it will deal with topics of special interest to youngsters in the 6-13 age bracket. The segments interlarded with entertainment chiefly by the comedy instrumental group, Capt. Stubby and the Buccaneers. Among other features, it will offer news and weather section specially for the grade schooler.

Sir Michael Balcom Into ABC-TV Setup

London, July 5.

Sir Michael Balcom, on the grounds that "the entertainment business is irksome and is certainly moving towards the home," is joining ABC-TV's "American Theatre" setup. He is already a director of Border Television, the new Scottish ITV station. Balcom declares that he is not quitting the film biz.

Balcom will choose the plays and the leads and advise on production of the "American Theatre" projects to be seen at roughly five week intervals starting in October.

NBC-TV Decrees Tuesday 10 to 11 'Specials Only'

Tuesday to sell this half-hour between 10 and 10:30, NBC-TV has decisively decided after long hesitation to allocate the entire 10-11 hour on Tuesday nights to specials—until January, at any rate. After the mid-season break, it's possible that the network will be able to sell a half hour within the NBC television time from an assortment 13 or so fully sponsored specials, tv programs before then.

NBC also has to fill the week-ends including with the Friday night AT&T special. At the moment AT&T is committed to 16 or 17 programs, but the outcome of another night or two remains to the same sponsor is held to be doubtful than not.

In the Tuesday night time, NBC has passed up Lee Dee Mystery series, three 60-minute programs under the Equitable Life Assurance banner, one corporate short, one sponsoring sponsor unknown, Perry Como hour (maybe one or two), Dean Martin hours, Jerry Paris theatre produced by Robert Alan Aurthur, Steve Allen "Project 20" specials and private sales series & public affairs stations. Web hopes to have made arrangements with the aforementioned others, have the example programs and big by every NBC-TV salesman on the floor of the year and package each forward. Any new special sales would be crushed by Friday's opposite AT&T if the web gets a half-hour slot on Tuesday night.

Besides using Martin and Lewis on separate programs on Tuesday, NBC expects to use them as well on Fridays.

KING GETS NOD AS NEW FCC MEMBER

Washington, July 5.

President Eisenhower last week formally nominated Charles H. King, dean of the Detroit College of Law, to the Federal Communications Commission vacancy caused by the resignation of ex-Chairman John C. Doerfer. The term runs only until June 30, 1961.

King looked the news that he had been picked last month. Active in Michigan GOP politics, King has been on the faculty of the Detroit school since 1927 and was named its dean in 1944. He is a past president of the Michigan Law Institute.

King, 53, is the second man named by Eisenhower to the Doerfer vacancy. Attorney Edward Mills Jr. withdrew after a conflict-of-interest question arose over his trust holdings.

Avert Canada Walkout

Ottawa, July 5.

Threatened walkout last week by English-speaking television performers was averted when the Canadian Council of Authors & Artists and the Canadian Broadcasting Corp. agreed on rates and working conditions. Until settlement terms are passed by regional units in Ottawa, Toronto, Winnipeg and Vancouver, rates of pay rates will not be made public.

1st Annual TV Festival For Latin America Set In Lima for Year's End

Mexico City, July 5.

The first annual Latin American Television Festival will be celebrated this year in Lima, Peru, according to Juan Carlos de la Selva, one of organizers of event.

Festival will unite the most representative and outstanding television talent, directors, producers, technicians etc. of all south of the border nations having homebrew entertainment.

Apart from delegations from republics directly interested, invites will go out to all other Latin American nations. It is hoped event will give stimulus to broadening of tv in entire area.

The festival is to be an annual event. Apart from delegations and top shows, there will be stress on programs offering folklore, song, dance, poetry, literature, theatre, customs, etc. so that the Latin Americas can get to know each other better.

Lima has been picked as first capital for inauguration of festival. In other years plan is to shuttle fest to major Latin American capitals, according to de la Selva. Back towards from Peru, he said that organization has gone forward and work is being intensified to hold event before close of this year.

End 11-Day Strike At Balto WJZ-TV

Baltimore, July 5.

Eleven-day strike staged by seven members of the WJZ-TV staff and which was joined by 42 other employees of the Westinghouse outlet was settled Friday (1) with a handshake to be followed by signing of the new contract.

Dispute which began on June 20, when seven staff announcers and freelance talent went out, has been ended "with compromises on both sides" according to a joint statement made by Juan L. McClay, station general manager and Nelson Baker, one of the striking markets. Details of the settlement have not been disclosed.

Strikers, members of AFTRA, picketed the station in a dispute over base salaries, fees and use of tape in commercial spots.

They wanted higher base pay and that no present employee would be compensated for tape spots.

McClay, while strike was on, said average income of staff announcers was $312 a week or more than $16,000 per year. Lowest annual income of any staff announcer in 1959 was $12,000, he said.

He also said station was prepared to pay performers same fees for recording tape appearances as for live appearances with assurance that no present employee would be laid off because of use of the machine.

A dozen employees at the station were in the striking unit of the Union but only seven walked out. They were later joined by 42 engineers, cameramen and other technicians who refused to cross the picket line.

Management and supervisors employees operated the station during the strike.

New Wrinkle: Preempting For Half-Hour Specials (Equitable TV Series)

An innovation in "special" programming will be Equitable Life Assurance's one hour season of four half-hour editions of "Our American Heritage." These, Mildred Freed Alberg productions will be added to three 60-minute dramas under the sponsor's trailer-and-sponsorship banner.

Since the half-hours don't have a fixed time period at this point, NBC has to find special time periods for the programs. The hour long stanzas will be used in the Tuesday 10-11 period, but that is definitely not the case where the half-hours are concerned.

Consequently, it'll be the first time on network tv that a specials sponsor will be seeking 30-minutes of preempted time for each of four stanzas. Equitable says it wants to "experiment with greater program frequency."

Leonard Reinsch as Next Demo Chief?

Atlanta, July 5.

J. Leonard Reinsch, director of James M. Cox radio and television properties, including WSB radio and tv, is getting considerable consideration as successor to National Democratic Party Chairman Paul Butler, who has announced that he plans to resign after the Los Angeles convention selects a candidate.

Reinsch is executive director of the Democratic National Convention and has been in Los Angeles for some time getting the Democratic house in order for the convention. He has served in an executive capacity at Demo conventions since 1944.

Atlanta attorney Robert Troutman, key supporter of John Kennedy in the South, is pushing Reinsch, a veteran Democratic Party leader, for the chairmanship and says he has a "one-in-three chance" to get the post if Kennedy is the nominee. By custom the candidate names the national chairman and Troutman said two other men, John Bailey of Connecticut, and Tom Quinlan, of Michigan, also are up for consideration in the Kennedy camp.

Troutman has gotten out a letter backing Reinsch for the job and is sending it to all Democratic national committeemen and committeewomen. He said that Sen. Lyndon Johnson, Texas, and Sen. Stuart Symington, Missouri, are amenable to Reinsch's appointment.

Meanwhile, WSB radio program manager is en route to Los Angeles to assist Reinsch, the third time he has served as an executive at a national convention.

Triangle, Taft Hop on Bandwagon Of 'Local Angle' Convention Coverage

Philadelphia, July 5.

One of the most ambitious local news reporting projects in broadcasting has been put in operation by the Triangle Stations to provide up to the minute coverage of the Democratic and Republican Conventions.

Starting this week, a 20-man team of newsmen and broadcasters report the parochial activities of the assisting delegates and candidates in Los Angeles. Film personal appeals from the convention floor, side conferences and delegations' headquarters will be aired on all Triangle stations WFIL-AM FM TV, Philadelphia; WNBF-AM FM TV, Binghamton, N.Y.; WLYH-TV, Lebanon, Pa.; WFBG-AM TV, Altoona, Pa.; WNHC-AM FM TV, New Haven, Conn.; KFRE-AM TV KFRM, Fresno, Cal.

Ron Nelson, director of community relations for WFIL, is coordinating convention activities in Los Angeles and Chicago. Working with him at the Democratic Convention are Lester Crystal, news director, WFBG; Charles Dowell, newsreel cameraman, KFRE-TV; Harold Hodgeman, cameraman, WFIL-TV; Charles Keller, news specialist, WFIL; Harry Kinsey, cameraman, WFIL-TV; Paul Parker, news specialist, WFIL; Ross Powell, news director, KFRE; Allen Stone, news specialist, WFIL; Steve Wenber, assistant chief engineer, KFRE.

These teams in the field are backed by more than 50 regular staffers working at the local outlets on an around-the-clock schedule. Prior to the opening of the conclave all Triangle stations will broadcast special sessions directing attention to state and regional leaders participating in the nominating conventions. Their views on candidates, issues and platforms, gathered in weeks previous to the

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BBC 'Panorama' Team At Demo Convention

London, July 5.

The BBC "Panorama" team leaves this week for Los Angeles to cover the Democratic Convention slotted for July 11-15. Prior to the opening of the Convention, the BBC team with an NBC camera crew, will produce an item which sets the Convention scene for screening in "Panorama" July 11 edition. Throughout the Convention, reports on film and tape will be flown back daily for London editing and the picture of the Convention proper will be seen on July 18.

The team, which will return to London on July 16, consists of editor Michael Peacock and reporters Robin Day, Ludovic Kennedy, David Wheeler and David Webster.

ABC-TV's Pro Grid (Untested League) Hits SRO Status

After a relatively short time on the tv market with a brand new—and untried—sports package, ABC has pulled a some minute out of its sales cap by hanging up a virtual SRO on the Sunday American Football League games next fall.

Last week the stanza was roughly three-quarters sold out, barring a few markets here and there which were not covered by sponsorship coin. This week ABC-TV is understood to have drawn a tandem order for the remaining open quarter as Colgate and Freesharp-Schick came in and sewed it up.

Colgate and Eversharp have a store merchandising tieup whereby Colgate's shave cream and Eversharp's razors are sold as part of a package deal. Pushing this merchandising "razor's edge" in competition with Gillette seems to have motivated the Colgate-Eversharp teamup on ABC's pro football sked.

Sinclair Oil, Robert Burns and Pabst each own other quarters of the AFL games.

ABC-TV has a five year contract with the AFL.

Pact Ivy League Soccer

Producer Charles Arden made a pact with Ralph Furey, director of athletics at Columbia U., and spokesman for the Ivy League, for Ivy League soccer next fall. No station is lined up, but it was learned that Arden plans to do the games on Saturdays (possibly seven sponsored between early October and mid-November.

Soccer has had little play on video to date. Penn, Columbia, Yale, Harvard, Cornell, Dartmouth, Princeton and Rutgers play in the Ivy League soccer scheme.

Lehman, Harriman As WNEW Gabbers

WNEW, N.Y. indie, is supplementing its coverage of the political conventions still further with the signing of former New York Governors Herbert Lehman and Averell Harriman as commentators at the Democratic Convention in Los Angeles next week. Lehman and Harriman will handle political commentary, with Harry Golden handling color and station's Martin Weldon and Lee Hanna doing the straight reporting.

For the Republican conclave in Chicago, station set New York State Speaker of the House Joseph F. Carlino and state Attorney General Louis J. Lefkowitz in the commentary assignments. Golden, Weldon and Hanna repeat on the GOP meet. WNEW coverage will be fed to other Metropolitan Broadcasting radio stations, WIP, Philadelphia, and WHK, Cleveland.

RADIO SUBURBIA—IT'S JUMPIN'

ABC's Man of the Week: Bill Gillogly

Chicago, July 5

ABC-TV turned "political bankruptcy" into a near SRO on its GOP-Demo conventions-election coverage through the simple expedient of Bill Gillogly, director of sales for the Central Division, deciding to visit relatives in his home town of Omaha during his vacation. During his stay last week in Omaha, Gillogly got wind of the fact that Mutual of Omaha was a good bankroller prospect for the politico meets, in fact NBC was in there pitching like mad that very minute.

Vacation or no vacation, Gillogly gave M of O the ABC story—and walked away with a full half sponsorship of the entire package (reportedly representing some $1,500,000 in billings).

As result ABC now finds itself with a five-sixths SRO status in what increasingly looked like a big red ink operation. (Previously the network had brought in 20th Century-Fox, DuPont and Avco for pieces of the conventions.)

Gillogly returned to Gil a big hero.

'Average TV Station's' 10% Biz Hike in '59; Radio's 5% Increase

Washington, July 5

Revenues of a typical television station jumped 10% during 1959 while the average radio station registered a 5% gain according to newly-released financial surveys by National Assn. of Broadcasters.

The television survey indicated that the average tv station had total annual revenues of more than $885,000, with total expenses about $742,000. Profit margin on every sales dollar widened from 11.4 cents in 1958 to 14.3 cents last year.

Out of every time-sales dollar taken in by typical tv station, 44 cents came from national and regional advertisers, 29 from local advertisers and 27 cents from network sponsors. Expense dollar of the typical station was notable for a decrease in programming costs—from 38 cents of the expense dollar in 1958 to 36 cents in 1959. Technical costs remained the same at 17 cents and both sales and general administrative costs went up one cent to 13 and 24 cents respectively. Wage and salaries comprised about 44% of the station's total broadcast expenses in both years.

The average radio station had about $104,000 in revenues last year, with total expenses of $98,000 and a profit margin of about eight cents on every sales dollar. The time-sales dollar was split up as follows: 85 cents from local advertisers, about 15 cents from national and regional, and less than one cent from network sponsors.

General and administrative expenses took up about 37 cents of the typical radio station's sales dollar, programming took 34 cents, selling took 13 cents and 11 cents went for technical outlays. Wages and salaries remained 50% of total expenses—the same as last year.

The annual surveys of station financial data are compiled by NAB's Dept. of Broadcast Personnel and Economics from info supplied from stations.

Top Writers Set For Churchill Segs

Quentin Reynolds, William L. Shirer and historian Sir Arthur Bryant are three of the scribes signed by ABC-TV to write for the Churchill memoirs series next season. Deals were made by producer Edgar Peterson.

Robert Lewis Sharon will write the first seven Churchill stories (set for Sunday 10-10:30 p.m.). Victor Wolfson, A. J. Russell, Max Ehrlich and Edmund North (who wrote "Sink the Bismarck"), Beirne Lay Jr., Irwin and Gwen Gielgud, Robert Pirosh, Gene Salew, John Tucker Battle, William Templeton, Irve Tunick, Allen Rivkin, Lincoln Barnett, John Whedon, Richard Harvey and Ralph G. Martin are others signed for the series.

Negotiations are now going on with Vincent Sheean, Ira Wolfert, Drew Middleton, John Secondari, Harrison Salisbury, Herbert Agar and Bean Lang to serve as "editorial consultants" on the skein. There will be 26 scripts.

ABC-TV's Disney Coin

It looks as though ABC-TV has cracked the sponsor ice on "Walt Disney Presents" in its new Sunday 6:30 to 7:30 time period. General Mills is reported in for a sixth of the hour-long hour, which up till now has not pulled any definite commitments for fall.

Moreover, Canada Dry, which has been mulling a return to the status for several weeks, seems now to be ready to put ink to paper. The Canada Dry buy is expected to be for the third a week, which together with General Mills, will give the show a quarter of SRO.

ABC-TV Westerns Now Under 25% Of Web Schedule

ABC-TV, once buckshotted with westerns spraied throughout its schedule, will be on a three-day-a-week oat diet next fall. Apart from having its entire schedule substantially reduced (major as the westerns are concerned, in reality there will be only two western "nights" on the web next season.

These are Sunday and Tuesday, when six of the web's seven western series are scheduled. There's a loner in "Cheyenne" on Mondays, and the schedule is completely blank of the sagers the other four nights of the week. The seven westerns, incidentally, comprise five hours a week of prime time or less than 25% of the web's entire evening schedule, a low for the web over the past three years.

Western "blocks" are "Maverick," "Lawman" and "Rebel" on Sunday, and "Rifleman," "Wyatt Earp" and "Stagecoach West" on Tuesday.

CBS has only five westerns set this year, one each on Wednesday, Thursday and Friday and two on Saturday. NBC has the most, 11 of 'em, accounting for eight and a half hours a week, spread through every night but Sunday. Big NBC block is Saturday, with oaters at 7:30 through 9:30 in "Bonanza," "Tall Man" and "Deputy."

WFIL's 24-Hr. Sked

Philadelphia, July 5

For the first time since the station went on the air in March 1922, WFIL began 24-hour broadcasting six nights a week.

While intro of all-night radio at WFIL is new venture, WFIL-TV has been on a 24-hour schedule five days each week, since Feb., 1958. More than 8,000,000 persons are within range of the WFIL voice. While a majority are employed in standard working hours, there are hundreds of thousands more in industry, public utilities, and other tasks that make radio an important co-worker in the midnight-to-morning hours.

TAKING THE PLAY FROM BIGTIMERS

By BOB CHANDLER

Radio, like many other industries, is catching up to the suburban trend, and more important, suburbia is beginning to develop audience loyalties to its own new stations. Result is that the burgeoning suburban stations are beginning to take an increasing share of audience away from the big-city kingpins.

That's the situation, at least, in the country's No. 1 market, New York. In the plush prewar days of radio, there were a few scattered "suburban" stations like WGBB in Freeport, L.I., and WAAT in Jersey City (itself a metropolis) and a few others. Today, there are 20 post-war suburban stations some with FM, plus two suburban FM only outlets, spread over three states and Long Island.

Moreover, they're on the ratings upbeat. Though none of them has enough appreciable audience to get a separate listing in Pulse, their aggregate share is listed in Pulse's miscellaneous category, and it has gone up in every time period over the past year, even when sets in use have dropped.

The Pulse rundown for May of this year as against May of '59 indicates the following trend for the miscellaneous operations (42 stations, most of which comprise sub-this and a small part of which are clear-channel outlets from other parts of the country or powerful outlets from other northeast cities): 6 a.m. to noon, miscellaneous share up from 6 a year ago to 9% this May, a 50% increase; noon to 6 p.m., up from 5% a year ago to 9% this year, an 80% increase; 6 p.m. to midnight, up from 4 to 9% share, a 120% hike; and midnight to 6 a.m., up from 5 to 9%, again an 80% increase.

The most significant gain is in the 6 p.m. to midnight period, where sets in use have dropped from a 19.6 to 17.6 level, yet where the suburbanites have made their largest gain. And sets in use have dropped in all other time periods but one, the morning, though less substantially, yet the suburbanites are up.

Godofsky Started It

Pioneer in Gotham suburban broadcasting was the late Eli Godofsky, who moved from Brooklyn out to Hempstead, L.I., and put WHLI on the air as a daytimer, back in 1947. At the time, Godofsky's move seemed daring, in the face of the wrong dominance of the Gotham powerhouse—WNBC, WOR, WCBS, WNEW, WMGM, WINS, WQXR, WMCA and WABC and the foreign-language outlets, WEVD, WBNX, WOV and WHOM. But Godofsky and his brother, Paul made WHLI click, and their lead was followed by some 19 others.

Some tradesters attribute the

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'Wide Wide Chicago' Doesn't Ring Bell With Ill. Telephone

Chicago, July 5

Some $30,000 has gone down the drain, and Illinois Bell Telephone Co. still hasn't found the right makin's for a proposed series of local specials on a "Wide Wide Chicago" theme. About half the pilot investment came out of the sponsor's pocket, with the rest expended by WBBM-TV, the station Illinois Bell had picked to produce it.

Project was started about a year ago when considerable tape and film was exposed for a presentation to telephone officials. They rejected it. More footage has been shot recently with production talent WBBM-TV imported from New York, and again the pilot was thumbed down.

It's understood Illinois Bell is still interested in the basic idea but may try its luck at another station. If the series ever comes off, it promises to be one of the most expensive local ventures in the annals of Chicago television.

Electronic Journalism Just As Important As Print, Sez Stanton

CBS prexy Frank Stanton took to the speaker's stump last week to renew his drive for repeal of Sec. 315. Occasion this time was a dinner of the St. Louis Educational Television Commission, where Stanton and KMOX-TV v.p.g.m. Gene Wilkey presented the Commission with a grant of $75,000 in cash and equipment to enable its educational tv station, KETC, to continue on the air.

Stanton used the forum to pound home his oft-repeated thesis that democracy can no longer afford the luxury of mistakes and slow decisions, and that a well-informed public is vital in the fast-moving missile era. He covered television's role in contributing to the making of a well-informed public, and then launched into his Sec. 315 appeal with the point that if television is not doing enough, it is not "being allowed to do enough."

Today, he declared, "the fact of life are that electronic journalism is as important as printed journalism and as much a part of the lives of Americans." He cited a survey after the 1958 elections showing that at every educational level, more Americans got their information about the candidates and the issues from television than from newspapers.

"By any terms of comparison the combined news output of the three networks and some 500 individual television stations represents massive journalistic enterprise. It is obviously entitled to the same freedom that made the print media the first safeguard of democracy throughout our history. Obviously, too, there is no area of the news in which this freedom has more relevance or importance than in the political field. That, indeed, is the whole point of a free press.

"Yet this is the one area singled out by Sec. 315 of the Communications Act to deny broadcast journalism its freedom and to apply the 'equal time' straitjacket, requiring every candidate—however obscure—to get equal time on all but regularly scheduled news and interview programs. For all practical purposes this not only strips broadcast journalism of both the right and the responsibility of news judgment, but it makes really significant and useful special election programs impossible."

Stanton termed repeal of Sec.

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Pat Carroll Re TV

Philadelphia, July 5.

"It's almost like stealing money," was the way Pat Carroll compared her former tv panel show to her present stage venture. "A brief run-through before you go and that's it. Nothing like this," she added, describing the week of rehearsals, fittings, and nights going over the lines, to be ready for her role in "Who Was That Lady," at the Park Playhouse.

Miss Carroll commented that the tv session in which she was featured went off the air in June and probably should have been tagged "The Untalkables."

ABC Alerts Affils To Stand By For Midnite Surprise

ABC-TV has alerted its affiliated stations not to stock up on too many feature films—if any at all—because by next season the network plans to enter the latenight live program lists in competition with NBC-TV's Jack Paar stanza.

Web is contemplating several different live formats in the 1:15 p.m. to 1 a.m. time period every weeknight. And ABC-TV has plans for 11 to midnight on Saturdays too, although this weekend program idea is said to be nebulous at the moment.

As with NBC-TV, after the Steve Allen move into prime time and before Paar began his uphill climb in the NBC latenight anchorage, ABC-TV expects to try out several live format ideas next season. Plans, which are now being worked out, tentatively call for concentration first on a variety format, but this is not believed to preclude the possibility of instead doing something along the lines of a midnight soap opera. Different names and different formats will be tried until ABC-TV comes up with one that clicks.

ABC-TV gave its affiliates warning about stopping feature film purchases after a budget was set by the network to develop live properties. Whether ABC-TV will have time to get the post-prime timer off the ground by October is in doubt, but the web is expected to make efforts to get it launched by no later than mid-season.

The Saturday night 11-midnight extension by the web is being considered as an extension of the weekend sports picture. Fights will be on from 10 to approximately 11 with a bowling show set to fill out the time between the end of each fight and 11 p.m. In the following hour, where feature films are now the fare, network is considering another sports package.

ABC-TV maneuver is expected to severely hurt the tv market for first-run motion pictures. Certainly, five nights a week will be closed out to feature film runs on ABC-TV affils, among which are some pretty big celluloid users. And if the Saturday sports deal goes through, the stations will either have to begin their local film showings at midnight or drop the celluloid exposures entirely that evening.

Grayson Quits WNTA-TV

Mitchell Grayson, executive producer for WNTA-TV, N.Y., has resigned, effective next week, for a "new assignment." He had been with the station for the past two years.

Grayson says he'll announce details of the new project within a few days.

GE's Pubaffairs Hour Special Set

General Electric has set the first of two public affairs programs it will sponsor on CBS-TV for Nov. 13 at 8-9, preempting its own "General Electric Theatre" as well as Jack Benny on that date. One hour special will be an extra edition of "CBS Reports" devoted to American education.

Special, still untitled, will be produced by Arthur Morse (who did the recent "Who Speaks for the South?"), with Fred Friendly as exec producer. Theme of the show is the quest to determine whether all the talk about the need for changes in education that was generated by the launching of Sputnik really materialized into action. Preliminary research on the show indicates that it has, and program will detail some of the changes that have taken place since Sputnik.

Originally, the show was to have been produced by Irving Gitlin, whose staff prepared the theme and did the initial research. However, when Gitlin shifted over to NBC, the show was moved into the Friendly operation and into the hands of Morse, who's an expert on education and educational problems. Morse did CBS' "The Last Class of '59" and is also the author of "Schools of Tomorrow—Today," written for the New York State Dept. of Education.

Blumberg Exit Cues a Ripley: Did UA-TV Buy Out Ziv or Vice Versa?

Ziv appears to be the company which acquired United Artists, rather than vice versa. Since UA's acquisition of Ziv, the exec and sales personnel who were part of the United Artists Television organization have dwindled. UAT was put under the Ziv umbrella after the acquisition.

Tipoff on the fate of UAT was the point given to UAT topper Bryan Exits following the Ziv takeover. Exits in effect was put out to pasture during the duration of his contract. He assumed no job to seek out stations which could be acquired by UA, as his staff and program production and selling as possible. The importance of his assignment can't be downplayed, but he rarely wasn't made a member of the Ziv team.

Week to week other UAT execs and sales stations were shuffled since Ziv became the controlling company. One of the latters to be axed out of the Ziv-UA fold is Kurt Blumberg, who was Exits right hand man in UAT functioning as general manager. Prior to joining UAT, Blumberg had been exec assistant to Michael Selkowitz, when the latter was head sales topper at Television Programs of America.

At Ziv, he had functioned in the sales of "Tales of the Vikings," an area which circulated at the shows reached national status. "Vikings" was a UAT property.

Ziv-UA, incidentally, inaugurated a series of promotion and shifts. Edward J. Rumsey, v.p. in charge of regional sales, has been made assist exec officer of the midwest center, reporting to the v.p. status. Ray McCarty, formerly manager of the Ziv's Central Division, has been promoted to regional sales manager, headquartering in NY. Bob Pragnell, previously division sales manager of the south central division in Dallas, has been elevated to midwestern sales manager and will also headquarter in NY.

Jack Tyler, formerly spot sales manager, succeeds Pragnell in the south sales manager of the south central division in Dallas.

HENRY WHITE'S UPPED SCREEN GEMS STATUS

Henry S. White has been promoted to the post of national sales manager of Screen Gems.

White, for the past three years, has been director of program procurement for the Columbia it subsid. At the same time he has worked with the national sales department and has been responsible for some of the key sales made by the company in the past two years. SG, one of the key suppliers of network film series, will have 14 programs telecast on a national basis next fall.

White, who is prexy of the N.Y. chapter of the Academy of Television Arts and Sciences, is one of the pioneers in the field of sales to program packaging. He started his own firm in 42, moving over to CBS in '50 as associate director of tv network programming, and subsequently served as coordinator of color programming and finally as business manager. In '53 White was appointed manager of the tv-radio department of Bloomingdale's.

He joined SG in '55 as director of advertising and promotion, and moved into his program post two years later.

Screen Gems To Take Pledge: No Undue Violence

Screen Gems, one of the major million network producers, is working to eliminate all objectionable violence in tv shows.

John Mitchell, v.p. in charge of national sales, says SG is responding to the non-violence pressures in the ranks of the National Assn. of Broadcasters and NBC-TV. SG, which has 14 network shows, has three which fall in categories associated with charges of undue violence and mayhem.

"Our need not dictate a killing if the killing is necessary to the plot. Attention can be built and sustained by elements of human interest, suspense and other non-violent devices," Mitchell explains.

"We've admired the codes of NAB and NBC-TV as one also little. We don't see how a viewer enjoys commencing with 'Dan Brown' which starts at 7:30 Friday nights on NBC-TV," Mitchell continues.

The need to continue violence, Mitchell feels, is related by most credible producers today. SG hopes now that as a program supplier he must be concerned with satisfying the customers, the networks and ad sponsors. Complaints from the public about violence will feedback back to the top of the program supplier. One way to avoid having continue looking over producers' shoulders is to convert the boardroom and discussion before it gets on the screen, he said.

4-Language Dubbing For Madison Sq. Bouts

Ed Gray, head of Ring Classics, Inc., says that in the company's recent acquisition of 200 major fights filmed at Madison Square Garden, they'll be dubbed in four different languages for foreign tv distribution. Thirty-nine of the matches, tailored into a half-hour celebrity format, will be paired with French, German, Italian and Swedish sound tracks for European ring fans.

Gray, who has just returned from the Continent, reports that there is a large group of boxing buffs in the above countries who savor U.S. originated sports events.

CNP Pinkslips Fugate

Hollywood, July 5.

RCA NBC cutback directive has resulted in California National Productions, NBC subsid, shuttering its Hollywood promotion dept., and pinkslipping Coast promo director Bob Fugate, who checked out over weekend.

Kaufman to Flamingo

Walter J. Kaufman, formerly manager of business affairs for Paris Films commercials and entertainment cartoons, has joined Flamingo Telefilm Sales as assistant to president Ira Gottlieb.

Kaufman was for three years with Warner Bros. in various exec legal capacities covering both domestic and foreign film distribution.

Heritage's Unique Direct-To-Agency Deal on 'Campy'

In an unprecedented form of regional deal, Heritage Productions has sold the half-hour "Campy's Corner" Ron Campbell-tape series in 47 markets in the south.

Deal is unprecedented because Heritage sold the show for those markets to an ad agency, which purchased it on its own hook and without a sponsor ready in the wings to buy a deal. Fact is that the agency will sell the series to its own clients or to any others in those markets who are willing to buy.

Agency is Pitluk Advertising of San Antonio, one of the largest in Texas. It has created Alamo Television Distribution Co. as a wholly-owned subsidiary to handle the sale of "Campy's Corner" to clients and stations. Pitluk bought rights to the show in 47 markets in Texas, Louisiana and New Mexico, paying the going price for each of the markets, according to Heritage prez Skip Shandler.

A second unusual aspect to the deal is the fact that the star of the show is a Negro, yet Pitluk bought it for the South and apparently has no fear it will be able to find buyers. Apparently, the appeal of Negro sports figures is now equal among Southerners as it is elsewhere where they're exposed in the context of a sports show.

Understand Pitluk is close to a deal for a dozen or so markets with one sponsor who's not a client of the agency, also it has one or two of its own clients interested in the show. Beyond that, it will sell direct to stations as well as other sponsors. Deal also includes the 200 taped "Campy's Corner" radio shows as well as the 52 tv half-hours.

For Heritage, it's the biggest single sale the company has ever made. "Campy's Corner" is all ready in 20 markets, sold primarily one at a time. This is the first major regional on the show, and the only equally similar precedent for this kind of a deal was set by Dick Moore of KTTV, Los Angeles some years back when on some spot he sold buy rights for the 11 western states and syndicate the show himself to those markets or succeed in grabbing off a regional for the area with KTTV as the key station.

UAA Challenges Right Of Community Antenna TV To Reproduce Programs

United Artists Associated has filed a test suit in N.Y. Federal District Court challenging the rights of community antenna operators to reproduce and transmit copyrighted programs over local wired facilities without compensation.

Suit was filed against the NWL Corp. which operates community antenna systems in West Virginia. UA subsid in its suit charged infringement of copyright.

Plaintiff, which distributes the pre-48 Warner features and other pics as well as a large number of "Popeye," has granted licenses to tv stations in Pittsburgh, Steubenville and Wheeling. Defendant, according to suit, operates community antenna system in Clarksburg and Fairmont W. Va., receiving and reproducing the programs over its own facilities without payment and without consent of the copyright owner or the tv stations.

Complaint seeks an injunction, damages and an accounting of profits. Law firm of Phillips, Nizer, Benjamin, Krim & Ballon represent plaintiffs.

Provisions of SAG Vidpix Pact

Hollywood, July 5.

A new basic agreement covering television films was wrapped up in an all-day session Friday (1) between negotiators for Screen Actors Guild and representatives for the Assn. of Motion Picture Producers and the Alliance of Television Film Producers. Highlights include a pension-health-welfare payment based on salary and residuals, two sets of minimum rate increases and an optional residuals plan to replace the existing residual structure.

The collective bargaining agreement, covering either four or five years, is subject to the approval of the boards of directors of the producing companies and the Guild membership. Both are expected as a matter of course.

Principal provisions of the new pact are:

1. Pension, health and welfare plans. Producers to pay an amount equal to 5% of total actors' salaries and residuals, with maximum of $2,500 per actor per half-hour program, and $4,000 per hour show.

2. Minimums:

Series contract, half-hour program, 13 episodes guaranteed, raised from $285 to $315 now and to $350 in 1962.

Series contract, half-hour program, less than 13 guaranteed, from $285 to $365 and then to $400 and number of episodes that must be guaranteed increased from six to seven.

Series contract, hour program, 13 episodes guaranteed, raised from $285 to $350 to $420.

Series contract, hour program, less than 13 guaranteed, $285 to $400 to $450 and number of episodes that must be guaranteed increased from six to seven. All hour series rates are for six days per episode.

Day player minimum raised from $80 to $90 now and to $100 in 1962.

Three-day contract players, from $200 to $225 and then to $255.

Weekly contract players, from $285 to $315 and then to $350.

Stuntmen, weekly from $245 to $300 and $400.

Comparable increases in wagers, extraparts and in rates for standard openings and closings.

Initial increases are retroactive to June 1, 1960.

3. Residuals. Present re-run schedule—140% of minimum spread over five domestic re-runs—remains in effect with increased residual payments provided by raises to maximum rates. Guild has option at end of first two-year period of contract to convert residual payments to a system of royalty payments in perpetuity of not less than 8% of distributors' worldwide gross from re-runs. If Guild exercises option, contract will run for an additional three years, instead of two. If the Guild elects not to exercise the option, the residual formula will be noted on the minimums taking effect in 1962 and the contract will end in 1964.

4. Exclusivity. New limitations placed on the ability of the producer to obtain option and exclusivity rights on pilot and series contracts.

Y & R's Use of Non-Union Flacks On Film Shows Provokes Guild Ire

Hollywood, July 5.

Practice of non-union flacks employed by national advertising agencies being assigned to cover filmed television shows was protested by The Publicists Assn., Local 818, IATSE, in an appeal to the International Alliance of Theatrical Stage Employees to aid in halting this situation. Publicists asked that situation of unaffiliated press agents working in what has always been a 100% union field be made known to the left national membership of the AFL-CIO.

Eight nationally televised shows currently being filmed here are serviced by four non-union employees of Young & Rubicam Agency, according to Lloyd Ritchie, biz rep of Local 818, who stated that despite repeated meetings with these employees and requests from Publicists Assn. that they join local no steps had been taken by them to unionize.

Association recently sent letters to the eight sponsors of programs in question, Ritchie reported, in which they were asked to request that their ad agency recognize Local 818 as official bargaining agents for their four publicists in each instance, by agent declared, sponsors replied affirmatively. However, he added, no steps have

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WPIX New Soccer Coin

California Oil for Chevron Gas and Oil will sponsor one quarter of WPIX's N.Y. "International Pro Soccer" series. Agency is BBDO.

California Oil joins the previously announced half-sponsor F & M Schaefer Brewing and participating sponsor Philip Morris in underwriting the games. Daily News radio is telecasting the games each Saturday evening, through Aug. 6, from 8:30 to 10:30 p.m.

Soccer series is being distributed in syndication by ABC Films.

Fancy Ratings For 'Play of Week' In Syndicated Runs

National Telefilm Associates "The Play of The Week" now in its third month of syndication, has cut some fancy rating cheese. Dramatic showcase drew a 13.2 on KCOP, Los Angeles, 17.9 on WBAL, Baltimore, 19.6 KOA Denver, 11.1 WTOP, Washington, and 7.5 KTNT, Seattle.

Series of one-hour weekly drama has been sold in a total of 49 markets, latest being Minneapolis, Minn., Greensboro, N.C., Little Rock, Ark., St. Louis, Detroit, Amarillo, Tex., and Quincy, Ill.

In Los Angeles in May according to ARB's four-week report "Play" posted a 13.2 rating and a 21.5 share on KCOP. NTA series in the seven-station L.A. market outranked any network's entire program schedule for the 8 to 10 p.m. Thursday slot and drew the highest rating for an indie station program.

In Baltimore, WBAL replaced three network programs with "Play" in the 9 to 11 p.m. Monday time slot. These two hours previously had a 14.8 average rating and 24.6 share. "Play" was credited with increasing WBAL's audience by 21% to a 17.9 rating and a 32.3

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Extras Poise For TV Film Strike

Hollywood, July 5.

Screen Extras Guild's board of directors will recommend the membership that a strike be authorized against the Alliance of Television Film Producers. Board voted the recommendation unanimously, according to SEG exec secretary H. O'Neil Shanks.

Report of Alliance negotiations will be made July 8 when the Guild holds its annual membership meeting at the Academy Awards Theatre. A strike vote will be taken, with a secret mail referendum of the entire membership to follow. SEG's bylaws state that a 75% majority vote is needed for such a referendum to authorize a strike.

SEG additionally stated that

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Par-TV 'Wrangler' In Sponsor Jam

J. Walter Thompson is having its share of problems this week about what to do for sponsor Ford regarding a substitute summer replacement for Tennessee Ernie Ford on NBC-TV's Thursday 9:30 half-hour time period. The Wrangler, a series of one to 11 taped segments originally to fill the time repertoire doesn't please the agency.

Decision should be made by early next week so it can be a green light will be given "Wrangler," made by Hollis Productions out of Paramount TV. Four hours of the everyoke show are in the can and apparently the network and JWT have seen them all.

"Wrangler" was to start Thursday (7), but consent there is to a repeat of an earlier Ernie Ford station. With the Democratic convention calling up next week's slot and a new Ernie Ford show, the last of the season, airing July 21, the sponsor has asked Aug. 4 to come up with something satisfying to it unless the Dem event ends sooner than expected.

First of the four segments was taped on "film technique" but the director didn't tape enough covering footage so that it's almost impossible to edit. Second segment was taped skit, in the sequence, but NBC continuity & acceptance insisted on deletion of a couple of scenes. Hollis said this was impossible that in shooting in "live style" such deletions would require complete redoing of the entire segment involved at prohibitive cost. It claimed NBC should have posted a continuity man on the set instead of after the fact editing.

Third show, Hollis claims, is fine and fourth, taped last week, also good. But JWT, it claims, wants several shows in the can as a safety factor before going on the air—two isn't enough.

Ernie Ford will return for the '60-61 season on either Sept. 22 or Sept. 29, depending on the sponsor's merchandising plans.

BRODAX'S KINGSIZE AMBITIONS

A Two-Continent Cartoonery

Upsurge of cartoon production for tv has necessitated a two-continent cartoonery operation, according to William L. Snyder, prez of Rembrandt Films.

Rembrandt has a deal with King Features for the production of new "Popeye" cartoons and an original, titled "Sampson Scrap and Delilah." The two Continent operation finds Rembrandt doing the storyboards and soundtrack in the U.S. and animation and shooting in Europe.

Snyder said that doing the animation and shooting in Europe initially was motivated by cost savings. But it's no longer less expensive, he stated, adding that there just isn't enough cartoon art talent around in the U.S. to meet the demand and even the European pool is being severely taxed. Rembrandt has ties in Zurich, Switzerland, and Milan. Snyder left at the weekend for London, where he hopes to establish additional production facilities. He also will visit Zurich to oversee production there.

"Sampson Scrap" was created by Gene Deitch, formerly with UPA and Terrytoons, and Allen Swift, emcee of "Popeye" show on WPIX, N. Y. Deitch directs and Swift does all the voices. "Sampson" will be one of the strips in a half-hour show, the others being "Barney Google and Snuffy Smith" and "Krazy Kat."

King Features, under its "Popeye" program, has a policy of parcelling out production. Rembrandt will do 16 episodes, with episodes due to coming in starting next month. "Sampson" footage will be coming off the beltline in the fall.

50% of ITC Total Biz From O'Seas In 5 More Years, Sez Mandell

In five years the foreign market will approach 50% of Independent Television Corp's total business, Alex Mandell, ITC's foreign topper, predicted. He put foreign sales currently as accounting for from 20 to 25% of ITC's gross billings.

According to Mandell, outlook for foreign sales is very bright in Canada, United Kingdom, Australia, Europe, the Far East and the Middle East. "In short foreign sales will increase in all international areas with the exception of Latin America. And, frankly, in Latin America the picture will get worse before it gets better for two reasons. There has been a tremendous influx of product into that area which must be used up, and some anti-Americanism does exist.

"I would say that television today is in the same position the movie industry was in 30 years ago. Then, the major product that had been doing well within United States borders caused cries of breaking out and penetrating other lands.

"We all know what happened since. The 'movie market' is now the 'world market.' Today the movie industry cannot exist without foreign sales and I, for one, don't feel the industry has been hurt by this. On the contrary, the content, the production values, the scope of the movies have been broadened. So it will be with television."

To date, 24 ITC series are being distributed in 50 countries outside the U. S., including Yugoslavia and Czechoslovakia. Most popular is "Lassie" who barks in 11 languages and whose name is as familiar as "Boy"—except in Japan where the collie is known as "Rassie" because the Japanese cannot pronounce the "L."

Flamingo's Batch Of Foreign Pix

Flamingo Films has bought the foreign film package formerly titled "Art Theatre of the Air," from Joe Harris of Essex-Universal (one time Flamingo owner), and added more than a dozen pix acquired elsewhere to make a bundle of 52 post 1953 features.

Included in the new package, called "The Imperial Package," are such titles as "The Sheep Has Five Legs," "Return of Don Camillo," and "Pantaloons," all starring French comedian Fernandel; Gina Lollobrigida's "Beauties of the Night," "Orders to Kill," with Eddie Albert, "Marcellino," "Back to the Wall" and "Demoniac."

Flamingo says bulk of the pictures are post '57, and several in the package have played in a couple of markets currently run-

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Desilu Ups Grauman

Hollywood, July 5.

Walter Grauman has been upped to Desilu producer and will produce-direct four upcoming segments of "The Untouchables" this coming season, initially to be "A Seat on the Fence." Episode rolls this week as first stanza of series for the Fall season.

Grauman additionally will act as director on 10 other episodes in series, on which Jerry Thorpe is exec producer.

Snail's Pace For U.S. Features On O'seas Channels

Foreign market for features-to-tv on the whole is small compared to the half-hour video field. Major distrib releasing theatrical pix, with no sell-out lens to hobble them, are wary of exhibitor pressures.

In England the number one overseas market, the all-industry FIDO organization has been effective in preventing sales to tv. In Australia, exhibitor pressure has held back any issues of the majors to dump pix product on tv. Associated Artists Productions, before its acquisition by United Artists, is understood to have been much more active in the overseas market.

Canada for most of the features-to-tv companies, has been the most active foreign market. Number of dubbed features for telecasting in foreign languages is relatively small when compared to the pool available for American tv. Then there are quota problems and other factors making the foreign field hardly as promising as the half-hour vidfilm field.

Del Valle's Reins

Jaime Del Valle last week became executive producer of "The Islanders," the boating film series by Metro for ABC-TV. On the advice of the web, Seaton Miller was chosen as the Sunday night stanza's script supervisor.

Dick Bare was originally hired to produce for next season some of the action-adventure telefilms by Metro. He'll stay on reportedly under Del Valle. Del Valle has been with Metro since January, and he's already done the ABC-Metro pilot on "Asphalt Jungle," which will be penciled into the web's '61-'62 sked.

In addition to his script chores, Miller might also produce some of "The Islanders" episodes under Del Valle.

11 SERIES ON DRAWING BOARD

Hollywood, July 5.

Television arm of King Features Syndicate is in the initial stages of an expanded production-distribution program involving animated and live-action filming of 11 projected tv series. First project—production of 208 3½-minute "Popeye" cartoons — currently is underway in Hollywood and New York under the executive supervision of Al Brodax, director of television for King Features.

Joining Popeye on King's future tv slates are such well-known cartoon characters as The Little King, Barney Google and Snuffy Smith, Krazy Kat, Mandrake the Magician, Beetle Bailey, Prince Valiant, the Phantom, Little Iodine and Juliet Jones. All are part of the comic strip stable of King Features, a division of Hearst Newspapers.

Biggest of the immediate new plans is a half-hour series entitled "Animated Omnibus," a trilogy comprised of Google & Smith, Krazy Kat and a new property, Sampson Scrap and Delilah. Each segment of "Omnibus" will consist of three animated shorts plus emceeing by The Little King, a character who has never talked in all his years of comic stripping. Pilot on the "Samson" portion has been completed in New York, where King Features has taken over about 90% of the physical facilities of Paramount's cartoon division. Pilots on the other two portions of "Omnibus" will be done here by Format Films.

Additionally, pilots will be filmed this fall on "Mandrake," as a live-action series. John O'Toole is penning the script, with negotiations have started for Hanson Carver. Geoffrey Holden to essay the costarring role of "Lotar."

Also slated for fall is the topping in Canada of a holiday show based on Jay Brodax's holiday roll-up in The Hearst papers. Brodax explained all production costs on the show will be paid for by Canadian sales alone.

King Features, in operation — planned at about $2,000,000 a year — entails production and distribution of its own projects as well as financing and distribution of outside packages. Brodax currently is negotiating for two outside packages, one of which would be produced as well as distributed by King.

A strong possibility for filming within the next two years is a series based on "Beetle Bailey," reported to be second largest cartoon strip in the country, falling just behind "Blondie." Other possibilities are "Prince Valiant" and "The Phantom," with negotiations now being closed with Jimmy Hallo for his "They'll Do It Every-time" in conjunction with "Little Iodine."

Projected plans on "The Heart of Juliet Jones" is to do the property live as a five-day-a-week soap opera.

While "Popeye" is being filmed for syndication, future King projects will be aimed initially for network airing, either in the form of a single half-hour show or com-

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SYNDIE'S EXPANDED LIST OF 1ST RUNNERS

List of first run properties being pitched for the new season is growing. New entries include California National Productions "Jim Backus Show," Independent Television Corp.'s "Best of The Post," and Jayark's "Operation Freedom."

Additionally, MCA TV reportedly is out selling the "Fred Clark Show," a comedy, and second year production of "Shotgun Slade," for which a renewal is being negotiated with Ballantine. Inclusion of MCA and ITC in the roster puts virtually every syndie outfit, with few exceptions, in the field with a first-runner.

Saperstein, De Met in Buyout Of UPA as Chi Team Expands

Chicago, July 5.

Film packagers Henry G. Saperstein and Peter De Met together have purchased a majority interest in UPA Pictures Inc., taking the respective offices of president and vice chairman of the board. Stephen Bosustow, former prexy and founder of the animation company, has been given the title of board chairman and will serve in a creative consultant's capacity.

It is expected that eventually the Saperstein and De Met facilities and telefilm properties will be absorbed into the firm, making it a triple-threat production house offering film, animation and video tape. Should a total merger come about, the UPA banner will stand for a formidable roster of telefilms in addition to the theatrical cartoons and spot commercials it represents now.

De Met, who hails in New York now, has an elaborate film and video tape shop in Chicago which specializes in mobile work, particularly for sports shows. De Met himself owns a pair of syndicated packages, "Major League Baseball Presents" and "National Pro Football," and he produces "All Star Golf" and "Championship Bowling," both on ABC-TV, for Saperstein. The Saperstein roster also includes "Ding Dong School," "Dick Tracy" and "Mr. Magoo," the last two being new syndicated shows that were being animated by UPA before the buyout.

Their connivement in UPA eliminates a business relationship between the two ex-Chicagoans that has been growing closer over the past year, ever since Saperstein bought the golf and bowling shows that De Met originated. In between the two deals, they've both invested in the Freedomland project in New York, the corporation of which De Met is chairman of the board.

De Met became a telefilm entrepreneur around seven years ago with his "Championship Bowling" idea, after sponsoring local shows in Chicago as an automobile dealer. When "Bowling" clicked, he sold his dealership and went into business full time.

Saperstein broke in by way of the character merchandising field. He's prexy of TV Personalities Inc., which he says is the largest firm of its kind in the business, headquartering in Hollywood. His past investments in shows began with "Lone Ranger" and "Lassie."

SG Vs. SG

Screen Gems finds it's competing against itself comes next fall. It has "Flintstones," the first nighttime adult animated cartoon series, Friday nights at 8.30. Against it, SG has "Route 66" on CBS-TV, the hour vidseries which starts at 8.30 p.m. Fridays.

Situation of intra-company competition is new for SG, but not new for one or two other vidfilm houses. Incidentally, if "Flintstones" catches rating fire as expected, SG is ready to give the greenlight to another adult cartoon property, with a sponsor waiting in the wings to pick up the tab.

P&G, GF, Colgate Fling at Culture In Herridge Buy

Culture can be commercial.

That's what WCBS-TV, New York, has discovered with "The Robert Herridge Theatre," which it has sold out for the summer only a week after buying the taped package from CBS Films.

Remarkable part of the deal is which buying. Station sold one-minute participations to Procter & Gamble, Colgate and General Foods. So far "Herridge" is slated for only a situation run this summer in the Thursday at 10 period, and each of the sponsors is buying a minute on all six shows.

There's no conflict between P&G and Colgate, since former will be plugging Duz and the latter Palmolive soap. General Foods buy is for Yuban coffee.

WCBS-TV bought the Herridge stanza with some intention of continuing it for the summer if necessary. Naturally, it was gratified with the SRO, but also surprised as anyone else at the type of sponsorship it found. Sponsors are in the "supermarket goods" category, where the prime emphasis is on cost-per-thousand. Herridge show is clearly out of the "mass appeal" category.

Yet the trio bought in presumably on the basis of the timeslot but also possible deciding to use the show as a test case to see just how strong a mass audience "class drama" can pull, particularly in light of its placement on the CBS flagship station as compared with an indie WNTA-TV with its "Play of the Week."

Deals were set via Compton for P&G, Bates for Colgate and Benton & Bowles for GF.

PAR-TV'S CUTBACK ON ALL-TAPE STAFF

Paramount's all-tape syndication operation, under the direction of Al Goustin, has cut back on its staff, dropping three men.

All is not that bleak, though. Tidy House Products, has picked up "Poker Parade" for the second year for a regional spread. Last year, total number of markets was 44. This year the number may climb to 60.

Paramount's syndie operation now is down to five men, four working out of N.Y. and one out of the Coast. Two fall vidtape entries of the house are "Emergency Ward," and "Youth Court."

LOWENDAHL TO DYNAMIC

Walter Lowendahl this week quit Wilding Pictures to head up a new theatrical-tv film production unit for Dynamic Films.

The former president of Transfilm and an executive producer for Wilding is joining an outfit that until now was almost exclusively devoted to making commercials and industrial films.

CBS Films Jumpin' On Canada Sales

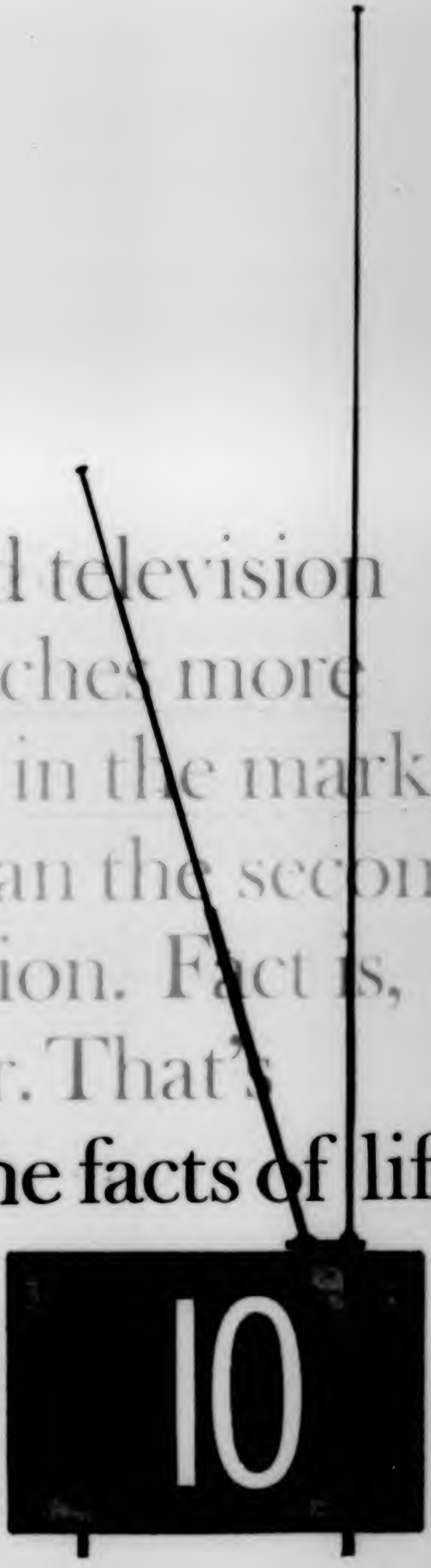
CBS Films' Canadian business is perking. CBS subsid has set five deals north of the border, all for full-network Canadian Broadcasting Corp. airing or on a spot basis in not less than 28 markets.

Three of the deals are renewals, two brand new sales. Latter are "Have Gun, Will Travel" via CBC-TV and "Wanted—Dead or Alive" in spot. "Have Gun," though refused by CBC-TV as a live pickup from the U.S. for Lever Bros. and Whitehall Pharmacal, its American sponsors, was purchased by the Canadian network as a film series and then was sold by CBC-TV to Lever and Whitehall. It will air the Monday previous to the CBS Saturday telecast in the U.S.

"Wanted" was bought in 28 markets by Procter & Gamble, which also renewed "I Love Lucy" repeats in the same number of markets. "Wanted" will be firstrun in Canada, since the CBS network telecasts have never been carried there. Two other renewals are "Twilight Zone," on the CBC-TV, and "Gunsmoke," in spot.

Philadelphians old enough
watch WCAU-TV. Result:
adults more often than any
With 43% more adult quarter
station...98% more than
big spending power is no
the reason wise advertisers
prefer Philadelphia's major

to know good television
WCAU-TV reaches more
other station in the market.
-hour firsts than the second
the third station. Fact is,
minor matter. That's
who know **the facts of life**
sales force...



What Makes An Account Shift? The Patterns Are Varied & Many —On Other Madison Ave. Fronts

By BILL GREELEY

Recent major account shifts provide there are many and varied reasons for getting new business.

Walter Compton picked up the House of Seagram last week, it has been learned, exclusive. Just an account after Jack Glenn of the former agency, Benton & Bowles, moved to Seagram's, which he joined up for.

This continues a pattern of Compton's recent new business additions. When Andrew Jergens moved after from Kenyon & Eckhardt, he was accompanied by Clare Mandolph. When Arthur Kemp switched from Ted Bates to Compton, came the Vitalis & Aqua Velva Kelly and Colgate Shaving for elsewhere Elizabeth for Compton. Then the Clairol and The New York Stock Exchange from Calkins & Holden to Compton.

For Compton, it's one way to weather the change of being a house agency for Proctor & Gamble. But could all this intelligence be a coincidence? And how secure is the Seagram? As they say, time tells the tale (one get Seagram's in the vat was last 3).

Society of Automotive Sales proved Dave J. Walter Thompson to Calkins, Dayton & Mathes is a fitting one. The number executive with a smaller reputation seem to be creating unusual popularity. CBS-TV expressed Sam Cohn as heading of advertising for Bristol and CEI of New Jersey. Dayton Tobacco from Compton and Mission for WNTA-TV's "Fire of the Week" were accidents in the major.

Same impression (yet) for the phenomenal growth of Dancer, Fitzgerald, Sample, which, since the War has been outside of 20 major on the top everything since, for in the last year and a half alone, billings from $20,000,000 to $50,000,000. New for him included American Broadcasting, Tea Tea Laboratories, Pierce's Government Tourist Office, International TAT, Lewis's, Gunnings, Fuller Coffee Growers, Philip Morris 44-piece brand, Salada, Schenley Scotch, Vacuum-pack Products and partners, SKF bands, and the HLGW label campaign. And effective January 1, 1960 DFS parts of Yardley. Agency made the position than in existing one of point and partners but about 15 to 40% of the billing is new to broadcast.

When Charles Brown, BBDO point, made his announcement to the Dodge-Fiat account to employment a point from 40 at one time that would create a vacancy to give the client a qualified account and the agency. It was considered by observers as a direct shot at Doyle, Dane, and two agency for the number for new bid. In reality, however, the client account at DDB advertising is known to be not not the general policy. In fact BBDO is probably one of the few agencies and agency office from's to a lot of people outside the media news.

Another step that has always had at least a couple of competitors going that improve the Doyle, Gerber Morey, Madden & Richard and this step in the last year or three months has been quite doubt. In my view, clients. Now, moreover, the Gale Eden Fink, which broadened out of McCann-Erickson after the broadened into cutting competitors. Mount B. T. Rabbit Charles Antell division of Rabbit Cosmetics, Bristol equipment and others to reputable an investor of some $3,000,000 in the client spot.

Green's part in the success of American Motors Rambler for both the agency's most recent showcase. Campaign took off abruptly from the cliches of car advertising with straightforward copy blurbs at big cars and stressed long good advantages. As an agency spokesman put it, "We didn't show a thousand dame dressed over a piece of leather we showed the car."

Good Shape of Trades

Trade news are in healthy shape generally, by Gallagher Report with ad volume up 7% in the first half of 60 over '59, and good revenues up 12.7%.

List includes 84 industrial, trade and professional mags (especially for 48 publishing firms. Measured publications have carried 90,016 pages of display advertising so far this year, for a gross volume of $[illegible].

Evidence in pages are the Journal of the American Medical Assn. and the Journal, from Sat. Nites and Medical Economics.

Small-er Tele Route

NBC-TV's AOA account, announcing report, has doubtful bearing on his transport as the development of more of the rest of the company.

NBC director of industry, Dr. Thomas F. Coffin, offers the following highlights of the study:

More increased prospects and unclaimed prospects for new customer accounts for half the sales, up to stands and more sensitive as an ad medium by now than prospects of magazines reading.

More than 80% of the transport ad dollars have to advertising as "most effective in selling the idea of the new small cars."

Multiple program sponsorship benefit is greatly increased ad impact. Compared to those who viewed none of the Ford NBC-TV series, two and a half times as many people who viewed all three saw Ford as "one of the best cars."

After introductory offer, up to for the new models, 50% of the persons viewed a gain in their knowledge of the features of the advertised models.

McCann's Top Biz Man

Major General Harlan L. Parks (Ret.), retired, joins McCann-Erickson as a general corporate exec. He's been Chief of Staff Army and Air Force Exchange Service, and 10 he spending seven but William Wilbur, who has been the agency's member, now man on the Business side.

Before he headed the PX operations, Parks was assistant chief of staff for personnel in the Far East Command, Tokyo.

Changes: Julie Kaye, 20 years with Benton & Bowles in publicity and personnel, joins BBDO to do product publicity.

Sidney Wallach, formerly a vice pres. with Grant Advertising in Toronto and Montreal, is named ad manager, North American Cyanamid, Canadian operations, Mayer Fertilizer Ltd., Toronto.

Walter R. Erhardt formerly a account media director, Fuller & Smith & Ross, joins McCann's staff as photographic manager, advertising department.

Jack Elliott national creative director for W. B. Doner & Co. has added to set up his own free-lance commercial shop, Jack Elliott Productions, Ltd., with offices in New York, Detroit and Las Vegas.

Noland Boyd, exec director of McGraw-Hill, is named to the board of directors, Advertising Federation of America.

Michael L. Dugan is named account exec manager for Lady Esther division, Chemicals Corp. He was general and sales manager for the Pennsylvania Optical Co.

Patrick Dugan, press of BBDO International, is named to the agency board of directors.

Very deepest for Stuart E. Hodgin, copy supervisor in New York, and W. S. Mowat, Montreal office manager, of BBDO.

Radio Suburbia

Continued from page 29

growing success of the suburban and exurban outlets to the theory that the penthouse metropolitan outlets are growing fat, lazy and complacent, also that to, especially at night, has become increasingly dafter. But a major factor was that WHLI for one always showed, was local news and sports, and the latter can account for many a listener, particularly with the frequent weather-traffic coverage. Suburbanites for the most part also stress good pop to lush music, rather than rock & roll or Top 50 type of programming.

By far the outstanding example of the way good music programming by a suburban outlet can make inroads on the metropolitan powerhouses is WPAT in Paterson, N.J., which gained national prominence via its "Gaslight Review" format. WPAT of course is an established pre-war outlet with substantially more power than the new suburban outlets, but its click has been comparatively recent.

List of some of the suburban outlets includes, on Long Island, the aforementioned WHLI, WBAB in Babylon, WFYI, Montauk, WGLI, Babylon, WBN, Rockville Centre, WGBB, Freeport, WGSM, Huntington, WBTY, Riverhead, WALK AM & FM, Patchogue, WFUV AM & FM, also Poughkeepsie, WTBK FM, Rockville and WTFM FM, Babylon. In other New York areas, there's DGNY, Newburgh, WVJP, Mt. Kisco, WFOW, Sharon, Conn., WVOA AM & FM, New Rochelle, WFAS AM & FM, White Plains, and WLNA AM & FM, Peekskill. New Jersey, outlets include WMTR in Morristown, WBGO and WFTM in Trenton, WNSI in Newton, WCTC in New Brunswick, as well as WHBI and WNJR in Newark, WPAT in Paterson, and WNTA in WAAT product are was stations in Newark, New Jersey City.

'Play of Week'

Continued from page 29

show according to ARB reports for April.

Series KDA Denver debut May 5, at 4:30 to 5:30 p.m. Sunday, but started up a healthy 18.0 rating and a 35.1 share in the ARB reports, special, as opposed to the regular former programming which had a 13.9 rating and 24.1 share.

Pittsburgh debut on WIIC drew a notable 36.6 and 40.9 share. The 2.7 for WTOP, Washington, in the 2:30 to 4:30 p.m. Sunday afternoon, contrasts big as the time period WTOP continues the two-hour regular sporting each a substantial specialty.

Among the Monday summers recent locally with the regularly performed series are Shamrock Oil N.J., American Motors, Dupont, General Foods, American Home Products, Miles Laboratories, National Carbon, Procter & Gamble, Standard Brands, Sears Roebuck and Colgate Palmolive.

Series in SRO in N.Y., Washington, Buffalo, Cleveland, Chicago, D-Sun-Ft. Worth, Los Angeles, and Tulsa-Sheherazade.

Y & R Flacks

Continued from page 29

back taken to Y&R to provide the statement.

Ritchie revealed that he recently was instructed by commission vote of the board to request that the TAGS-AFL-CIO members be informed through all possible media of the anti-union attitude of ad agency and be provided with names of the sponsors and their products involved in non-union published stories.

Programs include Sunoco's "December Bride", Goodyear's "Goodyear Theatre", General Foods' "Dennis", Remington Rand's "Gunsmoke", Johnson & Johnson's "Donna Reed", Bristol-Myers' "Alfred Hitchcock" and Kaiser's "Shotgun" and "Hong Kong".

Ritchie in his letter to sponsors in which he advised that the IATSE has full consideration over employees in virtually all motion picture theatres and studios, wrote:

"This is a serious defiance to the entire motion picture and television labor picture . . . We want to assure you of our good will towards your company, but as union-organized professional people, we cannot in all good conscience permit the non-union situation at Young & Rubicam to continue.

"Should Y&R maintain its present attitude, we have no alternative but to inform the millions of AFL-CIO members, who include many users of your products that this close is being publicized by non-union personnel.

"However, in justice to your company, which at the moment is an innocent bystander in this controversy, we are giving you an opportunity to review this situation and discuss it with your advertising agency."

TV-Radio Production Centres

IN NEW YORK CITY . . .

Arthur Tracy, "The Street Singer," will sub as host of a daily New York tv status beginning July 18 as WABC-TV's **Joe Franklin** departs for Rome on a two-worker from "Memory Lane." . . . **D. J. Bruce Morrow** and partner **Lionel Hampton** are donating all profits and royalties from their new disk collaboration, "The Stomp," to the New York Assn. for Brain Injured Children. . . . **Hugh Del Regno** was named director of his agency for NBC's record sales and for the sales spot sales department, the job being vacated by **Anthony Krayer** who moves to RCA Music. . . . **Ken Colman Ludwig** appears on the July 21 edition of "The Vaun Bunch," the show which the singer-actor helped cast since then two months ago when it got Goodson-Todman Productions to agree to performing. . . . RANBC-TV's **Gene Hamilton** moved to emcee of a special July 4 concert by **Paul Laval** at the Dixie Theatre in East Hampton. . . . NBC veteran **Bill Davidson** is indulging for a fortnight in New England. . . . **Sally Dunbrown** sales chief of WWRL and WRFM, got his vacation notice. . . . Radio Ad Features from **Kevin Sweeney** off to Australia for a month's swing through Far Asian radio towns. RAB now has 40 various members here. . . . **W. Walter Watts**, group exec veepee of RCA, was put in charge of the corporation's home entertainment, EEA Victor and distributor and commercial relations activities. . . . **Hilda Baker**, British radio-tv comedienne, is from Europe Friday (1) on the Minuteman. . . . CBS-TV brass **Jim Aubrey**, **Oscar Katz** and **Mike Dann** . . . all back from the Coast and N.Y. programs director **Bob Millard** back from a four-week trek through Europe. . . . CBS **Alfredo Antonini** conducts a New York Philharmonic Strings start at Lewisohn Stadium July 19-21 for tweed, two appearances with the Philadelphia Orchestra at Robin Hood Dell, one tomorrow night. Thereafter, the other July 28. . . . CBS Radio cast **Maurice Tarplin**, **Daniel Ocho**, **Jane Houser**, **Lee Breeder**, **Bernard Lembeson**, **Alan Manson**, **Lyle Sudrow**, **Mildred Clinton** and **Carl Frank** in premiere of "Bud Sadler" strip, the dramatization of **Frank Yerby's** "The Serpent and the Staff." . . . **Helen Lewis** gets a key role in CBS "The Second Mrs. Burton" starting Monday. . . . **George Christy's** "Teen Times" on ABC Radio will have **John Gavin** and **Walter Lord** as guests this week. . . . **Allen Kent**, who entered WOR-TV's "Jig Saw" years, has been engaged as director of activities at the Marlboro Hotel, Plymouth, Mass. . . . **Tony Ludlow**, guest of unusual commercial production firm having his crew recruited from Washington where he set up presentations at the annual Multiple Sclerosis Society Fellowship Awards.

"Camera Three" director **John McGiffert** and NBC subsidiary producer **George Heinemann** joined **Gilbert Seldes** and **Ed Stanfield** as judges of the National Educational Television Assn.'s "Magnificent" contest selecting the best tv-produced programs from 127 stations throughout the country. . . . Atlantic Education Arts signed three CBS News stations for Sigma Delta Awards, "Who Speaks for the South?" and "How Can We Improve Our Education by Leadership?" both on CBS-TV, and "Education Unlimited" on CBS Radio. . . . WNEW has instituted a "Twin-Bill Club" for Gotham subscribers with sports director **Kyle Rote** announcing the first ballot-get and the guests pitching a Doubleday radio. . . . **Edward T. Burns**, until recently senior attorney at NBC, has opened his own general law offices on Fifth Ave. . . . **Howard Redsender** joining the Sports Dept. of CBS News as a producer-director, he's ex Young & Rubicam, NBC and WCAU-TV, Philly. . . . Harpers is bringing out a second revised edition of "Radio Station Management," by **J. Leonard Reinsch**, executive director, and **F. J. Ellis**, manager of programming and production of WSB, WSB-TV, Atlanta, WHIO, Dayton, WSOC, Charlotte. Also on Harper's fall list is another revised edition, BBDO veep **John Caples'** "Tested Advertising Methods," he authored "Making Ads Pay," etc.

IN CHICAGO . . .

Both WNBQ and WBBM-TV carried back their engineering staffs severally when contracts ran out the fall and winter. . . . WBAP's "Books and Beats," the Stuart Brent spot, has pitches WGN-TV, New York, in endorsement. . . . **Saxon Brinkert** to be detailed from WBBM-TV's Gil Abel. . . . **John Brookman**, exec producer of "Jack E. Kite Show" and "Mondo Magazine," and ABC-TV employed on NBC-TV sales planning and promotion, is leaving the sales-control division this month to join American Dairy Assn. as product program director. . . . **Chuck Francisco**, the WCFL disc jockey who's been doubling up as actor at Drury Lane, has the male lead opposite **Constance Bennett** in Somerset Tent opening July 12. . . . **Studs Terkel** crowned the Newport Folk Festival last weekend and brought back some celebrities for WFMT. . . . **Len O'Connor's** 10-minute presentation on WMAQ will dual on to next week. . . . **Carlyle Stevens** named continuity director at WGN-TV, with **Bill Hitchcock** operating. . . . **Martha Crane**, women's programs director of WLS, got a headliner award last week from women's journalism fraternity, Theta Sigma Phi. . . . WGN manager **Al Michel** leaving for a three-week tour of Europe, with spouse.

IN LONDON . . .

Robert Trimble appointed a director of Ulster Television. . . . **James Morton** has quit the board of ABC-TV's newly merged "Sunday Break," religious series started on Sunday (3), with **James Roose Evans** as emcee. . . . July 14 becomes a new BBC to wed, "What's It All About?" The panel's not picked yet. . . . Film star **John Gregson** makes his ITV drama bow for ABC-TV next Sunday, the **James Mitchell's** "Flight From Treason." . . . **Anne Heywood** and **Jon Mark** head **Val Parnell's** ATV Starlime show tonight (Wed.). . . . **Alan Ainsworth**, for eight years in charge of the BBC's Northern Dance Orch., has resigned through ill-health. . . . **Dicky Wolfe** has been released from his "Lunch Line" contract by the BBC, so that he can go to Australia for his own tv shows. . . . Three U.S. singers, **Mauri Leighton**, **Leslie Uggams**, **Carol Burnett** are sharing for forthcoming editions of Granada's "Variety Show." . . . The **Bernard Delfont** Sunday show (10) will come from the Palace Theatre and will pose nowadays to Rodgers & Hammerstein's hits, with a 10-minute excerpt from "Flower Drum Song."

IN PITTSBURGH . . .

Hank Stohl has signed with WTAE. . . . The atomic fallout shelter experiment here that had 10 volunteers living in a bomb shelter for two weeks was the subject of a documentary on KDKA. **Mike Levine**, who spent the last day in the shelter, was the narrator. . . . **Tony Renda** has joined WHC as a salesman. . . . Most of the KDKA-TV personalities helped McKeesport celebrate its Old Home Week. . . . A new sports quiz show called "Beat the Experts" debuts July 7 on WIIC. **Pie Traynor**, an all-time Pirate baseball great and a well known tv personality here will be a permanent member of the panel. **Bill Cardille** hosts. . . . Pitt city council weighing possibilities of tv remotes but Mrs. Irma D'Ascenzo, one of the minds, said: "It would be too long and too boring." . . . N. W. Ayer Agency, which continues Pirate baseball broadcasts, is trying to interest the Pirate sponsors in tv remotes from Cambridge Park, Sat. 9 p.m., on July 16. The five charges would

(Continued on page 43)

BEN BLUE'S BROTHER
(The Comedy Spot)
With Ben Blue, Barbara Heller, Ruth McDevitt, Robin Raymond, Lillian Culver, Yvette Vickers, Fred Easter, June McGowan, others
Producer: Jerry Stagg
Director: Norman McLeod
Writers: Marion Hargrove, Russell Beggs
30 Mins., Tues., 9:30 p.m.
PET MILK, S. C. JOHNSON
CBS-TV (film)

(*Gardner, FC&B*)

"The Comedy Spot," Red Skelton's new summer replacement consists of old pilots which never made the sales arena and most of which are being shown publicly for the first time. "Ben Blue's Brother," one which goes a couple of years back when Hal Roach Jr. still had his production operation in business, is the first of 11.

This is a way offbeat entry, a slapstick stanza wherein Blue plays four roles, one the familiar pantomimic Chaplin-styled mute, the others his brothers, a henpecked industrialist, an unemployed vaudevillian waiting for something to turn up, the other away in the Navy. The household is headed by their mother, a various old dame played brilliantly by Ruth McDevitt.

The pilot, to put it mildly, is wild, which is why it probably never sold. In terms of the volume of sight gags, pratfalls, gag props, non-sequiturs and slapstick situations, it has to set some sort of record. Most of it is extremely funny, here and there close to hilarious. But Blue tried to accomplish too much in one show. There was no plot to speak of, just switching back and forth from one brother to the next in a running sequence of gags, blackouts and whatnot with only the lowest suggestion of a storyline.

That was probably the trouble, but as a one-shot, this stanza had more than its share of moments. Credit Blue with some wonderfully daft moments; ditto Miss McDevitt and Barbara Heller. Chalk up some fine gags to Marion Hargrove and Russell Beggs, the writers, and a fast-paced directorial stint to Norman McLeod. Jerry Stagg produced for Roach. *Chas.*

FINAL U. S. OLYMPIC TRACK & FIELD TRIALS
With Gil Stratton, Bob Richards, Jim Elliott, H. D. Thoreau
Producer: Peter Mohner
Director: Frank Chirkinian
120 Mins., Sat (2), 5 p.m.
PARTICIPATING
CBS-TV, from Palo Alto (live & tape)

Track and field events don't make for the most exciting tv sports coverage, and if the CBS News Sports Department televising of the final U. S. trials is an indication, the Rome summer games will lack the viewing luster of the winter events from Squaw Valley.

During the two-hour telecast of the final trials from Stanford U. the CBS cameras jumped back and forth between the various competitions (to pick three athletes in each event) going simultaneously on oval and infield, and back and forth between videtape and live with numerous inserts from runoffs of the previous night. Sports-casters Gil Stratton, handling overall commentary, and H. D. Thoreau, calling the foot races, were kept going at a sprint pace by the multi switches. There was a good try, but the viewer had difficulty concentrating on specific happenings and drawing out dramatic factors that could build excitement and expectation. Reaction of the 50,000 to 60,000 spectators was more often than not the best clue to significant performance. A preview broadcast of events to come with discussion of hot contenders would have been a big help.

Telecasts opening hour had practically all the videtape runoffs from the night before, with the second hour devoted primarily to the events underway. And the runoffs provided the spread's most exciting moment when 19-year-old high jumper Don Thomas broke his own world's record twice on consecutive jumps.

Easiest to follow and easily the most interesting of the live segs were the sprints, hurdles, steeplechase and other foot races. From the infield, there were unending returns to the hop, skip & jump and pole vaulting with both events totally lacking in suspense. Pole

(Continued on page 52)

VIDEO VILLAGE
With Jack Narz, emcee; Joanne Copeland, Ken Williams, others
Exec Producer: Bob Quigley
Producer: Merrill Heatter
Director: Jerome Shaw
30 Mins.; Fri., 9 p.m.
PROCTER & GAMBLE
CBS-TV, from N. Y.

(*Benton & Bowles*)

Many liberties are taken with network programming during the summer. One of them is "Video Village" which may be an okay commercial daytime half-hour entry, but hardly merits showcasing at night. For the summer, this game package will be aired Friday nights at 9 p.m., as well as Monday-through-Friday at 10:30 a.m. That's exposure of a game trifle with a vengeance.

What's "Video Village" all about? Setup finds the stage transformed into a game board on which contestants move about as "pieces," vieing for merchandise and modest cash prizes. Game is played with two players at a time, each having a partner spinning a chuck-a-luck dice cage.

There is some fun initially in the game, but it wears pretty thin before the 30 minutes are up. There is no quality of a contest depending on skill of any kind. The human "pieces" move about according to the number turned up in the dice cage. Jack Narz, as mayor of the game, is all over the place, and does a good job. He has humor, grace and is handsome, just right for this little artifact. If anything makes the show for daytime femme viewers it will be him. Contestants on preem were extraverts of the first order.

Cash prizes were modest, in the order ranging from $15 to $55 for the debut. It seemed that emcee Narz appeared ashamed of the $15 won by one contestant. Just like that, he gave her another $35. No one won any merchandise prizes. So the extent of the merchandise awards can't be reported.

Daytime strip preems Monday (11); P&G picks up tab for Friday night outings. *Hobe.*

RUMBLE
With Betty Adams, Jack Chase, narrators
Director: Thomas Haas
Writer: John Luttrell
60 Mins., Fri. (1), 7:30 p.m.
PARTICIPATING
WBZ-TV, from Boston (film, tape)

With its long rang reporter-cameraman teams fresh from news assignments in Korea and Africa, WBZ-TV shortened its sights and zeroed in on a local target—youth delinquency in Greater Boston.

The Westinghouse Hub outlet lost none of its accustomed accuracy in firing its pubservice guns at this mark.

TV news editor John Luttrell labored three months researching and scripting "Rumble," with director Tom Haas, newswoman Betty Adams and cameraman Don Volkman making full swing through the streets of Boston's tougher sections, to a psychology lab at Harvard, to the chambers of Juvenile Court Judge John Connelly.

Highlight of "Rumble" was a series of interviews with self-admitted, cophating ("Everytime I see a blue uniform I go haywire") delinquents, filmed at Harvard. This was part of clinical psychologist Dr. Charles Slack's unique "Street Corner Research" experiment.

"Rumble's" camera followed a Dr. Slack aide, grad student Ralph Schwitzgebel, as he set out to enlist street corner toughs (at $1 to $2 per hour) to return with him to Harvard for a soul-searching session on their problems. It was interesting and exciting to watch as Schwitzgebel was shut off by the first prospective clients he ankled up to ("What're you, a cop or something?"), but the folding money was too strong for one pair who readily left the corner for Harvard. "Soon the money ceases to be important," Dr. Slack pointed out, "and the boys find they like to talk."

School and police officials, legal and medical specialists, clergymen and sociologists gave sound, thoughtful appraisals of the delinquency issue in a series of interviews neatly interwoven through the fabric of delinquent admission. The whole problem, it was uniformly concluded, is far from being resolved, but significant advances are being made.

One of the most significant advances in "Rumble" itself, which, in an absorbing, professionally-executed hour of television, brought the complex delinquency problem into critical focus. *Gup.*

SAINTS AND SINNERS SUMMER SPECTACULAR
With Ben Blue, Billy Daniels, Vincent Price, Beatrice Kay, Dodie Stevens, Paul Coates, Billy Gray, Bobby Van, Mary McCarthy, Jackie Hilliard, Jack Halloran Singers, Benny Payne, Tommy Tommy Vickers, Sid Fields, Jean Thompson, Cully Richards, Helene Keller, Gerry Dolin Orch and chorus by Jon Gregory
Producer-writer: Sid Kuller
Director: Tip Corbin
LYTTON SAVINGS & LOAN
60 Mins., Fri., 7:30 p.m.
KYLA and KTTV, H'wood

Bart Lytton, whose savings company sponsored this hour revuecal, needn't had to apologize by calling it a "summer" spectacular. It was qualitatively comparable to many that spilled out of the home tubes in the blanket nights of the wintry past. Numerically, it transcended most so-called specials, with enough front line talent to people three such shows and under the skilled guidance of Sid Kuller, who's an old hand at staging club arts in the better saloons.

The show had a charity angle, which made possible such a stellar lineup of diverse talents without straining Lytton's cash reserve. Buying an hour on two stations can put a dent in a bolt of greenery, too. Recipient of the philanthropy was the Saints and Sinners ranch for disturbed children on the outskirts of L. A. The frolicsome hour also served as a dedicatory exercise for the new Lytton Center, where once stood the storied Garden of Allah.

In the bountiful cargo of entertainers were names that can stand alone in any bistro billing. Under the capable stewardship of Vincent Price, on Center stage passed such luminaries as Ben Blue, Billy Daniels and Benny Payne, Beatrice Kay, Dodie Stevens and the Halloran Singers, Billy Gray, Sid Fields, Bobby Van, Mary McCarthy, Jackie Hilliard, Tommy Vickers, Jean Thompson, Paul Coates, Cully Richards, Helene Keller, all backed by the spirited music of Gerry Dolin's crew and lively choreo by Jon Gregory. Claimed for Coates was a tv first—appearing in living daylight.

To single any one out for an accolade would be to neglect worthy performances from the others. Suffice to say it was a well rounded and smartly integrated layout of talent and all hands played it like a Las Vegas date. Speeches were held to minimal annoyance so as not to slacken the pacing. Kuller wrote and produced. Tip Corbin directed. Jerry Franks was production supervisor and Sam Mannis was executive producer for S&S.

Especially attractive were the commercials, done with showmanly touch and avoiding the hard sell. Saints and Sinners could pick up some extra cash for their charity by selling the tape via syndication, trimmed down to the show's essential elements. It could hold its own against any summer show, Ed Sullivan included. *Helm.*

SUMMER IN NEW YORK
With Phil Silvers, Carol Haney, Carol Lawrence, Jules Munshin, Heywood Hale Broun, Herbie Faye, Dan Frazier, Maurice Gosfield, others
Producer: Nat Hiken
Director: Greg Garrison
Writers: Hiken, Billy Friedberg, Charles Sherman
60 Mins., Thurs. (30), 10 p.m.
CARLING BREWING CO.
CBS-TV, from N. Y. (tape)

(*B&B, Lang, Fisher and Stashower*)

"Summer In New York" rose with its star and fell flat with its theme. A patchwork of skits, songs and dances were stitched together on the premise that nobody ever stays in New York in the dog days, wherefore Phil Silvers & Co have the town to themselves. The idea, although initially funny with a picnic on the sunny shores of Wall St., was unfortunately belabored and had the effect of slowing down proceedings every time it was returned to.

But Silvers—a Sgt. Bilko by any other name—eventually came to the rescue with his trademarked comedy and one devilish clever skit, so that when all the plusses and minuses are toted up the outing rates as a moderately agreeable affair.

It grew funnier in stages, per three sketches involving Silvers and Jules Munshin. The first, a supposed reminiscence on how the Bilko show got started, had its moments but died of its length. The second was a slapstick episode with Silvers playing a sort of Persian dignitary arrested for molesting a woman, a skit that was better for the performances than for the writing. But the third was a comedy gem, ingeniously conceived, and it saved the day. Silvers portrayed drama critic Brooks Atkinson mistaking a Lower East Side slum dwelling for an experimental off-Broadway playhouse. Munshin gave a standout performance as the outraged man in the union suit, and the skit played as television burlesque of high order.

Between skits, Carol Haney and Carol Lawrence put their respective dance and song talents on display divertingly. Miss Lawrence warbled "Take Me Back to Manhattan" and Miss Haney fronted a dance group in some nervous beatnik jive which she choreographed. Both sidekicked for Silvers in the thematic business of touring a deserted New York, on location. Too little was accomplished in the al fresco shooting for all the trouble the cameras went to, and it didn't help the make-believe that crowds were visible in the backgrounds watching the production from the opposite curbs. What might have been a fanciful framework for the spec came off as a mere gimmick. *Les.*

MOMENT OF FEAR
(The Good Deed)
With McDonald Carey, Nina Foch, Robert Redford, Peter Lazer, Herbert Voland, Nancy McCarthy, Virginia Leith, Ian Wolfe
Producer: Bob Stevens
Director: George Keathley
Writer: Mel Goldberg
60 Mins., Fri., 10 p.m.
NBC-TV, from N.Y. (Color)

Everybody's on a let's-scare-the-hell-out-of-them kick in tv these days, with the thriller-mystery format dominating the program content of both this summer and next fall's new entries. As a sort of thematic tuneup to what's on tap for next season, NBC-TV last Friday night 1) introed a summer replacement 60-minute live color-cast series, "Moment of Fear," under the Bob Stevens production banner.

As hot weather entries go, it's undeliably ambitious programming, cut, say, to the dimensions and scope of the old "Climax" series on CBS, with proper respect for casting, direction and lathe-bedied presentation. Unfortunately they forgot to get themselves a good script. "The Good Deed," title of the initialer, was loaded with so many improbabilities, because so exasperating to the viewer as to nullify any good that the series intended.

What should have been a direct yarn about a wealthy couple, whose youngsters had been saved from drowning by a passing stranger, and their natural gratitude which inevitably involved them as accomplices in a murder, became diffused and complex, thereby weakening its entire impact and suspense.

In the early sequences, when mounting moments of fear suggested the aberrations of a psycho, it seemed to make sense. But to convey, as it later did, that a small group can go on working a blackmail racket on the assumption that all wealthy people are gullible and afraid of headlines, is to court story disaster. Which is precisely what this one did.

Neither MacDonald Carey, Nina Foch nor Robert Redford in the three key roles faulted at any time. George Keathley's direction maintained good pace. Rather, credit Mel Goldberg as the writer (teleplay was based on a novel by Andrew Garve) for gumming things up. *Rose.*

WHILE WE'RE YOUNG
With Tommy Ambrose, Bonnie Hicks, Paul Hoffert Quartet, TwoTones, Bob van Horner Dance Group, Art Snider's Singers, Gordon Kushner Orch
Executive Producer: Dave Thomas
Writers: Stan Jacobson, Don Francks
30 Mins.; Tues. (26), 9 p.m.
LEVER BROS.
CBC-TV, from Toronto

(*Young & Rubicam*)

Aimed at "young adults" and slotted in the choice 9 p.m. spot, "While We're Young" was fresh and bright with new faces and under-developed talent, but held all the gawkiness of exuberant youth which tried so hard but without the benefit of experience.

Sponsors have scheduled show as a 13-week replacement on the full trans-Canada net of the Canadian Broadcasting Corp., but teeoff pointed up the lack of trained showmanship that can be mercifully put down to youthful aspirations of people who aren't ready.

This was particularly noticeable in the choral and dance groups and "thanks-for-the-chance" interpolations that put this program just a niche above any high school group at its graduation exercise.

This also applied to Tommy Ambrose, who, in appearance and delivery, looks like a younger Donald O'Connor, and Bonnie Hicks, his vis-a-vis femme star; ditto the good looks but wooden appearance of the young singers. That Dave Thomas, the producer-director, had to audition several hundred teen-agers "after school hours," set the talent trend and the calibre of the program.

The only professional note was struck by Gordon Kushner's Orch, whose members were never seen on camera, plus the hot offerings of the Paul Hoffert Quartet and the vocal wailings of a guitar-playing pair of moles who bill themselves as the Two-Tones.

As executive producer, Dave Thomas did his best with the teyuer talent in the teeoff, but he'll have to do better in subsequent shows. *Mokray.*

Foreign TV Reviews

FIRST NIGHT
With David Nixon, Arthur Askey, Alfred Drake, Richard Hearne, Leslie Mitchell, Elizabeth Larner, Irving Davies, Sheila O'Neill, The Derricos, The Irving Davies Dancers, The Leslie Roberts Silhouettes, The Yelvertons Toppers, The George Mitchell Singers, orch conducted by Eric Robinson
Producer: Graeme Muir
Writers: David Climie, Sid Colin, Talbot Rothwell, George Wadmore
70 mins., Wed., 8:35 p.m.
BBC-TV, from London

How d'you do a program which says "this is the first studio production from the biggest tv studio in the world?" BBC-TV answered with a show that was just about as typical of the network's family-sud s'im as could be devised and which leaped most of the obvious pitfalls—meaning that it didn't cram crowds onto the screen but, for instance, let three dancing figures, shot from a high angle, be eloquent of space. Technically first-rate, with notably fine but not clever-clever lighting (and one mike shadow), it used almost plain backdrops as effectively as anything else, only now and again engineering the spectacular in settings.

As an entertainment, the show laid itself open to the criticism of being "Auntie BBC." It could be charged with being often corny, jejune, catering for the humdrum taste and what-have-you. But there's a school of thought, including this reviewer, which tends more to praise than to blame, for the simple reason that the web does attempt via such vaude programs to establish a matey, you're-here-too contact between performer and watcher. "First Night," in its very choice of artists, aimed at this contact from the start and was largely successful.

Emcee David Nixon, with a casual in-confidence charm, fooled around with card tricks and such and trotted out patter surely inscribed on the Pyramids, but was highly pleasing. Warbler Elizabeth Larner purveyed "One Night Of Love" and, in a well mounted scene, "Baubles, Bangles and Beads." Diminutive comic Arthur Askey jauntily wandered in as a studio guide, then ad libbed valiantly in a pantomimic sketch about King Arthur—the one misfire (tem, largely because it overran drastically. Richard Hearne, shoved into the studio fountain for the slapstick payoff, did a naively nutty sketch purporting to show how BBC shot a tv show in 1936. Leslie Mitchell had some further

(Continued on page 52)

BRAND-NEW:
Out of the thousands of
SATURDAY EVENING POST
stories read and loved by millions
of Americans, **ITC** now proudly
brings to television first run,
for the first time, the

"BEST OF THE POST"

[illegible] of Broadway and Hollywood [illegible] of the Saturday Evening Post from the [illegible] "POST" [illegible] Kanter . . . Jimmy Warner Ballah . . . [illegible] . . . [illegible] . . . Kay Boyle . . . Andrew Tully . . . to [illegible] the finest in popular fiction — "Best of the Post."

[illegible]

VARIETY-ARB FEATURE CHART

Variety's weekly feature chart, based on ratings furnished by American Research Bureau, covers one market. Each week the 10 top rated features for the one market will be listed.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in this Variety chart. Listed below is each pertinent information regarding features as their stars, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to each feature as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained.

MILWAUKEE

STATIONS: WTMJ, WITI, WISN. SURVEY DATES: JANUARY 13-19, 1960.

TOP TEN FEATURE FILMS	RUN	TIME SLOT	AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	RTG AV
1. "THE LADY WANTS MINK" Rock Hudson, Dennis O'Keefe, Eve Arden, Republic, 1953, Hollywood Television Service	1st Run	Saturday Night Theatre Sat., Jan. 16 10:00-11:45 WTMJ-TV	27.5	31.3	21.3	46.8	Late Show—"A Guy Named Joe" (1st Run)	WITI	20.9
2. "A GUY NAMED JOE" Spencer Tracy, Irene Dunne, MGM, 1943, MGM-TV	1st Run	Late Show Sat., Jan. 16 10:00-11:45 WITI-TV	20.9	21.3	19.3	35.5	Sat. Night Theatre—"The Lady Wants Mink" (1st Run)	WTMJ	27.5
3. "HOMECOMING" Lana Turner, Clark Gable, MGM, 1948, MGM-TV	1st Run	Late Show Fri., Jan. 15 10:15-11:45 WITI-TV	16.9	17.3	16.0	36.1	Big Movie—"Battle Hell" (1st Run)	WISN	17.9
4. "BATTLE HELL" Richard Todd, Akim Tamiroff, 1956, Flamingo	1st Run	Big Movie Fri., Jan. 15 10:15-12:15 WISN-TV	15.5	19.3	5.3	39.8	Late Show—"Homecoming" (1st Run)	WITI	16.9
5. "THE VALLEY OF DECISION" Greer Garson, Gregory Peck, MGM, 1944, MGM-TV	1st Run	Late Show Wed., Jan. 13 10:15-11:45 WITI-TV	12.9	14.0	11.3	37.1	This Man Dawson	WTMJ	12.4
							Big Movie—"Johnny Belinda" (Repeat)	WISN	10.4
6. "LADY GODIVA RIDES AGAIN" Diana Dors, Cornell Pictures, 1954, Flamingo	1st Run	Big Movie Tues., Jan. 19 10:15-12:15 WISN-TV	12.9	18.9	3.3	43.0	Wichita Town	WTMJ	12.4
							Late Show—"Hatters Castle" (1st Run)	WITI	8.0
7. "INCENDIARY BLONDE" Betty Hutton, Arturo de Cordova, Paramount, 1945, MCA	1st Run	Late Show Mon., Jan. 18 10:15-11:45 WITI-TV	11.8	13.3	9.3	34.1	Love and Marriage	WTMJ	12.7
							Jack Paar Show	WTMJ	12.0
8. "LIFE BEGINS AT 8:30" Monty Woolley, Ida Lupino, 20th Century-Fox, 1942, NTA	1st Run	Big Movie Thurs., Jan. 14 10:15-12:15 WISN-TV	11.4	14.9	4.7	34.4	The Honeymooners	WTMJ	23.9
							Tonight Milwaukee	WTMJ	12.0
							Jack Paar Show	WTMJ	12.2
9. "JOHNNY BELINDA" Jane Wyman, Lew Ayres, Warner Brothers, 1948, U.A.A.	Repeat	Big Movie Wed., Jan. 13 10:15-12:15 WISN-TV	9.5	10.0	6.7	30.0	Late Show—"The Valley of Decision" (1st Run)	WITI	12.9
							Follow That Man	WITI	9.4
10. "DIXIE" Bing Crosby, Dorothy Lamour, Paramount, 1943, MCA	1st Run	Late Show Thurs., Jan. 14 10:15-11:45 WITI-TV	8.3	10.9	5.3	21.7	The Honeymooners	WTMJ	23.0
							Jack Paar Show	WTMJ	12.9

MINNEAPOLIS—ST. PAUL

STATIONS: WCCO, KSTP, KMSP, WTCN. SURVEY DATES: JANUARY 13-19, 1960.

1. "POSTMAN ALWAYS RINGS TWICE" Lana Turner, John Garfield, MGM, 1946, MGM-TV	1st Run	Big Movie Fri., Jan. 15 10:00-11:45 KMSP-TV	11.3	12.7	6.9	27.3	Todays Headlines Weather Sports	KSTP	20.4
							Movie Spectacular—"Sergeant York" (1st Run)	WTCN	11.8
2. "LITTLE WOMEN" Elizabeth Taylor, June Allyson, MGM, 1949, MGM-TV	Repeat	Big Movie Mon., Jan. 18 10:00-11:45 KMSP-TV	10.3	12.9	8.7	38.0	Todays Headlines Weather Sports	KSTP	23.0
							To Tell The Truth	WCCO	14.7
							Jack Paar Show	KTSP	10.9
3. "SERGEANT YORK" Gary Cooper, Joan Leslie, Walter Brennan, Warner Brothers, 1941, U.A.A.	1st Run	Movie Spectacular Fri., Jan. 15 10:15-12:45 WTCN-TV	9.7	12.7	5.3	34.2	Weather Sports	KSTP	18.7
							Big Movie—"Postman Always Rings Twice" (1st Run)	KMSP	11.8
							Jack Paar Show	KSTP	10.0
4. "CALCUTTA" Alan Ladd, Gail Russell, Paramount, 1947, MCA	Repeat	Adventure Playhouse Sun., Jan. 17 1:30-3:00 WTCN-TV	9.0	10.0	6.0	27.0	Bowlerama	WCCO	15.3
							NBA Basketball	KSTP	11.7
							Pro-Bowl Football	KSTP	13.7
5. "SITTING PRETTY" Clifton Webb, Robert Young, 20th Century-Fox, 1948	Repeat	Hollywood Matinee Sun., Jan. 17 4:00-5:30 KMSP-TV	8.8	9.3	8.0	30.4	Pro Football	KSTP	23.1
6. "TREASURE ISLAND" Wallace Beery, Jackie Cooper, MGM, 1934, MGM-TV	Repeat	Early Movie Sun., Jan. 17 2:30-4:00 KMSP-TV	8.1	9.3	6.0	21.7	Pro-Bowl Football	KSTP	16.9
7. "DRUMS ALONG THE MOHAWK" Claudette Colbert, Henry Fonda, 20th Century-Fox, 1939	Repeat	Masterpiece Theatre Thurs., Jan. 14 7:30-9:00 KMSP-TV	7.8	8.7	7.3	14.1	Real McCoys	WTCN	26.9
							Bachelor Father	KSTP	22.0
							Ernie Ford	KSTP	24.7
8. "REBECCA" Joan Fontaine, Laurence Olivier 20th Century-Fox	Repeat	Big Movie Sat., Jan. 16 10:00-12:00 KMSP-TV	7.7	8.0	7.3	23.8	News-Dave Moore Weather Sports	WCCO	16.0
							Critics Award—"Bermuda Affair" (1st Run)	WCCO	6.1
9. "BIG SKY" Kirk Douglas, Dewey Martin, RKO, 1952	Repeat	Big Movie Wed., Jan. 13 10:00-11:45 KMSP-TV	7.4	9.3	4.0	22.2	Todays Headlines Weather Sports	KSTP	23.0
							Dr. Christian	WCCO	9.0
							Mr. District Attorney	KSTP	9.0
							Jack Paar Show	KSTP	13.3
10. "EDWARD, MY SON" Spencer Tracy, Deborah Kerr, MGM, 1949, MGM-TV	1st Run	Big Movie Sun., Jan. 17 10:00-11:45 KMSP-TV	6.9	7.5	6.0	22.3	Todays Headlines Weather Sports	KSTP	20.3
							All Star Bowling	WCCO	6.1

AFFILS: 'PAY US ATTENTION'

Airborne TV Instruction

Lafayette, Ind., July 5

Educators have started the first of a series of Workshops to acquaint 1,500 teachers and principals with a plan for airborne television instruction.

The program, being developed at Purdue University, will beam video-taped courses from an airplane to schools in Illinois, Indiana, Kentucky, Michigan, Ohio and Wisconsin, starting Jan. 30, 1961.

The first Workshops began last week at the University of Indiana, Bloomington, Ind., and Miami University, Oxford, Ohio.

Others will be held:

July 11: Indiana State Teachers College, Terre Haute; University of Notre Dame, South Bend, and Northwestern University, Evanston, Ill.

July 18: Butler University, Indianapolis; De Paul University, Chicago; University of Louisville, Louisville, and University of Kentucky, Lexington.

July 25: Ball State Teachers College, Muncie, Ind.; Ohio State University, Columbus; Northern Illinois University, De Kalb, Ill.; and University of Illinois, Champaign-Urbana.

Aug. 1: Purdue University, Lafayette, Ind.; Bowling Green State University, Bowling Green, Ohio; Michigan State University, East Lansing, and University of Wisconsin, Milwaukee Branch.

Aug. 8: Western Michigan University, Kalamazoo, Mich., and Wayne State University, Detroit.

FCC Gets 150G for Monitoring Despite Congressional 'Censor' Raps

Washington, July 5

Federal Communications Commission will get $150,000 to finance its program of stepped-up surveillance and investigation of broadcast operations.

House and Senate last week okayed the funds contained in the appropriations bill for Federal Communications Commission and other independent federal agencies.

Passage in the House came after brief debate during which several members questioned whether the money would go for imposing censorship of broadcasters.

Rep. Edward Bolland (D-Mass.) declared that FCC plans to monitor programming under the new program is a "dangerous precedent." "No Governmental bureaucrat monitoring until," he said, "is going to improve television in any respect." Rep. William Avery (R-Kans.) joined Bolland, arguing that there is no distinction between monitoring and censorship. Rep. Albert Thomas (D-Tex.), however, who handled the money bill on the house floor, countered that the Senate Appropriations Committee report on the measure contains a flat prohibition against any use of the funds by FCC for operations smacking of censorship.

FCC originally had asked $300,000 to hire 25 new investigators and otherwise pay for the first year of operation of its recently created Complaints and Compliance Division. The Senate Appropriations Committee cut this back to $200,000, and a House-Senate conference reduced it by another $50,000. Confusion was created by Sen. Warren Magnuson (D-Wash.) that any of the money was to go to the Complaints and Compliance Division after he issued a press statement saying the Senate appropriations group had rejected the FCC request completely.

Weil, Cleve. Radio Exec, Wife Die in Plane Crash

Schenectady, July 5

Eugene P. (Gene) Weil, 54, Cleveland radio executive, sometimes sales manager of WABY, Albany, and later of WGY, Schenectady, and his wife Wallis, died Instantly July 1, in the wreckage of a light rented plane—found the afternoon of July 3 on a farm five miles from Schenectady. The Southern-born Weil was widely known in broadcasting circles.

The Weils rented the Piper at Cleveland and started on the trip to Bridgeport, Conn., to visit their son, Philip, over the holiday weekend. They landed at Syracuse, took off at 6 p.m. after filing a flight plan calling for a stop at Albany before continuing to Bridgeport.

A search for the plane was made without success by 50 civilian aircraft in the Mohawk Valley region the next day.

Two brothers and their wives, from the town of Rotterdam, found the wreckage and the broken bodies of the Weils on Saturday.

Keystone's FM Subsid

Chicago, July 5

Keystone Broadcasting System is expected to branch into FM station representation shortly. Primarily an advertising network for rural stations (with 1,100 affils now in the field), KBS is understood to be huddling with the FM Assn. for a similar arrangement with frequency modulation stations in major markets.

Presumably a Keystone subsid will be formed to sell FM advertising on a group basis. As KBS would also figure to get into the let's-promote-FM act, FM licensees consider the pending arrangement a strong shot in the arm for the medium.

RKO General's Politico Spread

RKO General will pool its political convention coverage for its various radio and tele stations and will have five air personalities and two camera crews on the scene.

George Brown, news director for WOR, New York, will be supervising the coverage with Leland Bickford of WNAC-AM-TV, Boston, assisting. John Willis, KHJ-TV, Los Angeles, will head up a film unit at the Demo convention, and another tele film unit will go out from Boston. Special tv coverage planned for the New York, Boston and Los Angeles stations includes four half-hour roundups for prime-time preemptions yet to be scheduled, and possibly an hour roundup.

Radio personalities, who will be supplying four regular circuit feeds to all RKO radio stations daily (and more if the news warrants) are Les Smith and Martha Deane of WOR. Martha Roundtree, WOR's Washington correspondent, and Cliff Engle of KFRC, San Francisco. Besides the feeds, the WOR staffers will be broadcasting convention news via their regularly scheduled daily shows.

In addition, WOR will link with Mutual Broadcasting for nightly coverage from the convention floor (Mutual plans convention news for nearly all of its more than 30 five-minute newscasts daily, besides other special coverage).

WOR will be promoting its radio coverage via a heavy on-air spot schedule, ads in all New York dailies preceding both conventions, billboard spread in the Metropolitan and a write-in contest covering both powwows.

WANT SOME SAY IN PROGRAM FARE

There have been rumblings of late among some network affiliates who feel that they should be taken more into the confidence of the networks, particularly in the area of program planning. It is the opinion of this dissonant group that tv network shows, almost without exception, are the reflection of "New York thinking" and that little if any consideration is given to what the American public at large wants.

It's one thing, they argue, to call in the affiliate membership and tell them in advance: "This is what you're going to get next season," but this is always after-the-fact, and hardly ever takes into consideration what the people yen in St. Paul, in Dallas, in St. Louis or in Peoria.

One of the more outspoken is Stanley Hubbard, who owns and runs KSTP-TV, the NBC affiliate in Minneapolis and considered one of the most profitable and major live wire operations in the country. His 42-man staffed news operation, complete with mobile units, airplanes, helicopters, etc., is just about the biggest unit outside the networks.

"Back in the days of radio when John Royal was helming the nation's No. 1 program operation, Royal made it his business in firming up any new program entry, to pick out half a dozen affiliate operators scattered throughout the country as a cross-country sounding board. Before the show went on the network, it was fully established that the Minneapolis or Seattle or Houston audience would 'dig it' as well as the New York audience. That's precisely the kind of vox pop appraisal tv programming needs today. After all, let's not kid ourselves, a network is only as strong as its affiliates and the people who tune in to those affiliates. Once you've lost the common touch, you're in trouble."

A couple of weeks back when the NBC affiliate Advisory Board—comprised of key affiliate members—met in New York with the network brass for a thorough rehashing of NBC's upcoming '60-61 status in the three network competition, there was evident among some off-the-cuff dissentent with the program fare. Some frankly conceded that were they given a say in the matter, the schedule would look different from the one projected for next season.

ATLANTA'S WQXI $1,850,000 SALE

Atlanta, July 5

WQXI, Atlanta independent radio station and flagship of Rounsaville Radio Stations chain, has been sold to Esquire, Inc., for $1,850,000 pending FCC approval. Deal was announced by Robert W. Rounsaville, president of web, which owns stations in Kentucky, Ohio, Tennessee, Florida and Louisiana.

Rounsaville founded station from scratch in 1948 and has built it up into a profitable property. Price commanded is highest ever paid in South for a radio mill.

Barry Sherman, managing director of recently formed radio and television division of Esquire, said "WQXI was selected after an intensive survey of more than 150 radio stations in various parts of the country, partly because of the steady development of Atlanta," which now is the 24th ranking market.

Only last year five-county area making up Metropolitan Atlanta sector passed nose count of 1,000,000 figure being confirmed by 1960 census.)

Sherman said no changes will be made in the present management, staff and personnel of WQXI. Frank P. Edwin will remain as station manager. Lee R. Smith as assistant manager and Frank Ward will carry on as program director.

AFTRA 'Regrets' SAG Nix on Merger; Eyes Now Turn to D.C. Convention

1-Big-World TV

Put this down as another sign of the tv times:

Sir Laurence Olivier, a British subject, recently won the American Emmy Award for the best single performance by an actor for his "Moon and Sixpence" role.

Patrick McGoohan, American by birth, won Britain's best tv actor of the year award for his role in "The Greatest Man in the World." Award is given by the Guild of Television Producers & Directors. McGoohan stars in Independent Television Corp.'s "Danger Man," which nearly made it on CBS-TV this fall and still is being held by ITC for network.

Official reaction of the American Federation of Television & Radio Artists to the stand against present merger plans taken recently by Screen Actors Guild was milder than many New York sources expected. Eastern section of the AFTRA board held a meeting in New York Thursday (30) night and passed a resolution which expressed "regret" at SAG's axe.

However, the full national board of AFTRA meets two weeks from now in Washington, D.C., during the union's annual national convention, and fireworks are anticipated by a number of rank-and-file members. It's considered very possible that AFTRA's leaders—and many members will demand a national referendum of both unions.

Since many AFTRAns are also members of the eastern branch of SAG, the demands from Washington may force a showdown on plans for merging the two unions.

At the eastern board meeting last week, AFTRA resolved that it could not pass judgment on the alternatives to out-and-out merger offered by SAG, until the full board meets.

Last week, it was learned that, at a special merger meeting between committeemen from both unions, SAG rejected the merger plan devised by David Cole, who was hired jointly to blueprint merger, if it was feasible to him. It was feasible, and he offered up a detailed plan some months back, which SAG delayed consideration of until the union finished its many industry negotiations.

It came as no surprise to any actors in the east that SAG's leaders would ultimately reject the Cole plan. (SAG also rejected some AFTRA alternative measures for merger.) The Coast-based union's attitude toward merging with AFTRA has been what is invariably described as hostile.

After rejecting the Cole study as the basis for blending the two giant thesp unions, which are at odds over jurisdiction of video tape production, SAG offered these five alternatives:

(1) Joint negotiation and administration of taped programs, with the SAG people specifically excluding film from mutual jurisdiction and control.

(2) Joint negotiation and administration of commercials on tape and on film and live.

(3) Appointment of a joint committee to study full interchangeability of cards.

(4) A special committee to study the feasibility of cross-crediting pension & welfare benefits.

(5) SAG would be willing to listen to all "future" AFTRA proposals of merger.

SAG also stated to AFTRA's committeemen, who flew to Hollywood for the merger talks, that it would recommend the SAG national directors oppose any present merger proposals, and that if these leaders accept the anti-merger position that they then recommend to rank-and-file a negative referendum vote.

Eastern SAG has frequently in the past demanded a national referendum, and if it is made, it'll constitute what is probably the most crucial vote in all SAG history. It's held quite likely that a pro-merger vote would be carried easily by the AFTRA rank-and-file.

Japan Preps For Mass Tint Output

Tokyo, July 5

Japan's leading tv set makers are rushing preparations for mass production of color receivers now that regular color telecasting will begin Sept. 1. Shooting for mass output are 21-inch and 17-inch sets.

Intensive publicity campaigns are under way in Nippon keys, replete with department store exhibs and saturation ads.

Toshiba, building a new plant for making color sets only, expects to be turning out 1,000 monthly by yearend, increasing to 15,000 for 1961 and 60,000 for 1962.

Early sales prices are expected to be around $1,500 for 21-inch sets and $1,250 for 17-inch sets. As production costs in early stages are said to be about $1,800, manufacturers are believed to be taking early losses to get jump in market and stimulate interest. Ultimate price scale by Toshiba will be about $30 per inch of screen.

Optimism here is based on belief that color techniques are superior to those in U.S., and that there will be greater programing than in U.S., resulting in keener competition and therefore better shows.

Latest Freberg Stunt: Two AM'ers Play Same Blurb for Stereo Effect

Hollywood, July 5

Stan Freberg's advertising gimmick of having two rival radio stations run simultaneously the same commercial to create a stereo effect apparently is catching on. Stunt was tried here June 27 with KMPC and KNX cooperating in introduction of king-sized Coca-Cola via chats between disk jockeys Dick Whittinghill and Bob Crane with chanting by The Freedle Family Singers. New Coke bottlers in Detroit, Minneapolis-St. Paul and Albuquerque want in on the stunt, says Freberg.

McCann-Erikson, which handles the soft drink nationally, was not in on local cross plug. Freberg was commissioned by Murphy-Associates, which handles L. A. Coca-Cola Bottling Company.

Chase Sweetser, prexy and indignant listener complained about using "The famous Freedle Family Singers to chant a commercial." Group, of course, is product of Freberg's fertile imagination.

OF'S 'HEADLINES' SALES

Official Films reports five new sales of the syndication firm's new five-minute newsreel series "Greatest Headlines of the Century."

Stations picked were WFBM-TV, Indianapolis; WNYZ, Detroit; KDKA-TV, Pittsburgh; WFBC-TV, Greenville, S. C., and KELP-TV, El Paso.

Stolnitz's Ziv-UA Post

Art Stolnitz has been named to the newly-created post of director of new program development for Ziv-UA.

Stolnitz, an exec in Ziv-UA Coast's business department, had worked for William Morris before joining the production firm. Stolnitz's new activities will include close liaison with the production resources of Ziv's parent company, United Artists. UA, while not having a studio of its own, has a large array of Coops with big-name indie producers.


COMING IN STRONG!

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation, based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U.S.

INDIANAPOLIS

STATIONS: WFBM, WISH, WLWI, WTTV. SURVEY DATES: MARCH 1-7, 1960.

TOP TEN NETWORK SHOWS RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Gunsmoke (Sat. 10:00-10:30)	WISH	43.7
2.	Wagon Train (Wed. 7:30-8:30)	WFBM	40.6
3.	Father Knows Best (Mon. 8:30-9:00)	WISH	35.8
4.	77 Sunset Strip (Fri. 9:00-10:00)	WLWI	34.8
5.	Maverick (Sun. 7:30-8:30)	WLWI	34.1
6.	Garry Moore (Tues. 10:00-11:00)	WISH	33.8
6.	Price Is Right (Wed. 8:30-9:00)	WFBM	33.8
7.	Lassie (Sun. 7:00-7:30)	WISH	33.1
8.	Real McCoys (Thurs. 8:30-9:00)	WLWI	33.1
8.	Red Skelton (Tues. 9:30-10:00)	WISH	32.5

TOP SYNDICATED PROGRAMS RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Huckleberry Hound (Mon. 6:30)	WLWI	Screen Gems	26.1	52.6
2.	Sea Hunt (Thurs. 7:00)	WLWI	Ziv-UA	23.5	41.3
3.	Coronado 9 (Fri. 10:30)	WLWI	MCA	22.5	47.6
4.	Trouble With Father (Sat. 9:30)	WISH	Official Films	21.2	36.8
5.	Rescue 8 (Fri. 7:00)	WLWI	Screen Gems	20.6	41.6
6.	Death Valley Days (Sat. 7:00)	WISH	U.S. Borax	19.9	44.9
6.	Quick Draw McGraw (Wed. 6:30)	WLWI	Screen Gems	19.9	42.3
7.	Silent Service (Sun. 6:00)	WLWI	CNP	19.5	36.7
8.	Boots & Saddles (Sun. 6:30)	WLWI	NBC	17.9	45.1
9.	Highway Patrol (Sat. 10:30)	WFBM	Ziv-UA	17.2	37.1

TOP COMPETITION PROGRAM	STA.	AV. RTG.
News, Weather	WISH	13.2
CBS News-D. Edwards	WISH	14.6
News, Weather	WFBM	20.5
News-Huntley-Brinkley	WFBM	21.2
Person To Person	WISH	15.2
Highschool Highlights	WFBM	7
News, Weather	WFBM	16.6
News-Huntley-Brinkley	WFBM	14.6
Midwestern Hayride	WLWI	13.2
News, Weather	WISH	12.6
CBS News-D. Edwards	WISH	14.6
Small World	WISH	19.5
20th Century	WISH	20.5
Eyewitness To History	WISH	17.2

HARRISBURG

STATIONS: WGAL, WTPA, WHP. SURVEY DATES: MARCH 1-7, 1960.

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Wagon Train (Wed. 7:30-8:30)	WGAL	50.8
2.	Price Is Right (Wed. 8:30-9:00)	WGAL	43.3
3.	Red Skelton (Tues. 9:30-10:00)	WGAL	39.7
4.	Real McCoys (Thurs. 8:30-9:00)	WTPA	39.1
5.	Father Knows Best (Mon. 8:30-9:00)	WGAL	38.4
6.	Untouchables (Thurs. 9:30-10:30)	WTPA	37.8
7.	Gunsmoke (Sat. 10:00-10:30)	WGAL	37.1
8.	Garry Moore (Tues. 10:00-11:00)	WGAL	36.3
9.	77 Sunset Strip (Fri. 9:00-10:00)	WTPA	35.6
10.	Have Gun, Will Travel (Sat. 9:30-10)	WGAL	35.1

TOP SYNDICATED PROGRAMS RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Sea Hunt (Thurs. 7:00)	WGAL	Ziv-UA	39.7	66.4
2.	Roy Rogers (Sat. 10:00)	WGAL	Roy Rogers	30.6	1.0
3.	Tombstone Territory (Thurs. 7:30)	WGAL	Ziv-UA	28.5	41.4
4.	U.S. Marshal (Sat. 7:00)	WGAL	NTA	28.1	65.8
5.	Death Valley Days (Fri. 7:00)	WGAL	U.S. Borax	27.1	63.0
6.	San Francisco Beat (Sat. 10:30)	WGAL	CBS	25.8	58.1
7.	Rescue 8 (Sun. 6:00)	WTPA	Screen Gems	25.5	60.3
8.	Shotgun Slade (Thurs. 9:00)	WGAL	MCA	25.2	35.4
9.	Mike Hammer (Sun. 6:30)	WTPA	MCA	22.5	49.9
10.	Phil Silvers (Tues. 7:30)	WGAL	CBS	20.8	38.8

TOP COMPETITION PROGRAM	STA.	AV. RTG.
News, Sports	WHP	9.9
CBS News-D. Edwards	WHP	11.3
To Tell The Truth	WHP	10.9
Four Just Men	WTPA	11.3
Hour Of The Stars	WTPA	11.3
Sea Hunt	WTPA	11.3
Doorway To Life	WGAL	7.9
Life, News, Weather	WGAL	8.6
Pat Boone	WTPA	26.1
Twentieth Century	WGAL	17.9
Sugarfoot	WTPA	20.5

HOUSTON

STATIONS: KPRC, KHOU, KTRK. SURVEY DATES: MARCH 1-7, 1960.

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Wagon Train (Wed. 6:30-7:30)	KPRC	52.8
2.	Gunsmoke (Sat. 9:00-9:30)	KHOU	48.0
3.	Chevy Show (Sun. 8:00-9:00)	KPRC	47.7
4.	Red Skelton (Tues. 8:30-9:00)	KHOU	45.0
5.	Have Gun, Will Travel (Sat. 8:30-9:00)	KHOU	44.4
6.	Real McCoys (Thurs. 7:30-8:00)	KTRK	41.7
7.	The Rifleman (Tues. 8:00-8:30)	KTRK	36.7
8.	Cheyenne (Mon. 6:30-7:30)	KTRK	35.0
8.	Alcoa Presents (Tues. 9:00-9:30)	KTRK	35.0
9.	Untouchables (Thurs. 8:30-9:30)	KTRK	33.6

TOP SYNDICATED PROGRAMS RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	U.S. Marshal (Tues. 9:30)	KPRC	NTA	21.2	34.8
2.	Life of Riley (Mon.-Fri. 6:00)	KHOU	CNP	20.9	34.8
3.	Superman (Mon. 5:30)	KTRK	Flamingo	20.8	34.2
4.	Quick Draw McGraw (Tues. 5:30)	KTRK	Screen Gems	20.5	48.1
4.	Rescue 8 (Thurs. 9:30)	KPRC	Screen Gems	20.5	41.9
5.	Sheriff of Cochise (Sat. 10:00)	KTRK	NTA	17.9	41.2
6.	Whirlybirds (Sat. 6:00)	KPRC	CBS	17.5	42.3
7.	Death Valley Days (Thurs. 10:00)	KPRC	U.S. Borax	17.2	35.2
7.	This Man Dawson (Thurs. 9:30)	KTRK	Ziv-UA	17.2	35.2
7.	Sea Hunt (Fri. 9:45)	KPRC	Ziv-UA	17.2	40.8

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Garry Moore Show	KHOU	28.1
World At Large	KPRC	15.8
Sports, News, Weather	KPRC	17.0
San Francisco Beat	KPRC	8.6
San Francisco Beat	KPRC	13.9
This Man Dawson	KTRK	17.2
Lawless Years	KPRC	16.9
Early Show	KHOU	14.6
News, Weather	KHOU	11.9
Jack Paar Show	KHOU	10.4
Rescue 8	KPRC	20.5
Wrestling	KTRK	13.9

GRAND RAPIDS—KALAMAZOO

STATIONS: WKZO, WOOD. SURVEY DATES: MARCH 1-7, 1960.

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Ed Sullivan (Sun. 8:00-9:00)	WKZO	49.5
2.	Father Knows Best (Mon. 8:30-9:00)	WKZO	46.7
3.	Gunsmoke (Sat. 10:00-10:30)	WKZO	46.3
4.	I've Got A Secret (Wed. 9:30-10:00)	WKZO	43.3
4.	Red Skelton (Tues. 9:30-10:00)	WKZO	43.3
5.	The Texan (Mon. 8:00-8:30)	WKZO	40.3
6.	Have Gun, Will Travel (Sat. 9:30-10)	WKZO	40.0
7.	Danny Thomas (Mon. 9:00-9:30)	WKZO	39.6
7.	Johnny Ringo (Thurs. 8:30-9:00)	WKZO	39.6
8.	The Millionaire (Wed. 9:00-9:30)	WKZO	39.3

TOP SYNDICATED PROGRAMS RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Death Valley Days (Thurs. 7:30)	WKZO	U.S. Borax	43.3	70.6
2.	Sea Hunt (Wed. 8:30)	WKZO	Ziv-UA	36.0	51.9
3.	Coronado 9 (Fri. 8:30)	WKZO	MCA	35.6	61.8
4.	This Man Dawson (Tues. 9:00)	WKZO	Ziv-UA	34.7	58.8
5.	Lock-Up (Tues. 8:00)	WOOD	Ziv-UA	28.7	51.2
5.	Tombstone Territory (Thurs. 7:00)	WKZO	Ziv-UA	28.7	49.4
6.	Huckleberry Hound (Mon. 7:00)	WOOD	Screen Gems	28.6	43.1
7.	Championship Bowling (Sun. 12:00)	WOOD	W. Schwimmer Inc.	24.9	77.9
8.	Bold Venture (Tues. 8:00)	WKZO	Ziv-UA	21.3	38.9
9.	Silent Service (Thurs. 10:30)	WOOD	CNP	18.7	33.4

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Journey-Understanding	WOOD	17.9
Price Is Right	WOOD	29.3
Art Carney	WOOD	20.6
Ford Startime	WOOD	21.0
Bold Venture	WKZO	21.3
Michigan Outdoors	WOOD	28.7
Real McCoys	WKZO	36.3
Wrestling	WKZO	9.3
Command Performance	WKZO	4.3
Lock-Up	WOOD	28.7
Revlon Revue	WKZO	13.6

HARTFORD

STATIONS: WNBC, WTIC, WNHC, WHCT. SURVEY DATES: MARCH 1-7, 1960.

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Red Skelton (Tues. 9:30-10:00)	WTIC	37.7
2.	Gunsmoke (Sat. 10:00-10:30)	WTIC	36.4
2.	77 Sunset Strip (Fri. 9:00-10:00)	WNHC	36.4
3.	Tightrope (Tues. 9:00-9:30)	WTIC	35.4
4.	Have Gun, Will Travel (Sat. 9:30-10)	WTIC	34.4
5.	Hotel DeParee (Fri. 8:30-9:00)	WTIC	33.4
6.	Circle Theatre (Wed. 10:00-11:00)	WTIC	33.1
6.	Untouchables (Thurs. 9:30-10:30)	WNHC	33.1
7.	Rawhide (Fri. 7:30-8:30)	WTIC	32.6
8.	Dobie Gillis (Tues. 8:30-9:00)	WTIC	32.5
8.	Zane Grey Theatre (Thurs. 9:00-9:30)	WTIC	32.5

TOP SYNDICATED PROGRAMS RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	This Man Dawson (Thurs. 7:00)	WTIC	Ziv-UA	23.8	44.9
2.	Huckleberry Hound (Thurs. 6:00)	WNHC	Screen Gems	23.1	50.3
3.	Four Just Men (Thurs. 7:30)	WTIC	ITC	21.5	40.5
4.	Sea Hunt (Sun. 6:30)	WNHC	Ziv-UA	20.8	42.7
5.	Dial 999 (Fri. 7:00)	WTIC	Ziv-UA	18.5	40.8
6.	Cannonball (Fri. 6:00)	WNHC	ITC	16.6	38.9
7.	Quick Draw McGraw (Tues. 6:00)	WNHC	Screen Gems	16.5	41.2
8.	Phil Silvers (Tues. 7:00)	WNHC	CBS	15.5	34.5
9.	Popeye (Mon.-Fri. 5:00)	WNHC	UAA	15.2	41.5
	(Sat. 4:30)				
9.	San Francisco Beat (Sun. 7:00)	WTIC	CBS	15.2	27.6

TOP COMPETITION PROGRAM	STA.	AV. RTG.
News, Weather	WNBC	13.2
News-Huntley-Brinkley	WNBC	14.6
Feature Film	WTIC	9.9
Feature Film, Weather	WTIC	15.9
Gale Storm	WNHC	20.5
20th Century	WTIC	17.9
News, Weather	WNBC	12.6
News-Huntley-Brinkley	WNBC	14.6
Early Show	WNBC	10.6
Feature Film, Weather	WTIC	13.2
Feature Film	WTIC	7.9
Early Show	WNBC	7.9
Feature Film, Weather	WTIC	15.2
Playhouse 3	WTIC	10.8
Feature Film	WTIC	11.2
Roy Rogers	WNBC	10.3
Early Show	WNBC	9.2
Olympic Medal Winners	WTIC	11.9
Lassie	WNHC	27.2

GREEN BAY, WISC.

STATIONS: WBAY, WFRV, WLUK. SURVEY DATES: MARCH 1-7, 1960.

RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Gunsmoke (Sat. 9:00-9:30)	WBAY	51.0
2.	Red Skelton (Tues. 8:30-9:00)	WBAY	46.4
3.	Garry Moore (Tues. 9:00-10:00)	WBAY	41.7
4.	Lassie (Sun. 6:00-6:30)	WBAY	33.4
5.	Real McCoys (Thurs. 7:30-8:00)	WLUK	38.0
6.	Danny Thomas (Mon. 8:00-8:30)	WBAY	37.1
6.	Untouchables (Thurs. 8:30-9:30)	WLUK	37.1
7.	Have Gun, Will Travel (Sat. 8:30-9:00)	WBAY	35.1
8.	Dennis The Menace (Sun. 6:30-7:00)	WBAY	34.6
9.	Wagon Train (Wed. 6:30-7:30)	WFRV	34.4

TOP SYNDICATED PROGRAMS RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Death Valley Days (Thurs. 6:30)	WBAY	U.S. Borax	32.8	61.5
2.	Sea Hunt (Thurs. 9:30)	WFRV	Ziv-UA	28.5	47.6
2.	Popeye (Mon.-Fri. 5:00)	WBAY	UAA	20.9	58.5
4.	Huckleberry Hound (Thurs. 5:00)	WBAY	Screen Gems	20.4	49.6
5.	Quick Draw McGraw (Tues. 5:00)	WBAY	Screen Gems	19.2	51.3
6.	Roy Rogers (Sat. 10:00)	WBAY	Roy Rogers	18.8	67.6
6.	Superman (Wed. 5:00)	WBAY	Flamingo	18.8	48.6
7.	Rescue 8 (Thurs. 6:00)	WLUK	Screen Gems	16.2	33.5
8.	Manhunt (Mon. 9:30)	WLUK	Screen Gems	15.9	37.2
9.	Championship Bowling (Sat. 1:00)	WBAY	Schwimmer	14.9	37.7

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Gale Storm	WLUK	13.3
Take A Good Look	WLUK	15.9
American Bandstand	WLUK	8.4
Amos & Andy	WFRV	6.9
Three Stooges	WFRV	7.9
American Bandstand	WLUK	10.9
Amos & Andy	WFRV	12.9
American Bandstand	WLUK	9.6
Fury	WFRV	8.6
Three Stooges	WFRV	10.9
News, Weather	WBAY	25.6
CBS News-D. Edwards	WBAY	24.5
Playhouse 90	WBAY	20.5
Western Maiden	WLUK	9.6

(Continued on page 50)

TV-Radio Production Centres

Continued from page 34

be $11,000 against the present $1,500 from Milwaukee but the sponsors want to save the money in case there will be games available to telecast during the home stretch.

IN BOSTON . . .

Joe Ryan, press chief WBZ-TV, off for two-week vacash at Plymouth . . . B. U. fifth college to join broadcasting shed of "Yankee School of Air" starting Thursday (7) on WNAC-TV as part of new pubaffairs presentation . . . **Ed Pearle**, WBZ-radio press head, hit publicity jackpot with electric can-openers to point up opening of WBZ's summer programming . . . **Don Benjamin**, formerly WSYR-TV, Syracuse, joining WBZ-TV's promotn dept succeeding **Louis Bertone** named art director for Sackel ad agency . . . WBZ-TV telecasting two annual All-Star major league baseball games Monday (11) from Municipal Stadium, Kansas City, Mo., and Wednesday (13) from Yankee Stadium with **Curt Gowdy** and **Ross Hodges** sportscaster for NBC-TV coverage in KC and **Mel Allen** and **Vince Scully** doing the second game . . . Pubaffairs dept WNAC-TV celebrated Fourth with special telecast, "Patriotism 1960" with **Norman Knight**, WNAC-TV proxy, moderator.

IN SAN FRANCISCO . . .

Elmer Wayne, general sales manager of KFI, Los Angeles, quitting to become general manager of ABC's o-and-o KGO-AM-FM . . . Four Frisco tv stations have banded together, just published their first monthly Bay Area TV bulletin, following lead given at NAB convention—Frisco's fourth market in country to do this. New York, L. A., Chicago already have been putting out bulletins for month or two . . . KGO-TV grabbed "Huckleberry Hound" from KTVU . . . **Jud Snyder**, KJAZ-FM exec, says it (sic) isn't so about the outlet's jazz calendar—it's strictly for sale and not counted as public service, as Jazz Workshop owner **Art Auerbach** had implied . . . **John M. Keating** joined KCBS sales . . . KPEN-FM opened new Frisco offices . . . New KCBS program director is **H. S. (Hank) Rasavac**, ex-WCCO, Minneapolis, program boss. He succeeds **Pete Worth**, who moved to sales promotion . . . Longtime KJBS deejay **Frank Cope** now an auto salesman.

IN PHILADELPHIA . . .

WFIL-TV's Senora brave **Chief Halftown** in full war paint and feathers, to put on a series of Indians (7), to mark the 50th anni of the Cayuga Federal Savings and Loan Assn. . . . **Ed Hurst**, former vet local deejay, who conducts three record hops and emcees top acts in the Marine Ballroom, now known as the "Voice of Steel Pier" . . . **Chuck Sherman**, WHAT-FM d.j., just graduated from Temple U. has received a full scholarship to the Annenberg School of Communications at the U. of Pennsylvania . . . **Art Raymond**, formerly WPEN's "Man with the Black Sombrero," now in the men's shirt field . . . Atlantic Refining Co marked its 25th anni as bankroller of the Phillies' telecast with a dinner at the Connie Mack Stadium (28) . . . Audience response to beep phone reports by Dailey News sportswriter **Larry Merchant** on WTEL, from the Ingemar Camp, has prompted a similar assignment to Rome this summer for Olympics coverage . . . **Gilbert Seldes**, **Howard Bell** and **Cookie Stinnett** return to WRCV-TV's "Speak Up" (10) to discuss the effect of the tv probes.

IN MINNEAPOLIS . . .

Supplanting the Bill Ingram 10 p.m. news show, 20th-Fox's non-network KMSP-TV now has its own with staffer **Paul Severeid** at the mike . . . WTCN-TV has discontinued its Sunday morning telecasts of services from various Twin Cities' churches for the summer. They'll be resumed in the fall . . . With inaugural of a daily video show putting dishers through exercises, there now are two such programs locally, the other being on WTCN-TV . . . **Jack LaLane**, dealer in health and diet foods and owner of a chain of gyms, was here to appear on KMSP-TV's shirtsleeve A woman leads the WTCN-TV classes . . . Tv's **Hugh Downs** to emcee and singer **Steve Lawrence** to headline Minneapolis Star newspaper's annual Coronation Night show, a top attraction of the local Aquatennial summer mardi gras celebration this month . . . **Wallace Ross**, director of first American tv commercials festival in New York recently, showed 27 category winners at a local men and women's Advertising club luncheon . . . **Paul Owen** resigned as Twin Cities' educational station KTCA-TV assistant general manager to become associate director of stations relations with the National Educational TV & Radio Center in New York . . . Staffer **Don Morrison** pinchhitting for Morning Tribune tv columnist **Will Jones** while the latter vacations.

Hausfrau Object of TV Web Ardor

Continued from page 1

for "Queen" as a daily entry in a mid-day slot. NBC-TV charged that ABC-TV and producer-owner Robert Temple were overlooking a verbal agreement made between it and Temple earlier. ABC retaliated that it had a contract and that it had been assured by Temple that he had no agreement—verbal or otherwise—with NBC beyond the limits of the soon-ending five-year contract between the two.

Actually, "the case of the Queen's throne" is unusual in one respect only. In trying to resolve their differences and win their rivalries, the networks unwittingly brought the case into the open. Previously, the in-fighting stayed inside—unless or until it was inadvertently leaked.

NBC had dallied for weeks over whether to renew for another five years its "Queen" contract. Its natural competitor, ABC, was aware that the NBC contract carried no built-in option renewal clause, so it finally made a move to win the show over to its channels. Whether the step was legal or not is besides the point, but the ABC move is merely another indice of the vigorously competitive nature of daytime video.

Take for example the circumstances surrounding the future of a hardy veteran on the daytime scene, "Play Your Hunch." Originally it was carried by CBS-TV, which at the end of the program contract seemed perfectly willing to let it go—that is, until its rivals sought the program. The moment it was evident that ABC-TV sought "Hunch" as well as NBC-TV, CBS offered to repurchase the package, if only to put it on the shelf and out of the way of its rival networks.

But ABC-TV got the program and kept it on the air 17 weeks. ABC then dropped the program, and it remained in limbo for five months, although when ABC was bidding for it originally NBC was quite hot on it too. NBC it has been said, finally picked up "Hunch" as the result of an "accident." When the quiz scandals hit, the network had to get rid of one of its other shows, and the obvious replacement for the departing program was "Hunch."

To prove further how old packages are the favorite daytime fudder of networks, take the case of "Truth or Consequences." NBC had cancelled "Consequences" twice before, but when the need suddenly arose for a replacement for still another allegedly tainted quiz program, the same NBC put the same old tried, if not true, "Consequences" back on the air, where it is now reportedly thriving.

One day after ABC-TV signed a contract to use "The Texan," reruns of a network cowboy show, NBC also made a bid for the property for use in daylight hours. NBC knew that ABC was bidding for "Texan," but it did not know that ABC had already signed a contract for same. From this, it might seem that it takes months or years to create "fitting" daytime fare, but it only takes 24 hours to establish the winner and loser of a daytime television battle.

Other aspects of the hotly competitive daytime situation among networks are seen in the NBC-ABC cross-bidding on the old CBS Danny Thomas films. There was no fast footwork in this particular rivalry. All that appears to have happened is that NBC was willing to pay more money for the films than ABC.

Another case: All the tv networks wanted "Father Knows Best" reruns for daytime. ABC outbid its rivals and got the show, but CBS, which carried the first-run "Father" films in prime time until the end of last season, put a damper on ABC's daytime usage. Whether it was inadvertent or by design is unknown. After ABC announced purchase of "Father" and the intention of beginning the reruns in the fall of 60-61, it turned out that ABC wouldn't be able to start using them for two more years. This was due to a last-minute decision by Scott Paper, sponsor of the "Father" originals on CBS-TV in prime time, to pick up its option on two-years of reruns of "Father," again in prime time and again on CBS-TV. Not only did this delay the ABC plan, but it entailed giving CBS further use of films that ultimately must appear on ABC.

Frisco Chronicle Antitrust Suit Vs. NBC Station Deals

San Francisco, July 5.

The Chronicle Publishing Co., owner of KRON-TV, filed an antitrust damage suit in Federal court against NBC last week in connection with NBC's proposal to acquire Frisco-Oakland tv station KTVU.

The suit not only named NBC, but also named as defendants RCA, KTVU and RKO General, a major factor in NBC's four-city station swap.

The suit charged NBC arranged the KTVU purchase after an unsuccessful attempt to "pressure" the Chronicle into selling KRON, which has been an NBC affiliate more than 10 years.

As a result of NBC's KTVU deal, KRON now faces loss of its affiliation by mid-1961.

The suit asked that NBC be enjoined from acquiring any tv station in the Frisco area and that all tv licenses held by the various defendants be revoked.

At the same time, the Chronicle asked the FCC to conduct a full inquiry into NBC's four-city swap and told the FCC the network switches were "accomplished by using NBC's power as a network to grant or withhold network affiliation as the hidden persuader in each purchase and sale negotiation." The petition to the FCC also asked an inquiry into the 1957 grant of channel 2 to KTVU, when some competing applicants (notably Ed Pauley) withdrew and later acquired an interest in the station.

Chief execs of KTVU issued a blast against KRON, asserting "The Chronicle, on the basis of completely false accusations against KTVU, is attempting through litigious conduct to indirectly effect a continuing and perpetual affiliation with NBC that it lawfully could not do directly. All the charges that it recklessly flung in its complaint were previously presented by it to the Department of Justice, which, after extensive and intensive investigation found the charges unsupportable and claims without merit."

'Trooper' Renewed

Liebman Breweries for Rheingold Beer has renewed MCA TV's "State Trooper" on WNBC-TV, N. Y. Deal involves third year production.

Rod Cameron starrer had been renewed for three straight years by Falstaff Brewing in more than 66 markets. Others which went along for the three-year ride include Schmidt brewers in three states, Carling's Red Cap Ale, Kroger Supermarkets, and R. J. Reynolds.

House Recess (Until Aug. 15) Gives Industry Chance to Squawk, Map Strategy on Penalty Provisions

By JAY LEWIS

Washington, July 5.

The August session of Congress will give the broadcasting industry rampaign against penalty provisions in the Harris omnibus broadcasting bill a chance to build up a full head of steam.

After House passage of the bill last week with the penalty provision intact, Congress gave up hopes of finishing its work before the conventions and quit until Aug. 15.

Chairman John O. Pastore (D-R.I.) of the Senate Communications Subcommittee announced that in view of the adjournment the Harris bill would be given hearings next month instead of being sent directly to a House-Senate conference.

Purpose of the hearings—which are tentatively set to begin within two days of Congress' return—is to give the broadcasting industry a chance to squawk about the penalty provisions. They give Federal Communications Commission authority to suspend licenses for up to 10 days and levy a maximum $1,000 a day in fines for broadcasting violations.

Pastore told the Senate that there was no disagreement about the bill's provisions cracking down a payola and deceptive quizzes, but the suspension-fine sections are "open to discussion." "I think persons opposed to them have a right to be heard," he said.

National Assn. of Broadcasters plans to make a full-dress presentation with the suspension provision the major target of criticism.

What would have happened to the bill if Congress had quit is problematical. After failing to strike the penalty provisions in the House, broadcasting reps still hoped that they could be eliminated or at least sharply modified in a House-Senate conference. Pastore and Senate Commerce Chairman Warren Magnuson (W-Wash.), who would have both been on the conference committee, might very well have insisted that the penalties should go in view of the industry opposition and that fact that the Senate had no chance to hold hearings.

The campaign against the provisions—spearheaded by NAB—resulted in several House efforts to water them down or eliminate them. Although they failed, appreciable opposition was mustered. One amendment designed to provide greater procedural safeguards in fine proceedings drew support of 78 House members with 105 voting with House Commerce Chairman Oren Harris (D-Ark.) to defeat it. Rep. George Meader (R-Mich.) mustered 64 votes for his amendment to strike the fine provisions with 91 voting to keep it.

Harris agreed only to one modification of the provisions, which failed by a long-shot to appease the opposition. Amendments were adopted which would require that violations of FCC rules or the Communications Act must be deliberate and wilfull before the penalties could be invoked.

The bill's other provisions were not in controversy. Station employes accepting payola or plugola would be subject to top penalties of a year in jail and $10,000 in fines. Also, the Communications Act's Section 317 was revamped so as to allow acceptance of free records and other props and services when no agreement is involved to give plugs in return.

KELLOGG'S 'MAGOO' BUY

Kellogg will bankroll the animated "Mr. Magoo" series in 100 markets on a spot schedule beginning this fall. Series of half-hour cartoon shows, with Magoo as emcee, is being produced especially for tv by UPA Pictures.

UPA series joins two Screen Gems shows in Kellogg's spot line-up, "Huckleberry Hound" and "Quick Draw McGraw." Leo Burnett Co. is agency.

10-Year Lease

Warners' post 48s go to Lou Chester's outfit (Eliot Hyman) on a 10-year licensing deal and restricted only to the U. S. and Canada since Jack L. Warner, prez of the company, realizes there is beaucoup theatrical exhibition life left in the films overseas.

Some 100 pictures are involved, averaging around $100,000 a film, but the $10,000,000 deal can appreciate for WB because of escalator percentage above a certain gross income.

Post '48's

Continued from page 1

boxoffice impact as free television as a market for pix.

What will be the nature of the post '48 cut? It won't be a deluge. There just aren't the 700-odd pix vaultees of the pre-'48's. It's estimated that all the Hollywood majors combined produced little over 1,000 pix in the five-year period from '48 to '53. That is the predicted post which first will become available to tv.

Wall St. Reach

What's the table of release? That's a closely guarded secret for each company, but it's generally held there will be at least token representation in the post-'48 field within the next year by at least four of the majors. The rest should follow suit shortly thereafter.

Timing, to a great degree, will depend on the profit picture and dividend needs of the respective companies. Wall St. is betting that the timing is near, evidenced by the stock market rise of many motion picture securities.

An irony in the situation is this. Many motion picture companies in the past have indicated that if and when they release post-'48 product to tv it will be on a selective, small group basis. But if the same motion picture companies wait for a desperate situation before making the tv move, the chances of maintaining an orderly schedule of release is lessened. Then the "fast buck" approach takes over, leading to bulk sales in the face of longterm needs.

Predicted moves of the majors comes at a time when Samuel Goldwyn is moving hard to make a deal for his oldies. Programs for Television, sales helmed by Michael Silberman, is in the market with 25 recent J. Arthur Rank releases. Flamingo has taken over Joe Harris' "Theatre of the Air" operation and is on the prowl for new overseas product.

Touted WB post 48 deal is with Creative Telefilms, principals of which are Eliot Hyman and Louis Chester.

Television about five years after the first of the majors released its pre-48's, now appears to be on a new pix threshold. The upcoming cycle, with its limited feature pool, won't take another five years to run. But that's looking too much in the future for a characteristically short-termed medium. Right now, all attention is being focused on the shape of the upcoming cycle.

ATV PACT HAYNES TO 210 G CONTRACT

London, July 5.

British tv comedian Arthur Haynes went into the major league last week when he signed a three-year contract with Associated Tele-Vision for $210,000. Contract also has a three-year option at a higher, undisclosed fee.

Haynes, who started as an entertainer in the forces, was, for some time, stooge to Charlie Chester before breaking away from the Chester camp to start out on his own. His Arthur Haynes tv show has been a popular one. "Now," Haynes told VARIETY, "I'm being given a free hand and I want to start a story-line situation series, with other artists to feed and help the show along."

THE WAY NETWORK TELEVISION LOOKS

Here is a clear, complete and concise picture of the performance of the three television networks during the 1959-1960 season. If you are investing your advertising dollars in nighttime television (or plan to) you might find it particularly significant that by every measure of leadership the CBS Television Network remains far ahead of its two rivals.

Source: All data are national Nielsen Television Index average audience figures for Oct. 1959—May 1960, for the evening hours (6—11 pm), covering all sponsored programs.

TOP PROGRAMS The following table shows how the three networks compare in terms of high-rated programs. In the average Nielsen report the CBS Television Network won more than half of the places in the top 10, 20, 30, and 40 programs.

PROGRAMS	CBS	NET X	NET Y
Top 10	6	2	2
Top 20	11	4	5
Top 30	17	6	7
Top 40	21	9	10

HALF-HOUR WINS This season an average of 54 half-hour time periods per week were commercially programmed by at least one network. All three networks were in direct competition during an unprecedented number of these time periods—a total of 44, or 81%. The CBS Television Network had the top-rated program in more than half of these most competitive 44 time periods. It also had the top-rated program in more than half of *all* evening time periods.

Periods during which commercial programs were presented by:	Number of periods*	Number of periods when highest-rated program was telecast by: CBS	NET X	NET Y
All 3 networks	44	23	9	12
Any network	54	28	13	13

*Excludes ½ hour news broadcasts

Sometimes three-way comparisons are not sufficiently revealing, and it is more helpful to compare one network at a time. The CBS Television Network looks like this when compared only with Network X:

HALF-HOURS	NO.	%
CBS beats Net. X	34	71
Net. X beats CBS	14	29

And now, comparing CBS with Network Y alone:

HALF-HOURS	NO.	%
CBS beats Net. Y	30	65
Net. Y beats CBS	16	35

AVERAGE RATINGS This season, for the first time, Network Y has edged out Network X in terms of average rating. While the difference between the "second" and the "third" network has been narrowed, the CBS Television Network has maintained the same advantage over the "second" network (now Network Y) that it had a year ago.

	AVERAGE RATING	CBS ADVANTAGE *
CBS	21.1	
Net. Y	18.8	+12%
Net. X	18.4	+15%

NIGHTS OF THE WEEK The CBS Television Network earns the highest average-audience rating on four nights of the week, Network X captures two, and Network Y leads on only one.

AVERAGE RATING	CBS	NET X	NET Y
Monday	22.4*	17.5	18.6
Tuesday	21.2*	17.8	18.8
Wednesday	17.0	25.9*	17.0
Thursday	17.1	19.9*	18.9
Friday	19.8	16.1	21.7*
Saturday	28.6*	15.8	15.7
Sunday	22.0*	15.4	19.8

*Tied in ratings

AVERAGE HOMES REACHED At present each Nielsen television rating is expressed as a per cent of all television homes able to view the program in question. However, this rating does not reflect the advantage to an advertiser who buys time on a network with a long list of strong stations. Such stations make the network's programs accessible to more homes. The Nielsen estimates of "homes reached" take into account this added factor, which is an important index of network strength.

It is significant that the CBS Television Network's lead over each of the other two networks in the number of "homes reached" is even greater than its lead in average ratings. Of additional interest is the fact that by this measurement Network X has a slight edge over Network Y, even though Network Y leads Network X in terms of average rating.

	HOMES REACHED	CBS ADVANTAGE
CBS	9,091,000	
Net. X	7,818,000	+16%
Net. Y	7,757,000	+17%

Moreover, the CBS Television Network's lead in homes reached is not the result of a few extremely popular programs. As an indication of the over-all strength of its nighttime program schedule, some 43% of its programs reach more than 10,000,000 homes per minute. By comparison, only 14% of Network X programs and 20% of Network Y programs reach an audience of this magnitude.

On the other hand only 27% of the CBS Television Network's programs reach fewer than 8,000,000 homes, while more than 40% of the other networks' audiences are below this level.

NUMBER AND PER CENT OF PROGRAMS

HOMES REACHED (in thousands)	CBS NO.	CBS %	NET X NO.	NET X %	NET Y NO.	NET Y %
10,000 or more	17	43	4	14	7	20
9,000—9,999	6	15	6	21	4	11
8,000—8,999	6	15	6	21	7	20
Less than 8,000	11	27	13	44	17	49
TOTAL	40	100	29	100	35	100

Note: Table is based on all regularly scheduled programs. Excludes Friday Night Fights and "Sunday Showcase" on Network Y. Each of these time periods reached fewer than 1,000,000 homes. Also excludes ½ hour news broadcasts in all networks.

HOME HOURS OF VIEWING The network television medium is still growing. Therefore the fact that one competitor gains does not mean that another one suffers. The measurement known as "Home Hours of Viewing" is a function of both the average number of homes reached and the number of hours sold. Thus it is an over-all measurement of the whole network medium. It is significant that not only does the CBS Television Network lead the "second" network (Network X) by 22%, but also its number of home hours of viewing has increased over last year.

HOME HOURS OF VIEWING (000)	CBS	NET X	NET Y
This season	7,663,300	6,259,118	5,852,104
Last season	7,570,885	5,997,744	4,639,797
Per cent change	+1%	+4%	+26%

CBS LEAD OVER:	NET X	NET Y
This season	+22%	+31%
Last season	+26%	+63%

NETWORK BILLINGS In the past eight months, the CBS Television Network continued to earn the greatest share of advertisers' investments in nighttime network television, as it has for the last four calendar years. And it continues to be the world's largest single advertising medium. (Data from Leading National Advertisers—Broadcast Advertiser Reports.)

AVERAGE MONTHLY NIGHTTIME BILLINGS

CBS	$15,663,154
Net. X	$14,205,976
Net. Y	$10,071,095

As every performer knows, you're only as good as *your* last show. And so it is with a television network. That's why all thoughts and actions at the CBS Television Network today are directed toward the creation of the best possible schedule of entertainment and information programs for the 1960-61 season.

Nevertheless, form does count for something. After six years of audience leadership we can look forward to an exceptionally promising season—particularly in the light of our record during the past year.

THE CBS TELEVISION NETWORK

10 Years Ago

Continued from page 27

[illegible] the situation remains [illegible] season. All of these [illegible] Saturday night at [illegible] and the Tuesday night [illegible] kept the AFM [illegible] the Ed Sullivan show [illegible] "Tales of the Texas Rangers."

The Sullivan showcase along with "What's My Line," "The Original Amateur Hour" and the Wednesday Kraft Hour (then a drama [illegible] Perry Como's show are still about all that remains of the '51 schedule. Children and youth "Lassie," "Super Circus," which is doing nothing replacement Ray Bolger.

It was a period too when drama was flourishing as evidenced "Studio One," the Sunday "Lux Video Theatre" and the "Philco Television Playhouse." In those days CBS on Mondays was hot with the parlay of Lux Theatre, "Talent Scouts," "Goldbergs," "Studio One." So was Saturday on NBC-TV with Jack Carter (out of Chi) "Show of Shows," "Hit Parade," Triumvirate Omnibus, Ken Murray's Saturday at 8 Angles, on CBS was making points, some. In those days Sid Caesar was between his "dynamite periods," his CBS Saturday live hour flopped.

By 1951 the picture was changing drastically. The film boys had started to move in, the big studios were indifferent results. "MGM Parade" was a bust, "Warner Bros. Presents" was alternating "Casablanca," "King's Row" and "Cheyenne" on ABC, and only the latter made it. The "20th Century Fox Theatre" had an end. But the Hollywood encroachment was decisive—"Dragnet," "Sgt. Preston of the Yukon," "Mystic," "I Love Lucy," "Dereschler Bride," "Topper." From then on in the utopia entertainments never had their grip.

But "The Film New York" was still the dominant tagline, and drama was riding even higher—"Robert Montgomery Presents," the Pontiac-sponsored "Playwrights Theatre," Kraft, Philco Goodyear, "Studio One" (with "Climax" coming out of the Coast). There was Dinah Shore's 15-minute show "Colgate Variety Hour" (with both NY and Hollywood originations), Jackie Gleason, Johnny Carson and some forgotten names like "Dottie Mack Show" and "Midwestern Hayride."

Danny Thomas

Continued from page 27

the chance of a longterm gain or a breakeven at this kind of bargain-basement pricing on the package, what the network really seeks, naturally, is to make its money on the sale of the time to sponsors, which plays at rate card.

Network has juggled other daytime program prices and some of them come as a surprise to the industry. For instance, the hot "Price Is Right," in the middle of the morning hours where NBC-TV is strong, is being reduced from $3,900 to $3,000 per quarter hour. Web sources say that NBC brass simply felt that the show, however well sold it is, was simply overpriced.

And the Loretta Young anthology series, the new backbone of the afternoon program lineup at NBC-TV, are also being reduced per quarter hour, from $3,900 to $2,500. On the other hand, "Young Dr. Malone," the p.m. soap which moved ahead rather slowly in audience gain, was upped from the giveaway price of $200 a quarter hour to $1,000.

Canadian Bar Assn. Cooperating On New CBC-TV Court Show

Ottawa, July 5

Real-life judges, magistrates and lawyers will play those roles in CBC-TV's fictional series "A Case For the Court," being tomorrow (6). Actors will have the other roles, with host Gil Christie questioning them to establish facts. A "bar of public opinion," composed of four laymen will discuss legal aspects and question the judge. Canadian Bar Assn. is cooperating.

Justice Stewart of Ontario Supreme Court presides in first stanza, "Child Trap," with case argued by counsels George Mitchell of London, Ont., and William Parker of Hamilton. Jill Foster and Al Pearce play plaintiff and defendant. Panel comprises actress Diana Maddox, stockbroker Jonathan Pope, freelance writer

King Features

Continued from page 31

bination of three seven-minute shorts "Popeye" already has been sold to 70 individual tv stations, with the first 30 color segments to be delivered for fall airing and about 10 a month thereafter. KTLA has bought the show locally. Gross to date on the "Popeye" sales is $4,000,000, Brodax said, adding KFS expects another 80 station sales. The 208 segments are apart from the 234 theatrical "Popeye" cartoons now being distributed to tv by United Artists Associated.

Firm's plans are to establish its own permanent studio and staff and, to get the animation operation off the ground, produce a theatrical feature prior to launching the tv work. Hand-in-hand with all production is King Features' merchandising operation, headed by Chester Weil, which "brings in as much if not more than the actual films."

Theatrically, King Features also will produce 10 to 12 "Popeye" cartoons a year, thus taking over the operation from Paramount.

The transfer of comic strips to tv has received a strong shot in the arm from the success of "Dennis the Menace," Brodax said. "We must proceed with caution, though. People really fall in love with cartoon characters. If you don't satisfy them in transferring the characters to film, they'll hit you over the head."

WFAA-TV Cruiser On a Grid Spree

Dallas, July 5

The first contract for use of WFAA-TV's new 40-foot cruiser has been signed with the Humble Oil Co. for video-taping of the 11 game Southwest Conference "Game of the Week" series.

Mike Shapiro, manager of WFAA-TV, announced that general sales manager Dick Drummy had completed contractual arrangements in Houston for the biggest video taping package ever signed by WFAA-TV.

The WFAA-TV $250,000 cruiser, a virtual tv station on wheels, will travel to the sites of the 11 Southwest Conference games chosen each week during the football season to video tape the complete action.

Then while returning to Dallas, engineers will be able to edit and splice the tape on the two Ampex recording machines within the unit, condensing the highlights to the compact 30-minute program to be seen over the state each Sunday from Sept. 18 through Nov. 27.

Humble will not video tape for playback any games which are to be televised "live" by Humble during the season. All Humble "Games of the Week" will not have been released live in any Southwestern market. Kern Tips, veteran Southwest sportscaster, has been host for the weekly shows.

SEG Strike

Continued from page 30

contract negotiations with the Assn. of Motion Picture Producers and the New York Film Producers Assn. also are at "a critical stage."

A National Labor Relations Board hearing started last Wednesday on SEG's charge of unfair labor practices against the Alliance. According to Shenkin, producers' best offer thus far is an increase of seven and one-half cents an hour "which is so far below that given other performers and other employees in the industry it would seem the employers are trying to foment trouble." SEG head also stated the Guild is demanding on "adequate health and welfare coverage and the establishment of proper wage scales for extra players in filmed tv commercials."

Last week the international board of the Associated Actors and Artistes of America voted full support of SEG's efforts "to obtain from the producers a fair and equitable contract" and has given its consent (necessary under SEG's constitution) to calling of a strike of extra players, if it becomes necessary, following authorization by the membership.

TV Violence

Continued from page 27

with seven new 60-minuters winding up on the schedule (as opposed to only one new hourlong western) to supplement the four existing. Add to the 11 60-minuters six half-hour series (two of which are new) and that's the total.

New crime hours are NBC's "Rogue," "Michael Shayne" and "Thriller"; CBS "Checkmate" and ABC's "Suffolk 6," "Naked City" and "Roaring '20s." Holdovers are CBS' "Perry Mason" and ABC's "77 Sunset Strip," "Hawaiian Eye" and "Untouchables." In the half-hour fold, there's "Robert Taylor's Detectives," "Peter Gunn," "Alfred Hitchcock Presents," "Willie Dante" and "The Lawless Years."

As added starters, with a liberal categorization, there's the new "Hong Kong," which could be labelled either adventure or mystery; "Witness," the new Talent Associates package set before a Congressional investigating committee (first "witness" is Harry Bornstein); "Ahoga Presents," the ABC series on the supernatural which could be listed as suspense, and "The Twilight Zone," which can fall into the same category.

Dallas—One of the largest custom built broadcasting facilities ever erected for an individual station has been contracted by WFAA, AM, FM, TV, operated by the Dallas News. Two million dollars worth of the latest broadcasting and tape recording equipment will be installed in the new studios

Radio Reviews

IN PERSON
With Ron Cochran, others
Producer: Paul Lowenwater
25 Mins., Mon.-thru-Fri., 7:35 p.m.
PARTICIPATING
CBS Radio (tape)

Ron Cochran offers on his new CBS Radio stanza, "In Person," the same precision and wit that characterized him when he was newscaster for WCBS-TV, N. Y. "In Person," produced neatly by Paul Lowenwater of the CBS News staff, is a potpourri of interviews, mostly of a feature nature that greatly resembles (as apparently it was meant to) be former CBS interview stanza which Bill Leonard hosted.

Five brief "features" made up the program last Wednesday (29). All of them were what could be called light, but three were very funny, if a little sly. Various CBS reporters, some of them correspondents who apparently pick up an extra buck or two by feeding special material to "In Person," were on hand to (1) interview two out-of-work strippers in New York, where the city fathers closed down the 52d St. nuderies; (2) interview (in Paris) a lady bullfighter named Betty Ford, and (3) interview (in Des Moines) a couple of five-year olds on line for their polio shots.

It was a fine show, making no pretenses, but getting across its points exetremely well. For instance, David Schoenbrun, the CBS Paris man, let bullfighter Ford hang herself and the "art" with such brilliant pieces as "Killing . . . I like doing that. I like the bulls and I don't want them to suffer." It wasn't mean; the reporter merely let her talk and she talked herself into a trap. In N. Y., Dave Dugan, did likewise with exotic Kim DeMilo and Cindy Lacoya, who tripped over each other to get to the mike. Said one, "Stripping is very important" and "variety is the spice of life." Said the other—or maybe it was the same chick—"Stripping is needed—it's essential." Dick West, of CBS affil KRNT in Des Moines, did the short bit with the kids on line and it was as good as Linkletter's "House Party," and much shorter. Other interviews, with Sen. Margaret Chase Smith and Shakespeare-in-the-Park producer Joe Papp, were nice personal glimpses.

Cochran tied all too pieces together with distinction and brevity. But there is one gripe, a big one. CBS may not have overextended the legal amount of commercial time per broadcast, but the blurbs were placed so that they seemed ubiquitous, and ubiquity is annoying. *Art.*

ROUND TABLE AT VILLA CAPRI
With Bill Tusher, moderator, Mort Sahl, Steve Allen, Matt Weinstock, Jack E. Leonard
Producer: Bernard Goodman
Mon. thru Sat., 10 p.m., 2 hours
KABC, Hollywood

For bedside-mannerly erudition, this fount of articulate intelligence is recommended. It even has its points should it get dull and soggy. Turn off the set and roll over. This is strictly a talk show so it belongs on radio and ABC's transmitter will spew it out over its signal area six nights a week. It took off Monday without a sponsor but based on the initial stanza, the station's time sellers should land a few. If Bill Tusher can switch his opener in the nocturnals to come it'll give late radio the nudge it needs to slug it out with the late, late sprocket operas.

On what came out of the box, it's not for the sub-intellects. Providing the lyrics for the subject under discussion, "Whatever Became of Conversation?" were such strong-willed defenders of the point-of-view as Steve Allen and Mort Sahl, with able assistance from Jack E. Leonard, nitery comic, and Matt Weinstock, estimable columnist of the L.A. Mirror-News. Not to be left out in the stimulating and penetrating probings into high-minded issues of the day, Tusher held his own and matched Sahl and Allen in multi-syllable propoundings.

Opinions clashed and that's what made it a good show. Single-handed, Weinstock had to stand off attacks on the press by Sahl; quite an issue was made of Allen's departure from NBC, who blamed the network and not Plymouth, his sponsor. Allen conceded that a mistake was made when his show was moved from Sunday to Monday night. "But how did we know 'Maverick' would collapse?" defended Allen. "NBC offered me a situation comedy series (with Jayne Meadows, his wife) but I turned it down because there will be too many of them around next season."

Pressures and taboos were batted around but with no serious incriminations. Allen did offer that his stand on public issues (Chessman case, atomic tests) may have cost him his show on NBC. Sahl said he turned down tv jobs because "I have to be true to myself." He offered that he may be a commentator for NBC at the Demo convention "but only if I have my own freedom of expression."

Leonard criticized comics for making albums of their routines. "They're selling their art for $5 and often follow other wits into night clubs who have already used their material." The expression, "sick comedians," it was agreed, stemmed from an earlier era of "sick jokes."

"Round Table" should catch on with the buffs of David Buskind's "Open End" and other talk-and-thick pieces airborne. Only annoyance over the two-hour spread was the noise of diners and imbibers in the last half hour. As a pundit once said, "you learn from listening." This show proves his point. *Helm.*

Stanton

Continued from page 29

315 "the great unfinished business in television as an educational force. I have every confidence that the institutional uses of television as a tool of formal education are off to a good beginning and in good hands. As I said earlier, aside from the support of all of us, their major need now is time to develop. And the outlook is positive.

"But this broader use of television as education for democratic living and, indeed, democratic survival is plagued and choked by a statutory negativism. I believe it essential that educators and those interested in education see the need for permanently correcting this as infinitely more than a battle of journalism versus government. It is, in sober fact, a battle to meet the increasingly urgent need for information if this society is to survive," he concluded.

Austin Licks One-Channel Hex; Educ'l TV Due, Mebbe 3d V Too

Austin, July 5.

Austin, capital of Texas with a metropolitan-area population of over 200,000, has been a "one-channel" tv town up to now, but things are scheduled to change. Application was filed June 29 with the FCC to operate an Austin-San Antonio educational station on Channel 9.

Meanwhile, the granddaughter of a former Texas Governor says her lawyers will file an application to operate a commercial television station in Austin on Channel 11.

This will first take a rule change by the FCC. There is no Channel 11 allocation for Austin. But the FCC has announced a policy of relaxing its rulings on channel separations to get other stations on the air. The Austin channel-seeker is banking on this policy, and her plea that Austin needs another station. (Austin is in "Zone 3" where transmitters are supposed to be 220 miles apart. Austin is about 180 air miles from Houston's Channel 11 transmitter, and about 200 miles from Fort Worth's Channel 11.)

The Austin Channel 11 would-be-applicant is Scotty Gayle Stevenson, daughter of Coke Stevenson Jr., administrator of the Texas Liquor Control Board, and granddaughter of Coke Stevenson, former Texas governor.

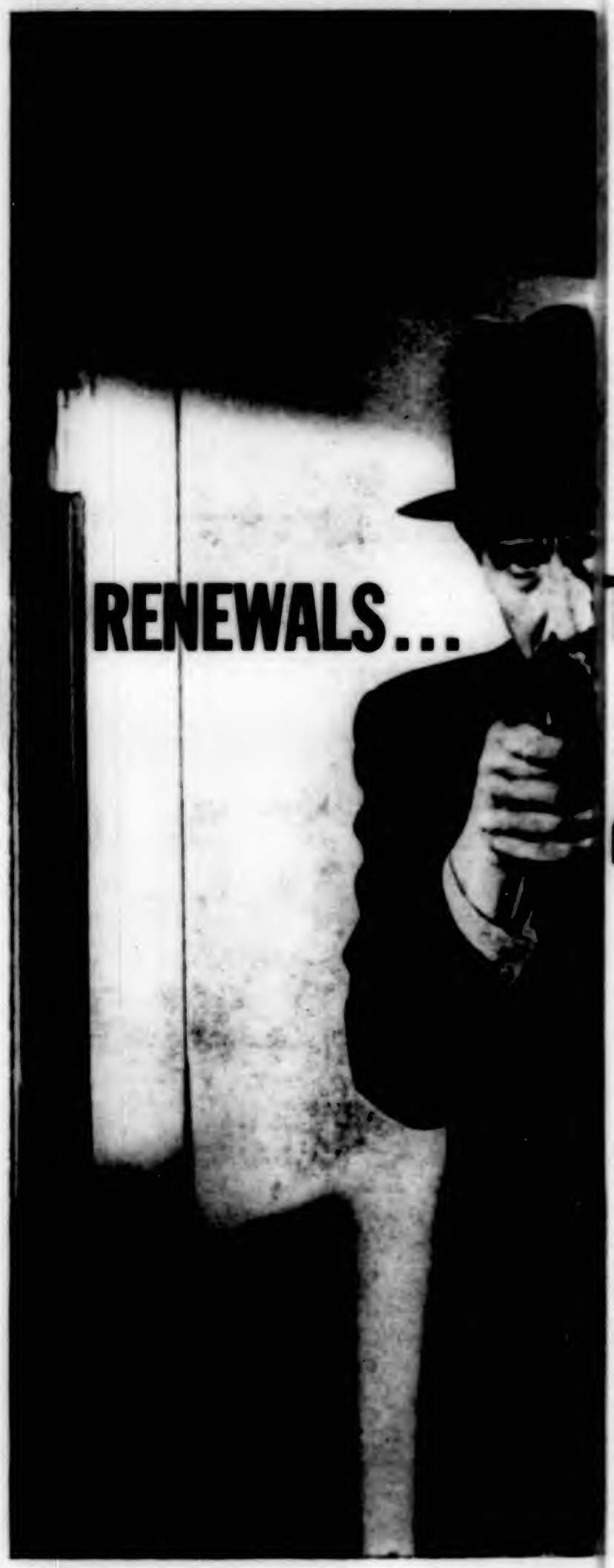
Miss Stevenson is executive director of the Austin-Travis County Chapter of the American Cancer Society.

She says others are helping her on her project, but she hasn't been specific. "I've been talking with the family about it," she says.

The possibility of opening up another tv station in Austin has been explored extensively and expensively by business groups—one including former Texas Governor Allan Shivers. Main thing that has stopped 'em in the past is the UHF bugaboo. Only unused channels in Austin are 3 UFH ones. Austin's Channel 7 is being used by KTBC-TV, headed by Mrs. Lyndon Johnson, wife of the senator.

Application to operate an educational station on Channel 9 eliminated a hard-driving money campaign by the Southwest Area Council for Educational Television.

128 RENEWALS...



TO START A 2nd BIG YEAR!

VICTOR JORY PATRICK McVEY

'MANHUNT'

In rapid-fire time, 128 key advertisers and stations have signed up for a second big season of **MANHUNT.**

Reason? In market after market, **MANHUNT's** swiftly-paced action has triggered big—and still bigger—ratings. Take 7-station Los Angeles where it's been No. 1 in its time period for seven straight months—or 3-station Pittsburgh where, over the full season, it shot up from a third-place 15.6 rating, against two network competitors, to a blazing first-place 28.5! *

It's no wonder then that many major sponsors have made **MANHUNT** the **No. 1 syndicated renewal of the year!**

Included are these regional buys:

DREWRY'S BEER

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*Source: ARB

VARIETY-ARB SYNDICATION CHART

Variety's monthly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in Variety. Coupled with the rating performance of the top ten network shows on the local level, the Variety-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U.S.

(Continued from page 42)

HONOLULU

STATIONS: KONA, KHVH, KGMB. SURVEY DATES: MARCH 1-7, 1960.

TOP TEN NETWORK SHOWS RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Untouchables (Thurs. 8:30-9:30)	KHVH	44.8
2.	Ad: In Paradise (Mon. 8:30-9:30)	KHVH	41.7
3.	Bing Crosby (Mon. 7:30-8:30)	KHVH	40.2
4.	Wagon Train (Wed. 7:30-8:30)	KONA	37.9
5.	Maverick (Sun. 7:30-8:30)	KHVH	34.9
6.	Leave It To Beaver (Sat. 7:30-8:30)	KHVH	34.7
7.	Ozzie & Harriet (Wed. 8:30-9:30)	KHVH	34.1
8.	Hawaiian Eye (Wed. 9:30-10:30)	KHVH	33.9
9.	Cheyenne (Mon. 6:30-7:30)	KHVH	33.4
10.	Gunsmoke (Sat. 9:30-10:30)	KGMB	33.1

TOP SYNDICATED PROGRAMS RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Sea Hunt (Fri. 9:30)	KHVH	Ziv-UA	38.7	69.2
2.	Death Valley Days (Sat. 8:30)	KHVH	U.S. Borax	33.8	60.3
3.	Coronado 9 (Thurs. 8:00)	KHVH	MCA	29.1	46.8
4.	Huckleberry Hound (Thurs. 5:30)	KHVH	Screen Gems	26.1	75.2
5.	Man With A Camera (Sat. 8:30)	KHVH	ABC	25.8	47.5
6.	Divorce Court (Fri. 8:30)	KONA	KTTV Prog Sales	22.5	37.9
6.	Three Stooges (Tues.-Fri. 5:30; Sat.-Sun. 3:00)	KHVH	Screen Gems	22.5	64.5
7.	Quick Draw McGraw (Mon. 5:30)	KHVH	Screen Gems	20.5	60.6
8.	Sheriff of Cochise (Fri. 8:00)	KGMB	NTA	20.2	33.5
9.	Popeye (Mon.-Fri. 5:00)	KHVH	UAA	19.9	50.9
9.	San Francisco Beat (Sat. 8:30)	KGMB	CBS	19.9	36.6
9.	The Vikings (Thurs. 7:00)	KONA	Ziv-UA	19.9	39.4

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Dennis Playhouse	KGMB	9.3
This Is Your Life	KONA	8.6
Johnny Midnight	KGMB	17.9
Zane Grey Theatre	KGMB	17.5
Movie Outlook	KONA	6.6
Outlook, Sheriff Ken	KONA	4.0
San Francisco Beat	KGMB	19.9
The Citadel	KHVH	18.5
The Detectives	KHVH	29.8
Early Movie	KONA	11.5
Gene Autry	KGMB	4.0
Talk Digest	KONA	18.8
Early Movie	KONA	8.8
Movie, Shef. Ken	KONA	9.3
The Citadel	KHVH	21.5
Early Movie	KONA	11.1
Man With A Camera	KHVH	23.8
Dennis Reed	KHVH	23.5

GREAT FALLS, MONT.

STATIONS: KRTV, KFBB. SURVEY DATES: MARCH 1-7, 1960.

TOP TEN NETWORK SHOWS RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Ed Sullivan (Sun. 8:00-7:00)	KFBB	50.1
2.	Real McCoys (Thurs. 8:00-8:30)	KFBB	45.3
3.	Maverick (Sun. 9:00-10:00)	KFBB	45.1
4.	What's My Line (Sun. 8:30-9:00)	KFBB	50.9
5.	Red Skelton (Tues. 7:30-8:00)	KFBB	45.3
6.	Bing Crosby (Fri. 8:30-9:00)	KFBB	41.2
6.	Jack Benny (Sun. 8:30-9:30)	KFBB	47.7
7.	Wanted Dead or Alive (Sat. 10:30-11:30)	KFBB	41.0
8.	Father Knows Best (Mon. 8:30-9:00)	KFBB	45.0
9.	Henessey (Mon. 7:30-8:00)	KFBB	44.4
9.	Markham (Sat. 9:30-10:00)	KFBB	44.4

TOP SYNDICATED PROGRAMS RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Whirlybirds (Thurs. 7:30)	KFBB	CBS	47.3	72.9
2.	Tombstone Territory (Fri. 7:30)	KFBB	Ziv-UA	42.0	66.5
3.	Mr. District Attorney (Thurs. 8:30)	KFBB	Ziv-UA	41.7	63.9
3.	Trackdown (Wed. 9:00)	KFBB	CBS	41.7	64.2
4.	Seven League Boots (Tues. 8:30)	KFBB	Screen Gems	41.1	59.6
5.	Country Show (Mon. 8:00)	KFBB	Flamingo	40.4	61.3
6.	This Man Dawson (Mon. 9:00)	KFBB	Ziv-UA	34.8	60.6
7.	Championship Bowling (Sun. 7:30)	KFBB	Schwimmer	31.6	57.2
8.	Four Just Men (Wed. 9:30)	KFBB	ITC	31.7	59.8
9.	Lock-Up (Tues. 9:00)	KRTV	Ziv-UA	32.5	55.1

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Stories of Century	KRTV	16.9
Hour of Stars	KRTV	20.2
Mike Hammer	KRTV	22.8
Sea Hunt	KRTV	23.2
Warner Bros. Theatre	KRTV	26.8
Steve Allen	KRTV	25.5
Special Agent 7	KRTV	18.8
Garry Show	KRTV	26.6
Show of The Week	KRTV	21.9
Waterfront	KFBB	26.1

GREENSBORO—WINSTON SALEM

STATIONS: WFMY, WSJS. SURVEY DATES: MARCH 1-7, 1960.

TOP TEN NETWORK SHOWS RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Wagon Train (Wed. 7:30-8:30)	WSJS	47.4
2.	Gunsmoke (Sat. 10:00-11:30)	WFMY	46.1
3.	Rawhide (Fri. 7:30-8:30)	WFMY	46.9
4.	Ed Sullivan (Sun. 8:00-9:00)	WFMY	45.2
5.	Have Gun, Will Travel (Sat. 9:30-10)	WFMY	41.2
6.	Tightrope (Tues. 9:30-2:30)	WFMY	39.1
7.	Price Is Right (Wed. 8:30-9:00)	WSJS	37.9
7.	Red Skelton (Tues. 8:00-8:30)	WFMY	37.9
8.	Johnny Ringo (Thurs. 8:30-9:00)	WFMY	37.4
9.	Riverboat (Mon. 7:30-8:30)	WSJS	37.0
9.	The Rifleman (Fri. 7:00-7:30)	WFMY	37.0

TOP SYNDICATED PROGRAMS RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Cannonball (Fri. 8:30)	WFMY	ITC	41.6	64.3
2.	Sea Hunt (Sat. 7:00)	WFMY	Ziv-UA	27.4	50.8
3.	Lock-Up (Thurs. 7:00)	WSJS	Ziv-UA	25.9	47.5
4.	Huckleberry Hound (Fri. 5:30)	WFMY	Screen Gems	23.2	66.7
5.	This Man Dawson (Tues. 7:00)	WFMY	Ziv-UA	27.4	44.4
6.	Border Patrol (Thurs. 7:30)	WFMY	CBS	22.4	43.2
6.	Whirlybirds (Thurs. 7:00)	WFMY	CBS	22.4	41.1
7.	Highway Patrol (Mon.-Fri. 6:00)	WFMY	Ziv-UA	19.8	53.5
8.	Roy Rogers (Sat. 6:30)	WFMY	Roy Rogers	19.1	48.3
9.	Quick Draw McGraw (Mon. 5:30)	WFMY	Screen Gems	18.9	56.4
9.	U.S. Marshal (Tues. 8:00)	WFMY	NTA	18.9	33.8

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Art Carney	WSJS	19.8
Welk's Dancing Party	WSJS	22.2
Whirlybirds	WFMY	22.4
Rin Tin Tin	WSJS	6.9
Gleasonnon	WSJS	7.6
Journey Understanding	WSJS	22.8
Lock Up	WSJS	25.9
Street Service	WSJS	11.7
Rescue 8	WSJS	12.9
Union Pacific	WSJS	12.3
Lone Ranger	WSJS	16.9
Badge 714	WSJS	8.9
Welk's Dancing Party	WSJS	22.8
Rin Tin Tin	WSJS	11.1
Laramie	WSJS	33.7

HANNIBAL—QUINCY

STATIONS: KHQA, WGEM. SURVEY DATES: MARCH 1-7, 1960.

TOP TEN NETWORK SHOWS RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Gunsmoke (Sat. 9:00-9:30)	KHQA	61.2
2.	Red Skelton (Tues. 8:30-9:00)	KHQA	39.6
3.	Have Gun, Will Travel (Sat. 8:30-9:30)	KHQA	31.9
4.	Wagon Train (Wed. 6:30-7:30)	WGEM	36.3
5.	I've Got A Secret (Wed. 8:30-9:00)	KHQA	33.0
6.	Ed Sullivan (Sun. 7:00-8:00)	KHQA	32.3
7.	You Bet Your Life (Thurs. 9:00-9:30)	WGEM	32.3
8.	Price Is Right (Wed. 7:30-8:00)	WGEM	32.0
9.	Ernie Ford (Thurs. 8:30-9:00)	WGEM	31.7
10.	Garry Moore (Tues. 9:00-10:00)	KHQA	40.3

TOP SYNDICATED PROGRAMS RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Grand Jury (Fri. 8:00)	KHQA	NTA	33.1	54.1
1.	Sea Hunt (Thurs. 9:30)	WGEM	Ziv-UA	33.1	59.2
2.	Rescue 8 (Mon. 8:30)	WGEM	Screen Gems	31.1	45.4
3.	Manhunt (Thurs. 8:00)	WGEM	Screen Gems	27.2	41.9
4.	Quick Draw McGraw (Wed. 6:00)	WGEM	Screen Gems	23.8	43.6
5.	Jeff's Collie (Fri. 6:00)	WGEM	ITC	22.5	48.0
6.	MacKenzie's Raiders (Sat. 5:00)	WGEM	Ziv-UA	21.5	76.5
7.	Popeye (Mon.-Fri. 5:00)	WGEM	UAA	20.8	72.7
8.	Dr. Christian (Sun. 9:30)	WGEM	Ziv-UA	20.5	31.6
9.	Bold Venture (Tues. 9:30)	WGEM	Ziv-UA	19.6	23.7

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Art Carney	WGEM	23.1
Revlon Revue	KHQA	22.8
Playhouse 90	KHQA	37.4
Zane Gray Theatre	KHQA	37.7
Weather, News, Markets	KHQA	30.5
CBS News-D. Edwards	KHQA	31.1
Weather, News, Markets	KHQA	23.2
CBS News-D. Edwards	KHQA	23.8
Small World	KHQA	6.6
Early Show	KHQA	8.9
What's My Line	KHQA	44.4
Garry Moore	KHQA	52.0

Triangle, Taft

Continued from page 38

conventions will be presented on special programs.

Taft's Coverage

Cincinnati, July 5.

Ralph De Toledano, chief of Taft Washington News Bureau, Harry Mohr, promotion manager of WTVN-TV, Nick Bason, WKRC-TV news supervisor; Bill Bradshaw, photographer of WKRC and Al Wells, engineer, depart Cincinnati July 8 for Los Angeles to provide on-the-spot coverage of the Democratic Convention. Special interviews and news of local and regional interest concerning convention will be fed to all Taft stations: WKRC-TV-AM, Cincinnati; WTVN-TV-AM, Columbus; WBRC-TV-AM, Birmingham; WKYT, Lexington, and WBIR-TV-AM, Knoxville, by round-robin conference. The five-man crew will deliver 10 daily news bulletins and a five minute roundup of highlights of each day's activities as it pertains to delegates of each individual Taft station area, plus appropriate films and photographs.

Shell Oil Co., handled by J. Walter Thompson, will sponsor coverage on WKRC-TV-AM and WTVN-TV. All other stations have convention sold on local and regional basis. Same five men also to cover Republican Convention.

Washington—Thomas C. Bostic has been elected chairman of the Radio Board of Directors of NAB. Bostic is proxy of Cascade Broadcasting Co., Yakima, Wash., where he is mayor. Merrill Lindsay, executive v.p. of the Illinois Broadcasting Co., Decatur, was elected v.p. of the Radio Board.

Flamingo

Continued from page 31

ning other Flamingo foreign features. Syndication subsid of Bankeye Corp. also distributes "The Critic's Award Package" and "The Festival Package," reportedly playing more than 130 markets now. Flamingo proxy Ira Gottlieb says that, contrary to trade speculation, the foreign packages are scoring successes outside major metropolitan centres in markets were theatrical release was limited.

"Festival Package," which will now go up for sale along with the new "Imperial Package," is a bundle of 30 features, including "The Last Bridge," Maria Schell starrer; "The Crucible," with Yves Montand and Simone Signoret; "Crime and Punishment", and "The Captain from Koepenick."

Foreign TV Reviews

Continued from page 35

[illegible] of them and now The Douglas [illegible] up with expert backgrounds and Alfred Drake [illegible] to bring out the whole tale.

Program must be accounted a [illegible] as to make [illegible] and left no doubt that BBC-TV had moved into Television Centre. And to use argot, it had [illegible] something of a surprise. The showing, but by Irving Davies and Sheila O'Neill, reached a huge [illegible] and concerned police [illegible] on Britain's tv screens. *Ewd.*

ON THE BRIGHT SIDE
With Stanley Baxter, Betty Marsden, Pip Hinton, Etta Heath, David Kernan, Richard Waring; dancers, orch conducted by Eric Robinson
Producer: James Gilbert
Script Associate: Alec Grahame
45 Mins., Tues., 8:30 p.m.
BBC-TV, from London

In a revue-type program that on this showing is diverting but without devastatingly droll, BBC-TV is giving a break to Stanley Baxter, local comedian with some considerable talent that albeit impressive as footsteps rather than bravura. Furbished with sharper scripting, the show might well break the underline between or crystallize and notable, but here the material cannot make the running to take the entertainment over the tentative point.

Highlights on all counts not only because it did not do so almost too [illegible] but also because it showed Baxter at his lampooning best, over a [illegible] wicked brouade chat by Field Marshal Montgomery. Those who followed the stalwarts of wartime here Montgomery can guess at the style and content. For the rest, and there was plenty of brisk-paced items, a neat little pen-pastel on the diplomatic value of flowers was mildly enjoyable on too, was "The Draught and the Promised," a take-off of "Great Moments of Our Father's Time" which had co-star Betty Marsden giving a catty impersonation of Joan Crawford but which again, lacked real scrapping virtue. In a sketch about a stereo Bond, another about a couple of commuters discussing male perfumes, and in scene-switch Rivers, this same weakness was evident, overall, indeed, the writing showed an outdated approach that was, perhaps, the secret of the overall failure.

Numbers by pert Pip Hinton and smooth Etta Heath were interpolated pleasantly, but one or two of the modest dance scenes didn't click as intended, though the boulders themselves praised well. Production was polished. *Ewd.*

THE TIN PAN ALLEY SHOW
With Vincent Ball, Emile Ford, the John Barry Seven, Pete Murray, Kaye Sisters, Lionel Bart, Jack Parnell orch.
Producer: Jo Douglas
30 Mins., Sat., 6:30 p.m.
Associated TeleVision, from London

This was a more sedate version of the usual frenzied pop-show that has become customary on Britain's Saturday-night viewing schedule. But this is no criticism. It appealed rather less to the nerves, and rather more to the viewer who liked his music without grimaces and the final stages of delirium tremens.

As an introduction, there were filmed clips from the song-publishing centre known appropriately since the rock-n-roll craze as Tin Pan Alley. Then emcee Vincent Ball pulled viewers into the show with a good jean-age presence. Deejay Pete Murray, encompassed by a couple of blondes, played Buddy Greco's "Lady is a Tramp" and a waxing by the Four Lads. These were a cut above the usual items in this kind of program.

The John Barry Seven went through "Blueberry Hill," and the Kaye Sisters did their "Paper Roses." A bit of brisk chat with tunesmith Lionel Bart led into Emile Ford, who trotted out his million-selling "What Do You Want to Make Those Eyes At Me For" and made it seem shorter than the title. At the end, Ford was presented with the Golden Disk he'd earned for his efforts.

Producer Jo Douglas set the whole thing in an informal arrangement of jiving and finger-snapping youngsters. She showed considerable flair and taste in presenting what is essentially ephemeral and tasteless. In fact, this outing was just about the most successful effort yet at presenting this type of material without driving normal viewers from their sets. *Otto.*

Foreign TV Followup

Armchair Mystery Theatre

This chosen for ABC-TV's emerging "Armchair Theatre" summer series was highly improbable but absorbing. It was Rosalind Marlowe's "Final Fall" and was directed by the scribe himself.

Set in Australia, the puzzle was who was killing off taxi-drivers. One or two had been done away with, before the Police Inspector (Patrick Barr) got on the trail. Clues were spattered in profusion. There was a girl in a coffee-bar (Millicent Martin) living much above her station. There was the man who ran the radio-cab service, who looked too spruce to be true. There was a telephonist (Madge Ryan) who had once been assaulted by a taxi-driver and thus might be presumed to have a grudge against the whole trade.

In fact, this whodunit was a skilfully laid carpet of clues. But the plot didn't hold water, although attention was sufficiently beguiled not to investigate matters too closely while the action was proceeding. Accurate and laconic performances helped considerably, particularly from Madge Ryan, Elis Irving, Patrick Barr, David Williams, and Millicent Martin, although the latter was inclined to think that one expression would serve for any circumstances.

Marlowe's direction was sharp and fluent, and this made a passable entertainment if one didn't linger over Marlowe's writings. *Otto.*

Highland Clan Chieftain Joins Erik Linklater In Scot TV Contract Bid

Aberdeen, Scotland, July 5.

The Chieftain of a Highland clan, Colonel D. H. Cameron of Lochiel, is named as chairman of North Caledonia Television, a group bidding for the contract to supply commercial tv programs to the northeast of Britain and the Scot Highlands.

Other directors in this group include author Erik Linklater, George Elrick, broadcaster and agent, and K. Lockhart Smith, joint managing-director of the Film Producers' Guild Ltd. Farmers, stockbrokers and businessmen are on the board.

Lord Boothby, leading politician, heads another group seeking the contract. Sir Compton Mackenzie, author and scripter, is a member. Field-Marshal Lord Harding is the vice-chairman.

The northeast Britain station will serve a population of some 750,000.

Tele Reviews

Continued from page 35

vault results, in fact, weren't in when the telecast ended.

Bob Richards, two-time Olympic Gold Medalist, handled interviews from the outfield with various winners which were notable heard and incidentally informative, and Villanova track coach Jim Elliott was on hand for further professional comment. *Jerr.*

JAPAN—ANCHOR IN THE EAST
With John Secondari, narrator, reporter; others
Producer: Secondari
Director: Marshal Diskin
60 Mins.; Wed. (29), 7:30 p.m.
ABC-TV (60m)

Title of this hour-long ABC-TV telementary, "Japan—Anchor in the East," is hopeful. It was assigned to the show long before President Eisenhower had to cancel his Tokyo trip because of riots over the U. S.-Japanese security pact.

To the credit of the program, viewers had a forthright insight into many of the problems which inspired the recent riots. Students, professors and others supporting the anti-Kishi riots were granted their say. The anti-Kishi contingent was balanced by interviews with industrialists and commentators giving the other side of the question.

It was hard to draw hard, fast conclusions after the show, but the hour was instructive as to Japan and the depth of some of that nation's problems.

Chiding could have been far more interesting without losing its informational content, had it moved faster. What held it up were frequent on-stage interludes spotlighting John Secondari. The portrays told the story far better than Secondari's words and the pontificating interludes hardly served a purpose. Incidentally, many of Secondari's sentences are so attuned to balance that one half of the sentence seems to cancel out the other half.

Secondari to advantage, also could show greater spontaneity in interviews. Among those interviewed were the president of the Japan Times, an opposition party member, scientists, students, et al.

To sum up, an instructive hour with shortcomings. *Hero.*

TV Followup Comment

U.S. Steel Hour

Last Wednesday (29), the "United States Steel Hour" on CBS-TV built its drama around the idealistic young man secretly in love with the sexy stranger who had a rotten past but proper instincts and about the fine old man in the clutches of a detectable slattern. Though confronted by these familiarities, "The Great Gold Mountain" was presentable if rather stark.

Acting was professional and the direction by Paul Bogart smooth, which made the difference. Polly Bergen made a flexible con artist, who didn't quite make it passed her past. Robert Lansing, as her philandering sidekick, acted with the zest of an unregenerate hustler. He was a good heavy. Burt Brinkerhoff was most efficient as the decent young man in love with Miss Bergen. Ed Begley was, as usual, in top form as the old man who finds the world a bit too much with him and Diana Millay, as his cheating frau, and Carolyn Groves, as the sweet young thing, were luminous—just right for summer (or for that matter, winter) televiewing. Joseph Sweeney, as another old man, was okay, too.

Ron Sproul, who adapted the 60-minute stanza from a novel by James McCague, didn't show much more than a highly refined skepticism about happy endings. There was one in which Brinkerhoff finally got together with Miss Groves, but it seemed to be purely apologetic for the suicide, adultery and dishonesty that made up the rest of the program. *Art.*

Marilyn Gold Upped

Marilyn Gold, who joined the syndication firm a year ago as promotion director, has been named director of advertising and publicity for Flamingo Films. She succeeds Billy James, who resigned shortly after Ira Gottlieb took over as prexy.

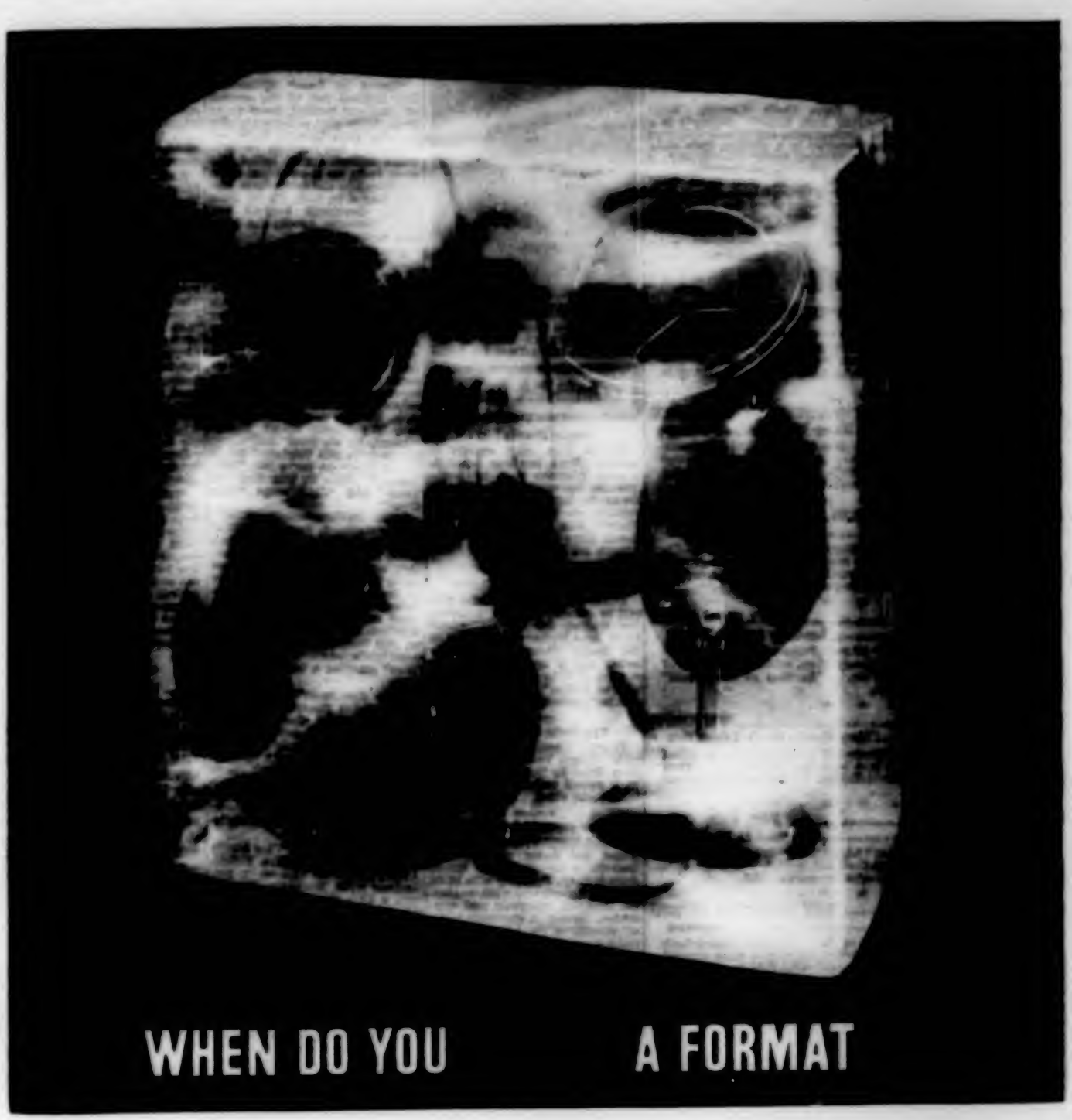
REACH SETTLEMENT IN 'FLACK' LAWSUIT

Los Angeles, July 5.

The unusual lawsuit involving telefilm syndication of the "Colonel Humphrey Flack" tv series has been settled out of court, with scripter Edmund Morris receiving a cash settlement plus 15% of the producer's net from Wilbur Stark and Jerry Layton.

Morris wrote the pilot teleplay in 1953 for presentation on "ABC Album" series that summer for a fee plus a 10% profit participation if the series sold. Show subsequently ran live on DuMont for 39 weeks, starting in the fall of 1953 and in November of that year Morris had his contract amended to a flat fee of $100 per program broadcast.

Following the 39 DuMont segments, producers Stark and Layton made 39 additional segments on film for syndication through CBS Films. In Morris' suit, filed in 1958 in Los Angeles Superior Court, he sought to have the "per program broadcast" clause interpreted as including every station broadcast of each syndicated show.



The answer is very simple—never!

At least, in 33 years, we have never quite been able to manage it.

Public preference changes too fast and so do each community's needs. That is why every Storer station is locally oriented to the particular community it serves.

Only by knowing community problems from day to day have we been able to help solve them. Only through constant check on listener and viewer preferences have we been able to build loyal, responsive audiences.

Keeping the public informed and entertained, and working for a better community is a day-to-day, often an hour-to-hour, even minute-to-minute job.

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Radio

CLEVELAND—WJW
TOLEDO—WSPD
WHEELING—WWVA
MIAMI—WGBS
LOS ANGELES—KGBS
DETROIT—WJBK
PHILADELPHIA—WIBG

Television

DETROIT—WJBK-TV
CLEVELAND—WJW-TV
MILWAUKEE—WITI-TV
ATLANTA—WAGA-TV
TOLEDO—WSPD-TV

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Jocks, Jukes and Disks

By HERM SCHOENFELD

The Platters (Mercury): "RED SAILS IN THE SUNSET" (Shapiro-Bernstein)* gets a standout vocal workover due to give this fine oldie a new round of spins. "SAD RIVER" (AMC)* is another entry with good potential.

Guy Mitchell (Columbia): "SILVER MOON UPON THE GOLDEN SANDS" (Joy)*, a bright rhythm ballad, is punched across by this open-voiced singer for neat impact. "MY SHOES KEEP WALKING BACK TO ME" (Cappy)* is an okay idea.

Eileen Rodgers (Columbia): "YOU BETTER DECIDE" (Bob)* is a hard-hitting ballad with a strong beat which this newcomer handles effectively. "THE PHONE CALL" (Van-Jay)* is a fair torch entry.

Richard Himber Orch (EVERYBODY HAS A STORY) (Famous)*: "Lonely" is an elaborate ballad idea affectably produced in a Bobby Nye vocal with lush backing. "CHICLE CHA CHA" (Cromwell)* is a catchy number in a Latin groove.

The Double Six of Paris (Capitol): "MEET BENNY BAILEY" (Schumacher)* is a bop scat ballad delivered tunefully by this offbeat group. "CRENSHAW RAT RACE" (Dialto-Rose)* is more of the same in French.

Carl Bostic (King): "TUXEDO JUNCTION" (Lewis)* The swing band classic, here up as a solid instrumental vehicle that'll get the kids dancing. "Pohanaise" based on the Chopin melody, gets a heavy rhythm treatment.

Rosemary Clooney (RCA Victor): "DANNY A WONDERFUL GUY BOY" (Famous)*, a class ballad with an uptempo tune, gets a charming vocal that'll prove a strong side. "YAYA YAYA" (Dawn)* is an okay ballad side done with multiple voices.

Billy Fury (London): "BABY JOE I CHIDED" (Southern)* is a jive-accented ballad delivered in an exaggerated rocking style that'll draw some attention. "COLETTE" (Peter Maurice)* is routine.

Red & Travis (Liberty): "COME TO THE DANCE" (Mercy)*, a fast paced Latin-tempoed number, is endowed properly by this slick folk-singing duo. "CARMEN CARMELLA" (Metric)* is a slow, pretty ballad.

Joyce Heath (Laurie): "RAIN ON THE RIVER" (Surrey)* is a well-written, atmospheric folk song vocalized in a pleasing lyric style. "JOHNNY FAIR" (Nationwide)* is less effective pop material.

Bob Harter (20th Fox): "THE ATOM" (Paris)* is an offbeat piece of material about the atom bomb delivered in a talk-sing style. "THE LAST WORDS OF SAM HALL"

Best Bets

JACKIE WILSON ..... **A WOMAN, A LOVER, A FRIEND**
(Brunswick) ..... **All My Love**

Jackie Wilson's "A Woman, A Lover, A Friend" (Merrimac) gives this fine singer another strong rhythm ballad with surefire impact. "All My Love" (Pearl)* is a big ballad idea also with good chances.

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FRANKIE SARDO ... **WHEN THE BELLS STOP RINGING**
(20th Fox) ..... **I Know Why and So Do You**

Frankie Sardo's "When the Bells Stop Ringing" (Hill & Range) is a swinging entry with a good lyric which this high-pitched young singer delivers in very appealing style. "I Know Why and So Do You" (Feist)* gets a solid teen-angled rendition.

• • •

NAT KING COLE-STAN KENTON ..... **STEADY**
(Capitol) ..... **My Love**

Nat King Cole-Stan Kenton's "Steady" (Tuppen) is a catchy, uptempo entry with clever lyrics sensitively framed by this singer against a rich instrumental background. "My Love" (Remnevil)* is a simple rhythm idea with a commercial peg.

• • •

JUNE VALLI ..... **I'LL STEP ASIDE**
(Mercury) ..... **Looking At The World**

June Valli's "I'll Step Aside" (Brenda Progressive) is an excellent torch ballad in the contemporary idiom, adding up to a potent entry by this moving vocalist. "Looking at the World" (January)* is another fine side.

• • •

JONI JAMES ..... **WE KNOW**
(MGM) ..... **They Really Don't Know You**

Joni James' "We Know" (Empress) is the type of soul ballad which this songstress follows well in delivery in this set. "They Really Don't Know You" (Build-U-High)* is in a similar groove and should share the spins.

• • •

DON GIBSON ..... **FAR, FAR, AWAY**
(RCA Victor) ..... **A Legend In My Time**

Don Gibson's "Far, Far Away" (Acuff-Rose) is a standout country item delivered with arresting sound appeal. "A Legend In My Time" (Acuff-Rose)* is less effective pop material.

• • •

JOHNNY GILBERT ..... **THE NEARNESS OF YOU**
(Dot) ..... **Ingenue**

Johnny Gilbert's "The Nearness of You" (Famous) brings back this month's hit in a nicely varied arrangement with some unusual vocal effects to add interest. "Ingenue" (B.F.D.)* is a fine new behind entry.

Eileen Rodgers (Columbia): "YOU BETTER DECIDE" (Bob)* is a hard-hitting ballad with a strong beat which this newcomer handles effectively. "THE PHONE CALL" (Van-Jay)* is a fair torch entry.

Richard Himber Orch (EVERYBODY HAS A STORY) (Famous)*: "Lonely" is an elaborate ballad idea affectably produced in a Bobby Nye vocal with lush backing. "CHICLE CHA CHA" (Cromwell)* is a catchy number in a Latin groove.

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LAWRENCE WELK

Presents a New Dot Album
"LAWRENCE IN DIXIELAND"
Dot LP No. 3817 (Stereo No. 25817)

Artist-Disk Deals

Decca: Brenda Lee

Brenda Lee, slick country & western singer has been inked to a new longterm pact by Decca Records. She originally signed with Decca in 1956 after becoming a regular on the "Ozark Jubilee Show." She now has a strong Decca entry in "I'm Sorry" and "That's All You Gotta Do."

Guaranteed: Penny Parker

Penny Parker, 18-year-old film and tv actress, has been inked by Joe Carlton for his Guaranteed label. Miss Parker was featured in the Danny Thomas tv dramatic series and is spotted in the pic version of "The Dark At The Top of The Stairs." Her first release will be "Hushaby Little Guitar."

Top Rank: Preston Epps

Preston Epps (currently riding with "Bongo Bongo Bongo") has been inked by Top Rank Records. He'll record under Sonny Lester, label's a&r chief.

Command: Dick Hyman

Pianist-organist Dick Hyman has joined the roster of Command Records, a subsid of the Grand Awards Corp. Formerly with MGM Records Hyman will work as pianist, organist, composer and conductor. Hyman is currently musical director of the Arthur Godfrey radio show on CBS.

Elektra: Zacherle

Zacherle, the "Between-Friends" emcee of the WOR-TV, N.Y., exploitee film who spooks ghouls and ghosts with satirical horror bits, has been signed by Elektra to cut a collection of zany "monster" songs. His squeeze handle is John Zacherle.

SAR: Joel Pasley

Hollywood, July 5

Joel Pasley has signed a longterm contract with SAR Records. Singer's initial release will be "Slim Jim" and "That's Why I Cried" under Renee Hall's supervision.

Mercury: Geoffrey Holder

Geoffrey Holder, the calypso dancer-singer from Trinidad, has been signed by Mercury Records, which plans an early LP of his warbling.

Longplay Shorts

Paul Lynde, currently in the "Bye, Bye Birdie" legitimate, signed by Columbia Records and is cutting a comedy package backed by **Frank DeVol's** orch. . . . Golden Records has gone on the "sing along" kick with a "Let's Sing Together" set for children complete with a song sheet. . . . **Ed Tolmus**, Westminster Records v.p. in Europe currently in negotiate European distribution for the LP catalog. . . . United Artists following up its latest soundtrack package of "The Apartment" score by **Adolph Deutsch** with an LP taken from "Elmer Gantry" with an **Andre Previn** score. . . . Columbia Records releasing 16 LPs in July with 10 pops, four classical, one musical comedy, "Ernest In Love," and one "Adventures In Sound." Col's low-priced subsid, Harmony Records is setting out 10 packages this month. . . . Coral Records cut **Billy Williams** in a "Las Vegas Revue" package. . . . Verve Records releasing the "Jimmy McHugh Song Book Album" with pianist Oscar Peterson. . . . **Rondo Records** released 10 stereo packages last week.

Patti Page and a choir have etched an LP of the "Elmer Gantry" Blowers for Mercury titled "Patti Page Sings and Stars in Elmer Gantry." Label plans a major push for the album coinciding with summer release of the pic, which marks the singer's dramatic celluloid debut.

Album Reviews

"Ernest In Love" (Columbia): This original cast of the current off-Broadway musical, based on an Oscar Wilde play, preserves a solid score by Anne Croswell (book and lyrics) and Lee Pockriss (music). While without a sock ballad, the score racks up a consistent mark for cleverness and tunefulness. The cast, headed by Leila Martin, John Irving, Gerrianne Raphael and Louis Edmonds, handle the numbers stylishly.

Ray Charles: "Genius Hits The Road" (ABC-Paramount): The idea of bringing together a group of "place" songs may sound good on paper, but the material in this instance is not always the best for the artist. A superlative blues singer, Ray Charles can charge even a reading of the telephone book with excitement and he succeeds in doing that with these tunes even though some of the numbers have no relation to his style. He does excellently on numbers like "Basin Street Blues," "Georgia On My Mind" and "Carry Me Back To Old Virginny," but is less effective on tunes like "Blue Hawaii," "Deep In The Heart of Texas" and "Chattanooga Choo Choo."

"The Subterraneans" (MGM): This soundtrack from the MGM pic "The Subterraneans" is a story about the "beat generation" features some conventional Hollywood music ideas with a solid jazz score by Andre Previn, who's also spotlighted on the piano, together with some crack jazzmen like Gerry Mulligan, Shelly Manne, Art Farmer, Art Pepper and others. One vocal by Carmen McRae on "Coffee Time" provides a neat change of pace.

"The Apartment" (United Artists): Adolph Deutsch's score for the Billy Wilder film production, "The Apartment," contains some highly pleasing romantic tracks such as the "Main Title" and "Where Are You Fran," some nifty jazz interludes, and some standard background atmospheric effects for a well-rounded package. Mitchell Powell conducts the Hollywood Studio Orchestra.

Rosemary Clooney: "Clap Hands, Here Comes Rosie" (RCA Victor): A savvy songstress with an un-pretentious style, Rosemary Clooney gets a high pleasing showcase in this platter. Backed by Bob Thompson's arrangements, she brightly projects a swinging songalog that includes tunes like "Everything's Coming Up Roses," "Bye, Bye Blackbird," "Makin' Whoopee" and "Hooray for Love." With subtle support from a choral ensemble.

Anna Maria Alberghetti "Warm and Willing" (Capitol): An operatic-styled soprano who can will into the wild blue yonder, Anna Maria Alberghetti displays a striking pop attack in this musical potpourri of U.S. and Italian standards. The lyric quality of her voice is handled expertly on numbers like "I've Got The World On A String," "I'm In The Mood For Love," "Porgy" and "Come Back To Sorrento" among others.

Monty Kelly Orch: "Summer Set" (Carlton): "Summer Set" a four-sided single disk for Monty Kelly serves as the peg for this slick instrumental set. "Summertime Love," "I've Got The Sun In The Morning," "Two Days Rain" and "Sun Kissed" are some of the tunes that fit into this seasonal pattern but Kelly has arranged and produced 'em in a way that makes them worthwhile listening all-year round. His style varies from the romantic to the rhythm sounds but it's all done with an awareness of current tastes.

Terri Stevens: "It's Been A Long, Long Time" (Everest): World War II popularized quite a number of songs and poignant rendition. However, the set is hampered by its wartime theme. For those who appreciate Miss Stevens' work and she's developing a following through her artery work, there's "I Left My Heart At The Stage Door Canteen," "Say A Prayer For The Boys Over There," "Lili Marlene" and "Praise The Lord and Pass The Ammunition."

"The Cadillacs Meet The Orioles" (Jubilee): This is a double-feature for teenagers. Although the vocal groups don't "meet" in this disk, they're given equal time, which should satisfy the jeaners. What's on the LP is unimportant, the fact that such fave rock 'n' rollers as the Cadillacs and the Orioles can be had on one LP is enough.

"Mkhumbane" (Gallotone): "Mkhumbane" is a folk musical from South Africa. With book and lyrics by Alan Paton and music by Todd Matshikiza, the score attempts to combine a variety of native motifs, intermixed with some pop and jazz ideas, into a musical portrait of a Negro South African village after which the LP is titled. It's an interesting curiosity with a few good numbers but with doubtful impact outside of its own locale.

Herm.

Mrs. Jack Mills' Broken Hip at Italian Resort

Wife of music publisher Jack Mills was operated upon for a broken hipbone last week, a day after he got back from Europe as result of a slip on the highly polished marble floor in the hotel at the Italian resort of Allassio, which is near Milan. She was sent home on the SS Genoa while Mills had to pick up their belongings in Paris, but Mrs. Mills awaited his return, on an incoming ship, before undergoing the operation.

Medicos advised that, since it has to be done eventually, rather than suffer in the New York heat with the heavy plaster-cast, in which she was encased, the surgery took place pronto. Mrs. Mills is resting comfortably at the Presbyterian Hospital of the N. Y. Medical Center.

They had left Paris for Milan, where Mills has music publishing agents, and because of the long holiday weekend they took friends' advice and detoured to the seacoast resort of Allassio. It is highly favored by the British, and some English friends had advised the side-trip. Reverting of the hame was advised in New York. The Mills had been abroad two months on one of his periodic business trips.

Roy Freeman Exits 20th For Indie Packaging

Roy Freeman national sales manager for 20th-Fox Records for the past two years is exiting his post to go into independent artists & repertoire.

Freeman is setting up a firm with freelance arranger-composer-conductor Stan Applebaum. The combine will produce both singles and albums, jingles and special material. Before joining 20th-Fox, Freeman had been director of a&r for Cricket and Design Records.

New Rank Execs

Herbert Rentmeyer and Victor Lynn have joined the Rank Records of America setup as comptroller and production coordinator, respectively.

Rentmeyer was formerly supervisor of special projects for CBS-TV. Lynn, previously with Decca-Coral, will develop and supervise all internal business procedures.

CAPITOL IN LEGIT LP PARLAY

Liberty's Bennett Sees Cheap, 1-Speed, 33rpm Phono As Single Biz Salvation

Hollywood, July 5

Liberty Records president Al Bennett, expounding on the ills of the recording industry, feels that the reason for the single sales decline "is due to the poor and inadequate quality of the record players priced for juvenile and teenage trade. Also, the 45 rpm is gone and should be gradually abolished."

He proposed that record manufacturers get together, either through Record Industry Assn. of America or the Assn. of Record Manufacturers & Distributors of America and consider the manufacture of an inexpensive automatic one-speed record player. "Technically," he states, "33 rpm gives all manufacturers are now making singles in the 33 rpm groove, and the machine can be adaptable for both singles and lps. In this regard, Bennett cited 3 behemoths American industry, and particularly the recording industry, to look at the turbo-jet and jet behind some foreign group in order this field."

Liberty has recently made a tie-in with Seeburg in which Liberty will produce 4,000 singles in stereo 33 rpm and will produce more 'hits' needed and requested by Seeburg." The first releases will be the cuts of Martin Denny and Julie London, with other artists slated for subsequent disks.

Currently, Liberty is testing its marketing. Research personnel now surveys of distributors, dealers, consumers and record shops as to the feasibility of the one-speed 33 record player and will produce disks in the ratio in which they believe public acceptance will warrant.

Liberty's sales have risen over 400% over 1959, Bennett declared, at the same time pointing out that in 1959 Liberty had two hit singles which alone accounted for 2,500,000 sales and there has been no such fortunate this year. "In person," Bennett declared, "that the public has bought albums in vastly increasing numbers, and our dollar sales have increased in this field so that we are now dealing with an almost exclusively long-play buying public."

Bennett made comparisons with other industries in which he claimed the recording industry is with out "directed leadership or guidance." He pointed out that "other

Continued on page 58

UA's Album Deal

United Artists has launched a "summer interlude" sales package plan for its distrib via deals covering the top 60 albums in its catalog. These LPs are being offered to distrib and dealers with special discounts and longterm dating.

The label's sales and promotion staff is making a series of road trips to work with the distrib on the album program.

Philly D.A. Bows A Private Probe Into D.J. Payola

Philadelphia, July 5

District Attorney Victor A. Blanc faced with a round robin of refusals in his plan to question a score of disk jocks and music world figures about "payola," decided to make the rounds of the broadcasting stations on his own.

The d.a. will enter the record playpens, record, he talks to the heads of stations and lay before them the information his investigators have brought in about alleged payola in this city.

Reports from the Washington investigation on "beat jocks" will be presented along with the information gleaned in his own probe. The Pennsylvania statute purpose is find out whether the station manager knew anything about employees payoffs.

If he did, there is nothing the d.a. can do about it. Under Pennsylvania law, no ruling has been committed. But if the payoffs took place without the boss knowledge the guilty deejays are liable for prosecution.

It will take a week to finish the visits, Blanc estimates.

Cameo Versus N.J. Co.; 50G Counterfeit Action With ARMADA Support

Carrying forward the recently launched war on disk pirates, Cameo Records, a Philly diskery owned by Bernard Lowe, has started a suit in $50,000 against Bonus Platte Pak, a Fort Lee, N.J. outfit, and several of its customers. Defendants have been charged with manufacturing and selling counterfeit disks. This action, filed in Philadelphia, by the law firm of Blanc, Steinberg, Balder & Steinbrook, is getting the full support of the Assn. of Record Manufacturers & Distributors of America (ARMADA), under its new prexy, Art Talmadge.

Similar suits are now being prepped against other outfits in New Jersey and New York, including one-stop operators and dealers who have been handling the counterfeits. It's understood that Verve Records is now launching its own investigation of reports that Shelley Berman's disk LPs have been counterfeited recently. The ARMADA staff is cooperating with Verve in tracking down the culprits.

Rydell, Morrow Tour

Bobby Rydell, Cameo Records singer now riding with a couple of hits, is teaming up with the Bobby Morrow band for a tour of the midwest starting July 29. The booking of a rock 'n roll artiste with a big band is based on the idea that Rydell will draw kids while Morrow will pull the adults.

Tour will cover Michigan, Iowa, Ohio and Illinois. General Artists Corp. is booking.

GARNER'S FIRM DROPS 50G SUIT OVER 'MISTY'

Suit by pianist Erroll Garner's publishing company, Octave Music, against Tee Kaye and Vernon Music companies over the hit tune, "Misty," was dismissed in N.Y. Supreme Court last week for "failure to prosecute." Garner claimed that Tee Kaye, which later assigned the melody to Vernon, breached its contract by failing to get a major recording within three months of his contract with Tee Kaye in 1956.

It's understood that Garner, who asked for $50,000 in damages, is planning to resume the action.

Kenton to Ask AFM For Mex Band Barters

Mexico City, July 5

Stan Kenton is the bearer of a proposal by Juan Jose Osorio, head of the Mexican Musicians Union, for an early meeting of Mexican and U.S. music union officials (Osorio) is to finally get down to brass tacks on the long delayed musical interchange of top talent of both nations.

With Kenton making a tremendous hit during his recent Mexican tour, Mexican musicians dubbed him "the ideal intermediary" for the first formal intent to [illegible] an effective exchange pact. T[illegible] has been other dickering in pr[illegible] interchange, but here [illegible] have never been worked out.

VIA 'TENDERLOIN' & 'MOLLY BROWN'

Capitol Records has wrapped up the original cast album rights to "Tenderloin," a projected Broadway legit show being produced by Robert E. Griffith and Harold S. Prince. It's the second major show Capitol has snared in the last 30 days, the first being "The Unsinkable Molly Brown," the new Meredith Willson show being produced by Dore Schary and the Theatre Guild.

Unlike "Molly Brown" in which Capitol invested $220,000, the "Tenderloin" rights were acquired on a straight royalty deal. Capitol had the inside track on "Tenderloin" since it was produced by the same team that did "Fiorello," another Capitol album hit. In fact, the whole creative cast of "Tenderloin" is identical with "Fiorello" with both scores by Jerry Bock (music) and Sheldon Harnick (lyrics) and book by George Abbott and Jerome Weidman. Abbott will also direct again.

"Tenderloin" will star Maurice Evans, marking his first appearance in a musical. Featured will be Ron Husman and Eileen Rodgers, both of the "Fiorello" cast. The play is based on a book by Samuel Hopkins Adams.

Capitol also has picked up the album rights to "Aloha Hawaii," a musical comedy which opened at Hawaii's McKinley Auditorium June 23. It's due to tour the U.S. with a Broadway opening scheduled for Oct. 1. Book, music and lyrics for the show are by Peter Lee, Fred T. Smith and R. Alex Anderson.

Victor Goes Reeling For Stereo Tapes

RCA Victor, which had been pushing tape in cartridge form, entered the four-track, 7½ inches per second, stereo reel market this week with an initial release of 17 packages. The tape cartridges, which were based on a 3¾ i.p.s. speed, have been plagued by a shortage of playback machines.

The new tapes, which Victor is packaging in plastic-wrapped color boxes, will be priced at $7.95 for pops, $8.95 for classical and original cast tapes and $12.95 for double-LP albums. Victor is kicking off its tape program with a hefty advertising program in consumer mags and a special eight-page catalog which will list all Victor stereo reel tape releases through the end of this year.

The initial tape release includes pop sets by Perry Como, Ray McKinley, Chet Atkins, Ames Bros., Lena Horne, Frankie Carle, Henry Mancini, Majorie Meinert and Elvis Presley, the original cast sets of "Greenwillow" and "Take Me Along", a double-LP set of "Harry Belafonte At Carnegie Hall" and Red Seal releases by Robert Russell Bennett, Van Cliburn, Arthur Fiedler and the Boston Pops, and two by Morton Gould.

Sammy Davis Jr. Cuts 'Oceans 11' Tune For Verve

Hollywood, July 5

Verve Records has acquired the title song of "Oceans 11" tune warbled by Sammy Davis Jr. in the Warner Bros. pic. But in doing so has decided to back the disk with "Kick in the Head," the other song in the film which is sung by co-star Dean Martin.

Martin's version will undoubtedly hit the stalls via Capitol Records. Davis formerly with Decca, is now under pact to Frank Sinatra's Reprise label.

Split In ASCAP 'Superdreadnaughts' Defers 'Sacrifice' O.O. To Next Year

A division among members of the so-called "superdreadnaught" writer class of the American Society of Composers, Authors & Publishers over a proposal to revise the Society's payoff system in their own favor has led to a postponement of the problem until next April at the earliest. Meetings of the top 117 ASCAP writers, all in the 1,000 point class and above, have already been held in both New York and Los Angeles to sound out the attitude of the "superdreadnaughts" towards the revenue reduction they've agreed to under the ASCAP distribution system.

It's estimated that about $2,000,000, which would accrue to the top ASCAP writers under a straight performance credits payoff, is now percolating down to the lower ranks of the Society. When some of the top writers began having second thoughts about this "sacrifice," the rest of the "superdreadnaught" class was called in for discussions. Under the new ASCAP consent order, the top 117 writers are bound to act as a class by a majority vote on the question of adopting or rejecting the 100 performance payoff option.

There was widespread feeling in the ASCAP rigging summit that any attempt to revise the payoff system in their own favor would seriously jeopardize the stability of the Society. Many of the younger writers believe that the top writers are getting an excessive share because of the Society's weighting of its payoff system in favor of the older songs. One writer, repping the "Current Writers Group," said: "It's okay if the top writers want to get a full performance cut, if they agree to treat all songs alike with no preferential weighting of the oldies."

Under the current system, the top writers must earn far more performance credits for each dollar than the middle and low classification writers. That was one of the selling points of the new consent order to the lesser writers. If this sliding scale principle were now to be jettisoned, it would be bound to create a furor. Many of the top writers not only want to avoid a new internal hassle, but they frankly state they get enough now and wouldn't be able to keep much of any extra they got.

Muzak Scoop

In an unusual scoop for a background music outfit, Muzak Corp. was the first to cut four tunes from the new musical, "Aloha Hawaii," which opened at McKinley Auditorium in Hawaii June 23.

Muzak including four of the showtunes, "Fun For Two," "Aloha Hawaii," "You Never Can Tell" and "Moo Moo Mama," in its musical programming here and in Hawaii in recordings made by the Ray Martin orch.

Audio Fidelity's Antitrust Decree Ends D. of J. Suit

Washington, July 5

Antitrust proceedings against Audio Fidelity Records, N.Y. diskery, has been ended with the filing of a consent judgment formulating the firm to engage in certain practices in connection with the sale and distribution of records and tapes.

The Justice Dept. had accused the firm and its owner, Sidney Frey, also doing business as a distributor, in Hamilton International of Sherman Antitrust Act violations last August. Charges were that the defendants conspired with distributors to allocate exclusive territories, fix resale prices at wholesale and retail levels and prevent distributors or selling at from advertising or selling at prices below those set and withholding supplies from dealers who didn't comply.

The consent judgment bars the firm from such activities in the future.

FTC Puts Payola Tag On Col Record Sales, Others; Grand Total of 92 Cos.

Washington, July 5

Federal Trade Commission has chalked up five more payola complaints for a grand total of 92 issued since the crackdown began late last year.

Accused of dispensing illegal payola to disk jockeys in the latest complaints were Columbia Records Sales Corp. and Columbia Record Distributors, N.Y.; Malverne Distributors, N.Y.; Mustan Distributors, N.Y.; Concord Distributing Co., Cleveland; Interstate Electric Co., New Orleans, and Triumph Records, N.Y.

Meanwhile, FTC okayed consent orders forbidding a raft of record manufacturers and distributors from engaging in any future payola activities. The companies, all cited in complaints issued earlier, were: Mercury Record Corp., Chicago; United Teleflim Records, N.Y.; Allstate Record Distributing Co., Chicago; Vee-Jay Records, Chicago; Midwest Distributing, St. Louis; Commercial Music Co., St. Louis; Interstate Supply Co., St. Louis; Roberts Record Distributing, St. Louis; Rie Records, New Orleans; Astor Records, Pittsburgh; Ace Records and affiliate Record Sales Inc., Jackson, Miss.

Wolf Exits Kapp

Dick Wolf has exited Kapp Records where he was artists & repertoire director to set up an independent disk producing outfit.

Wolf will continue to produce and arrange for Kapp Records on an indie basis and [illegible] remain with the label as an artist.

SOMER IN NEW RCA SPOT AS AUDIO COORDINATOR

Jack A. Somer has been named to the newly created RCA Victor post of administrator of audio coordination. Previously associated with the diskery's development laboratories, Somer will handle the engineering problems involved in getting the maximum sound values out of recording sessions.

Somer, who is only 25 years old, is both a graduate student of engineering and a pianist. He has been with Victor for five years.

G. Schirmer in Move To Modern N.Y. Hdqtrs.

G. Schirmer Inc., the oldest U.S. music publisher, will celebrate its centennial in 1961 in a new headquarters with a specially designed retail store. A landmark on 43d Street in N.Y. since 1909, the company is moving to 4 East 49th Street in September.

New headquarters was designed by Michael Saphiere Associates with an idea by Schirmer prexy Rudolph Toubert that it would serve as a model for retailers to improve their efficiency. The sheet music will feature specially lighted racks with armchairs lining the counter. There will also be a self-service display plus radio-tv and hi-fi departments on the upper floors.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

(This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations. The figures in the third column—No. of Weeks on Chart—are calculated from the starting date of publication of this chart in the April 20, 1960 issue.)

This Wk.	Last Wk.	No. Wks. On Chart	TITLE, ARTIST	LABEL
1	2	7	ALLEY OOP Hollywood Argyles	Lute
2	1	9	EVERYBODY'S SOMEBODY'S FOOL Connie Francis	MGM
3	4	8	BECAUSE THEY'RE YOUNG Duane Eddy	Jamie
4	5	5	I'M SORRY Brenda Lee	Decca
5	3	12	CATHY'S CLOWN Everly Bros.	WB
6	7	5	MULE SKINNER BLUES Fendermen	Soma
7	6	7	A ROCKIN' GOOD WAY Benton & Washington	Mercury
8	9	8	MY HOME TOWN Paul Anka	ABC-Par
9	12	5	ONLY THE LONELY Roy Orbison	Monument
10	13	5	WHEN WILL I BE LOVED Everly Bros.	Cadence
11	11	12	PAPER ROSES Anita Bryant	Carlton
12	8	12	BURNING BRIDGES Jack Scott	Top Rank
13	10	11	WONDERFUL WORLD Sam Cooke	Keen
14	15	6	BILL BAILEY, COME HOME Bobby Darin	Atco
15	14	5	THAT'S ALL YOU GOTTA DO Brenda Lee	Decca
16	16	12	LOVE YOU SO Ron Holden	Donna
17	33	3	TELL LAURA I LOVE HER Ray Peterson	Victor
18	21	5	ALLEY OOP Dante & Evergreens	Madison
19	20	6	PLEASE HELP ME, I'M FALLIN' Hank Locklin	Victor
20	22	6	RUNAROUND Fleetwoods	Dolton
21	26	3	JOSEPHINE Bill Black's Combo	Hi
22	19	10	SWINGING SCHOOL Bobby Rydell	Cameo
23	25	10	THEME FROM THE UNFORGIVEN Don Costa	UA
24	17	12	GOOD TIMIN' Jimmy Jones	Cub
25	18	9	HAPPY-GO-LUCKY ME Paul Evans	Guaranteed
26	32	5	ONE OF US Patti Page	Mercury
27	29	6	DOWN YONDER Johnny & Hurricanes	Big Top
28	23	9	I REALLY DON'T WANT TO KNOW Tommy Edwards	MGM
29	34	5	AIN'T GONNA BE THAT WAY Marv Johnson	UA
30	43	4	IMAGE OF A GIRL Safaris	Eldo
31	40	4	I CAN'T HELP IT Adam Wade	Coed
32	41	4	HEY LITTLE ONE Dorsey Burnette	Era
33	47	8	CLAP YOUR HANDS Beau Marks	Shed
34	50	3	BAD MAN BLUNDER Kingston Trio	Capitol
35	38	8	TRAIN OF LOVE Annette	Vista
36	28	11	HE'LL HAVE TO STAY Jeanne Black	Capitol
37	24	11	ANOTHER SLEEPLESS NIGHT Jimmy Clanton	Ace
38	45	5	LONELY WINDS Drifters	Atlantic
39	49	3	LOOK FOR A STAR Garry Miles	Liberty
40	61	3	IS A BLUEBIRD BLUE Conway Twitty	MGM
41	35	12	LONELY WEEKENDS Charlie Rich	Phillips
42	27	11	YOUNG EMOTIONS Ricky Nelson	Imperial
43	36	8	MACK THE KNIFE Ella Fitzgerald	Verve
44	30	9	ALL I COULD DO IS CRY Etta James	Argo
45	31	12	STUCK ON YOU Elvis Presley	Victor
46	48	8	SOMETHING HAPPENED Paul Anka	ABC-Par
47	70	2	WALKIN' TO NEW ORLEANS Fats Domino	Imperial
48	39	9	WALKING THE FLOOR OVER YOU Pat Boone	Dot
49	82	2	DON'T COME KNOCKIN' Fats Domino	Imperial
50	75	2	WHERE ARE YOU Frankie Avalon	Chancellor
51	42	10	JUMP OVER Freddie Cannon	Swan
52	54	3	HEART BREAK Little Willie John	King
53	56	4	MISSION BELL Donnie Brooks	Era
54	59	2	SOMETHING ON YOUR MIND Bobby Marchan	Fire
55	65	3	UNCHAINED MELODY Blackwells	Jamie
56	79	2	STICKS AND STONES Ray Charles	ABC-Par
57	76	2	TROUBLE IN PARADISE Crests	Coed
58	66	4	BANJO BOY Jan & Kjeld	Kapp
59	52	8	PENNIES FROM HEAVEN Skyliners	Calico
60	62	2	I'M GETTING BETTER Jim Reeves	RCA Victor
61	37	12	NIGHT Jackie Wilson	Brunswick
62	77	2	MY TANI Brothers Four	Columbia
63	—	1	ITSY BITSY BIKINI Bryan Hyland	Leader
64	71	3	WAKE ME, SHAKE ME Coasters	Atco
65	97	2	FINGER POPPIN' TIME Hank Ballard	King
66	94	2	JOHNNY FREEDOM Johnny Horton	Columbia
67	67	3	THIS BITTER EARTH Dinah Washington	Mercury
68	51	7	SPRING RAIN Pat Boone	Dot
69	53	12	CHERRY PIE Skip & Flip	Brent
70	87	2	DO YOU MIND Andy Williams	Cadence
71	44	10	JEALOUS OF YOU Connie Francis	MGM
72	55	11	DOGGIN' AROUND Jackie Wilson	Brunswick
73	83	2	FEEL SO FINE Johnny Preston	Mercury
74	92	6	BIOLOGY Danny Valentino	MGM
75	81	2	IS THERE A CHANCE Marty Robbins	Columbia
76	78	3	ALL THE LOVE I'VE GOT Marv Johnson	United Artists
77	57	12	SIXTEEN REASONS Connie Stevens	WB
78	60	9	THEME FOR YOUNG LOVERS Percy Faith	Columbia
79	72	7	PINK CHIFFON Mitchell Torok	Guyden
80	73	7	EBB TIDE Platters	Mercury
81	63	10	DING-A-LING Bobby Rydell	Cameo
82	58	10	DUTCHMAN'S GOLD Walter Brennan	Dot
83	64	8	EXCLUSIVELY YOURS Carl Dobbins, Jr.	Decca
84	46	12	GREENFIELDS Brothers Four	Columbia
85	91	4	THINK James Brown	Federal
86	96	2	ONE BOY Joanie Sommers	WB
87	—	1	HEARTBREAK John Thomas	ABC-Par
88	84	3	SINK THE BISMARCK Homer & Jethro	Victor
89	85	2	QUESTION Lloyd Price	ABC-Par
90	—	1	WASTED DAYS-WASTED NIGHTS Freddie Fender	Imperial
91	86	4	MARIA Johnny Mathis	Columbia
92	—	1	LOOK FOR A STAR Duane Hawley	Dore
93	—	1	LET'S GO STEADY FOR SUMMER Three G's	Columbia
94	—	1	MULE SKINNER BLUES Rusty Draper	Mercury
95	100	2	BYE, BYE JOHNNY Chuck Berry	Chess
96	—	5	BONGO, BONGO, BONGO Preston Epps	Original
97	—	1	NO Dodie Stevens	Dot
98	—	1	BE BOP A-LULA Everly Bros.	Cadence
99	—	1	I SHOT MR. LEE Bobettes	Triple X
100	—	1	BLUE VELVET Statues	Liberty

IT WAS A GREAT NIGHT

FOR US AND A GREATER ONE FOR YOU,

PAUL ANKA!

ABC-PARAMOUNT

IS PROUD OF YOU.....

Your latest triumph at the Copacabana is merely another stepping-stone to even greater future successes. We stayed through all 3 shows at your opening night (first time in Copa history!) and were thrilled by your performances, along with the capacity audiences. In the light of the many millions of records you've sold for ABC-Paramount, and the millions more you'll sell in the years to come, this night was surely one to remember. We'd love to be at the Copa every night of this wonderful engagement. And we know that the best is yet to come!

THANKS—GOOD LUCK—AND CONTINUED SUCCESS...

Sam H Clark

—AND EVERYONE AT

ABC PARAMOUNT

Rioting on a Summer's Day

Continued from page 1

Music, who called the city fathers' close 4-to-3 vote a "poor decision." Mayor Mario Cozzi, the $1,000,000 revenue the Newport newspapers brought from this annual bash, and Hammond Kahn, he will master wolfhound against for a return of the Newport Jazz Festival to that city. Happened to find that a Newport Jazz Festival will be around comes 1961, whether or not in this Rhode Island town. "But I feel optimistic it will be in the original locale because it's the biggest single event the city has had each year for the past several years."

Newport city manager George A. Brown predicted that this year's purchase would be the last to be held in Newport, a city ill-equipped to handle the thousands of young people who streamed into the island resort for a drunken holiday during the festival.

Not even the scheduled vacation visit of President Eisenhower Tuesday (5) could stop talk here about the riots in which at least 150 including policemen and civilians on duty were injured, and another 100 youths were thrown into the city and county jail on disorderly conduct charges.

The riots occurred, ironically, while an estimated 15,000 jazz fans sat inside Freebody Park unaware of what was going on outside.

Jazz festival execs, meantime, moved to file a $4,000,000 suit against the city of Newport for losses and damages suffered by the cancellation of three free events. Lorillard stated that in the "unanimous opinion of the board of directors of the non-profit organization, Newport city officials must assume full responsibility for not being prepared to handle the emergency in the city."

He said "The 15,000 people sitting in Newport's Freebody Park the evening of July 2 were not even aware of any trouble taking place outside the park. The audience was well-behaved and enjoying the performance. It was only the unruly element outside of the Jazz Festival park that created the disturbances and city officials have been requested innumerable times, starting early this year, to provide for the expected onrush of holiday youngsters. City officials publicly claimed they could handle any situation arising which proved to be completely untrue and they then took the unnecessary step of cancelling our remaining performances even though the Jazz Festival itself was entirely blameless."

The festival's execs claimed that in the past seven years they have spent over $2,000,000 on musicians' salaries, equipment, promotion and advertising. The suit for the festival is being handled by Richard Sheffield, lawyer.

Newport was sealed off from the mainland after the riots. Two bridges and the Jamestown ferry were closed to Newport-bound traffic, except for area residents. Hundreds of jazz festival fans arriving late, were turned back at the bridges and ferry and had no other recourse but to go home.

Inside Newport, some 100 National Guard troops, called out by Rhode Island Governor Christopher Del Sesio, marched into the city in full battle dress. They augmented some 50 state troopers, Marines from the local naval base, and navy shore patrolmen and Air Force police, who were called in to help the area gendarmes from Newport and surrounding cities.

Night Sticks

The policemen used night sticks, tear gas and fire hoses to counter attack against drunken youths firing filled beer cans. The trouble started at 9:30 p.m. Saturday and was over by midnight. But the reinforcements stood by just in case.

Downtown Newport was littered with broken bottles and with the beer cans which have become a trademark of the festival.

Newport police had made elaborate precautions to stop any rioting. But they couldn't cope with a mob of some 10,000 shouting youngsters milling around in the streets outside Freebody Park.

Finally, with the aid of the tear gas and fire hoses, they flushed the crowds from the park and forced them several blocks in each direction to the beaches and to downtown Newport, where the mob scattered.

But cars were overturned, windows broken and damage was caused in a wide area. Some 500 youngsters stormed the gates and got into the concert free.

College Rowdies

The rowdies, many of them from area colleges, flock into Newport at festival time each year with jazz a minor attraction, if at all. At the evening concerts, they mill around, hoping to "sneak in." This year the crowd, which started filling Newport early Saturday morning, was bigger than usual and the gendarmes expected trouble.

Clad usually in Bermuda shorts, weird shirts, white sneakers and crazy hats, many of the young punks rode into Newport seated on convertibles parade-style, and scooted around in foreign cars. On their arm, if they can pick them up, were young girls as bizarre in their dress.

Saturday night, while the riots were going on outside, the audience, held down somewhat by dozens of Pinkerton guards, was unusually quiet for Newport.

When the word was passed inside the park that the crowd outside was getting wild, beer sales inside were stopped. This has been a reason for rowdiness in the park in past years.

Forced To Cancel

Festival president Louis L. Lorillard and producer George Wein, pointing out that it was the excitement-hunting "hangers-on" who caused all the trouble, were reluctant to cancel the Sunday and Monday evening performances of such stars as Dinah Washington and Count Basie, among others.

But they bowed to a four-to-three Newport City Council vote to lift the festival's license. Then they were faced with the task of refunding some $46,000 to ticket-holders. And the festival's legal staff pored over the law books to decide what to do about the contracts, worth a reported $15,000, of performers canceled out. Last-minute telegrams were sent to Dinah Washington, Count Basie and other acts to stay away from Newport. But the lawyers were uncertain as to whether salaries would have to be paid in light of the unusual nature of the cancellation.

The rioting and subsequent breakup of the festival was the last in a series of troubles which plagued the so-called "World Series of Jazz" even before it began.

A group of modern jazzmen, headed by bassman Charlie Mingus and drummer Max Roach, staged a musical rebellion and scheduled a series of rival concerts at Cliff Walk Manor, within shouting distance of Freebody Park. The rebel festival, which didn't attract more than several hundred fans at a time, also was scuttled by the City Council edict affecting the bigger festival. Mingus and Roach set up the concerts so that they could run the show themselves and share in the profits. In this case, there was none.

Legal Suit

Lorillard's divorced wife, Elaine Guthrie Lorillard, sued the Newport Festival for $100,000. She charged she created and promoted the festival. In attendance at all of the Mingus-Roach concerts this year, she denied backing them but did admit she "advised" the rebels.

A number of scheduled star attractions, including Sarah Vaughan, Jonah Jones, Thelonious Monk, Mingus and controversial saxophonist Ornette Coleman canceled out before the festival began. Coleman worked for Mingus at the rival bash.

The three-day July 1-3 Atlantic City Jazz Festival, with virtually the same lineup as Newport—and featuring Miss Vaughan—attracted many New York and Philadelphia jazz buffs who ordinarily make the trek to Newport.

The Friday night concert (1) was all but washed out by a drenching rain which began in Newport before the music started and didn't stop until the concert had ended. This cut the attendance to some 7,200 for the evening. Coupled with the 4,800 at the Thursday (30) opener and the 16,000 Saturday, the total of 27,800 was far under what the festival officials had hoped for.

Despite the problems, the festival seemed headed for its biggest musical and artistic success before the astonishing antics of the drunken hooligans stopped the music.

Legit Jazz Turns

Wein and the festival's board of directors, apparently listening to criticism for the booking of such acts as Pat Suzuki and the Kingston Trio last year, scheduled legitimate jazz attractions for the 1960 bill. And the performers were given a lengthy stint to be on stage, with little of the cramming of artists which gave the festival a vaudeville air in former years.

High spots of the abbreviated festival were the performances of the Newport Youth Band, a swinging, highly-professional band of New York high school students led by Marshall Brown; the big bands of Gerry Mulligan and Maynard Ferguson; the soulful singing of Nina Simone; a clever bit by the Lambert-Hendricks-Ross scat singers and a brilliant and powerful performance by pianist Horace Silver.

In a sad and ironic postscript to the festival, poet Langston Hughes presided over a Sunday afternoon concert (3) which the authorities permitted to go on despite their edict closing the festival. The program was on "the Blues" and turned into somewhat of a dirge with about 2,000 true-blue jazz lovers listening.

The afternoon educational sessions, which set Newport apart from other so-called festivals, featured an interesting program Friday (1) with author Rudi Blesh presenting several ragtime or "stride" pianists. The Youth Band was heard Saturday afternoon, along with the exotic music of flutist Herbie Mann and a group including four drummers, one from Africa.

There were disappointments, too, at the festival, other than the abrupt end. The Louis Armstrong All-Stars presented the same program played by Satchmo and his crew for the most years. A master showman and still a good trumpeter, Armstrong again played "Saints Go Marching In" and "Mack the Knife."

Another disappointment was the show-off vocalizing Saturday night of Dakota Staton, who mars a superb and strong singing voice with gymnastics which are in the worst of taste.

Youth Band

The Youth Band played several numbers to warm up the audience and gave way to trombonist-vibesman Tyree Glenn and his group. Backed by veterans Georgie Auld on tenor sax and Harry Edison on trumpet, Glenn played a swinging set which showed him as a versatile, tasteful musician. Auld, one of the few veterans who has modernized his playing, showed he is one of the most under-rated musicians around and Edison played his always exciting horn.

The zany but charming wail singing of Dave Lambert, Jon Hendricks and Annie Ross had the crowd cheering. The group takes jazz standards such as Horace Silver's "Doodlin'" and "Fiesta in Blue" and sings clever Hendricks lyrics in a scat style punctuated by Miss Ross' rhythmic shrieks.

Silver, a dynamic pianist and a talented composer, played his heart out on "Senor Blues," "Blowing the Blues Away" and several other originals with his "hard bop" group, probably the most melodic of the modern jazz units. He also soared along with trumpeter Blue Mitchell, on "Sister Sadie" and "Me and My Baby."

Blues singer Ray Charles, sometimes considered a rhythm & blues artist, showed off his unusual piano style and his earthy singing in a set which capped a swinging evening. Charles is backed by a seven-piece combo.

The Dave Brubeck Quartet, a Newport perennial, came on next and pleased as always with his stylings aimed at the college set. Paul Desmond's alto and the leader's piano were featured along with Joe Morello's solid drumming.

Maynard Ferguson's shouting big band, probably the most popular among the recently-formed crews, played a fast-moving set featuring by a rousing closer, "The Mark of Jazz" and the interesting "Newport Suite."

Willis Conover, Voice of America disk jockey, emceed ably as usual and Mitch Miller was at the CBS microphone broadcasting the proceedings Friday and Saturday nights.

On The Upbeat

New York

RCA Victor feted **Rosemary Clooney** with a cocktail party a the Hampshire House, N. Y., yesterday (Tues.) to kick off her latest LP package . . . **Gerry Mulligan** and his concert band back for a repeat date at the Village Vanguard, N. Y., this week . . . **Joe Newman** sextet and blues singer **Jimmy Rushing** giving the fourth concert in the "Jazz In the Garden" series at the N. Y. Museum of Modern Art tomorrow (Thurs.) . . . Jaro Records, Rund Records subsid, taking over "FBI Story" cut by **Red West** on the Coast . . . **Larry Harlow**, son of **Buddy Harlow**, Latin Quarter, N. Y., bandleader, set with his own orch at the President Hotel, Swan Lake, N. Y., during July and August . . . Pianist **Dick Hughes** to play at cocktail time at the new Cafe Espresso Lounge at the Out of This World Inn in East Hampton, L. I. . . . **Clyde McCoy & Dixieleaders** opened at the Roundtable, N. Y., Monday (4) for a four-week stand together with pianist **Eddie Heywood** and singer **Ray Peterson**.

Hollywood

Columbia's **Percy Faith** is being offered around by MCA for film chores . . . **Duane Eddy's** next album for Jamie is with a big-band backing . . . **Liberty Records** has closed a deal with London for release of **Johnny Mann's** "Roar Along With the Singing 20's" album in England . . . **Lionel Newman** will score 20th's "Let's Make Love" . . . **Eddie Dunstedter** signed by Pacific Ocean Park as musical director for the summer season . . . **Robert Horton** will cut an album for Pye Records . . . **George Stoll** is musical director on Metro's "Where the Boys Are." **Pete Rugolo** will chef three jazz numbers for the **Joseph Pasternak** production.

London

Lakeview Music is publishing the 13 songs from the score of **Lionel Bart's** "Oliver," which moved into the New Theatre on Thursday (30) . . . Pop singer **Rosemary Squires** out of hospital after an operation . . . **Bernard Cook**, formerly with Capitol, has joined Polydor as repertoire and exploitation boss. **Doris Mercer** also joins the label from Top Rank . . . After a 10-year recording layoff bandleader **Harry Leader** returns with a disk for Top Rank. Outfit's called "The Leaderbeats" . . . **Pye** issuing a series of cheap E. P.'s called "Pieces Of Eight." Title pinpoints the disks' price of eight shilling ($1.12) . . . **Les Farrell** topping **Russ Conway's** new Clover-Conway outbery under the Noel Gay Music banner.

Chicago

Gene Krupa down for the London House Nov. 1 for three stanzas . . . **Dakota Staton** is doing a fortnight at Roberts Show Lounge here . . . Cafe singer **Tommy Cooper** cut his first disk for the Paris label, plug side being "No Arms Can Ever Hold You" . . . **Red Nichols & Five Pennies** set for Freddie's Cafe, Minneapolis, starting Aug. 22.

With the Blue Note shuttered, the **Jazztet** with **Art Farmer & Benny Golson** switched to the Sutherland Hotel for two stanzas, starting July 20 . . . **Dukes of Dixieland** down for a week at Henri's, Milwaukee, Aug. 6 . . . **Abner Ewart**, Veejay Records exec, one of the new owners of the Chister winery here . . . Chirper **Wynne Winters** to the Southern Club, Hot Springs, July 7 . . . **Nina Simone** has a 10-day stand at the Flame, Detroit, Aug. 12.

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This wk.	Last wk.	No. wks.* on chart	
1	1	12	**KINGSTON TRIO** (Capitol) **Sold Out** (T-1352)
2	2	12	**BOB NEWHART** (WB) **Button Down Mind** (W 1379)
3	3	12	**SOUND OF MUSIC** (Columbia) **Original Cast** (KOL 5450)
4	4	12	**BILLY VAUGHN** (Dot) **Theme from a Summer Place** (DLP 3274)
5	5	11	**ELVIS PRESLEY** (Victor) **Elvis Is Back** (LPM 2231)
6	7	12	**TERRY SNYDER** (Command) **Percussive Percussion** (RS 806 SO)
7	6	12	**HENRY MANCINI** (Victor) **Mr Lucky** (LPM 2198)
8	10	12	**SHELLEY BERMAN** (Verve) **Inside Shelley Berman** (MGV 15003)
9	8	12	**CAN-CAN** (Capitol) **Soundtrack** (LOC 1032)
10	9	9	**BEN-HUR** (MGM) **Soundtrack** (1 E 1)
11	13	12	**CONNIE FRANCIS** (MGM) **Italian Favorites** (E 3791)
12	12	11	**MARIO LANZA** (Victor) **Lanza Sings Caruso** (LM LSC 2393)
13	11	12	**PLATTERS** (Mercury) **Encores of Golden Hits** (MG 20472)
14	15	12	**JOHNNY MATHIS** (Columbia) **Faithfully** (CL 1351)
15	17	12	**BOBBY DARIN** (Atco) **This Is Darin** (LP 33-115)
16	18	5	**ENOCH LIGHT** (Command) **Provocative Percussion** (SD 33-806)
17	16	9	**PEGGY LEE** (Capitol) **Latin a La Lee** (T 1298)
18	22	9	**60 YEARS OF MUSIC AMERICA LOVES** (Victor) **Assorted Artists** (LM 6074)
19	14	12	**KINGSTON TRIO** (Capitol) **Here We Go Again** (T 1258)
20	29	10	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC 1032)
21	19	11	**MITCH MILLER** (Columbia) **Saturday Night Sing with Mitch** (CL 1414)
22		1	**EVERLY BROTHERS** (WB) **It's Everly Time** (W 1381)
23	21	10	**HARRY BELAFONTE** (Victor) **Belafonte at Carnegie Hall** (LOC 6006)
24	23	5	**MITCH MILLER** (Columbia) **Sentimental Sing with Mitch** (CL 1457)
25	25	9	**WOODY WOODBURY** (Stereoddities) **Looks at Life and Love** (MW 1)
26	28	8	**BROTHERS FOUR** (Columbia) **Brothers Four** (CL 1462)
27	24	10	**TENNESSEE ERNIE FORD** (Capitol) **Sing a Hymn With Me** (TAO 1332)
28	28	5	**JACKIE WILSON** (Brunswick) **Jackie Sings the Blues** (BL 54055)
29	34	8	**ANDRE PREVIN** (Columbia) **Like Love** (CL 1437)
30	27	3	**PAUL ANKA** (ABC-Par) **Paul Anka Sings His Big 15** (ABC 323)
31	20	7	**MANTOVANI** (London) **Songs to Remember** (LL 3140)
32	31	2	**RAY CHARLES** (Atlantic) **In Person** (8029)
33	32	8	**WOODY WOODBURY** (Stereoddities) **Laughin Room** (MW 2)
34	30	12	**SHELLEY BERMAN** (Verve) **Outside Shelley Berman** (MGV 15003)
35	35	8	**BYE BYE BIRDIE** (Columbia) **Original Cast** (KOL 5510)
36		8	**FIORELLO** (Capitol) **Original Cast** (WAO 1321)
37		1	**EVERLY BROTHERS** (Cadence) **Fabulous Style of Everly Bros.** (3003)
38	37	8	**RAY CHARLES** (Atlantic) **Genius of Ray Charles** (1312)
39		2	**OLDIES BUT GOODIES, Vol. II** (Original Sound) **Assorted Artists** (5-001)
40	36	2	**PERCY FAITH** (Col) **Sound of Music** (CL 1418)

* Figures in this column are calculated from starting date of this chart in the April 20, 1960 issue.

Billy Goodheart, Dead at 58, Was a Keystone in MCA's Phenomenal Rise

William R. (Billy) Goodheart Jr., who died June 26 at 58 of a cerebral hemorrhage in Phoenix, Ariz., where, latterly, he had been executive vicepresident of the Russ Lyon Realty Corp., was an original partner in Music Corp. of America with Dr. Jules C. Stein who paid his way through the U. of Chicago (class of 1921) by booking bands. Music Corp. of America thus was formed—today MCA Inc. is the corporated umbrella for a series of MCA subsidiaries—and it was Goodheart who opened up the entire New York territory for the company.

Bands were coming out of the west, but Stein induced Goodheart to shift hq to New York for eastern expansion. Goodheart's hard-driving tactics and his axiomatic "won't take no for an answer" keystoned the development and growth of MCA. As the Fortune mag feature on MCA details in this month's issue, Goodheart had options on MCA stock which he never exercised so that the Stein family (Jules and his late brother, William H. (Billy) Stein) had solo ownership.

Goodheart laid down the pattern which David A. (Sonny) Werblin later developed—tieing up key hotels so that MCA bands were assured of a "circuit" of consecutive employment, and the Statler and kindred chain hotels, as well as the late Lucius K. Boomer's Waldorf-Astoria, were assured of the top orchestras. With that came packaging of dance acts and magicians and even selling favors to the hotels.

When Goodheart decided to retire to farm life, he operated a ranch at Eaton, Ohio, from 1943-1951, and was only driven back into show business when a tractor killed his 8-year-old boy. (Besides his widow, another son, William, a daughter, Mrs. Marguerite Madden, and his mother survive).

When he gave up his showplace in Great Neck, L. I., he built a replica of that house on his Ohio farm, even unto tooling the interiors so that "just where I used to reach for my ties and suits and shoes on Long Island will be the same way in Ohio," he told intimates. He even trans-shipped the entire paneling from Long Island to Eaton, O.

Another MCA alumnus, the late Manie Sacks, brought Goodheart back into show business as an NBC veepee in charge of radio, thence to the presidency of Ottorsi Films Inc., but eventually Goodheart returned to the west, this time in real estate and investments with the Russ Lyon organization. Lyon, too, is a reformed bandleader.

Al Bennett

Continued from page 55

vast monied groups have combined to protect their interests and solve their internal problems except the record companies. When the Federal Communications Commission Section 317 edict hit, we had to rely on the broadcasting industry through the National Assn. of Broadcasters to come to our rescue in Washington."

At the moment, over 20% of hit disks are still being counterfeited and bootlegged, he claimed. And it only through "individual company efforts, and partly through ARMADA an dsimilar specifically affected groups that any effort is being made to control the illegal practice." In Liberty's case, The Fleetwoods' "Mr. Blue" was counterfeited and bootlegged, and reports are that Martin Denny, Julie London and The Chipmonks have come up on phony labels.

Another innovation for Liberty is the entry into the country & western field. Bennett has signed five artists for the initial venture: Bob Wills and Tommy Duncan, Shirley Collie, Warren Smith, Ray Saunder and GeeNee Sterling. First releases are expected to hit the racks in September. Joe Allison has been named to the post of artists & repertoire for the field. Bennett said Liberty will not enter the classical or semi-classical field—at this time—and will rely on "a completely popular line concept."

Bennett summarized the recording industry's position as similar to a well-known razor company's perspective—"give 'em the razor and then sell 'em the blades."

Chappell Moves East

After more than 25 years of being based at 1270 Sixth Ave. in N.Y.'s Rockefeller Center, Chappell Inc. is moving east to a Fifth Ave. headquarters in the KLM Building on 49th St.

Chappell plans to occupy the new premises early in the fall.

CINCY FETE A 55G FLOP

Cincinnati, July 5.

Cincy's latest biennial May Music Festival showed a $55,473 loss. Operating income was up $1,700 and overall expenses $41,000 more than in 1958.

Attendance for the four concerts in week of May 2 was 9,002.

Mex Jazz Fete On Wax

Mexico City, July 5.

RCA Victor of Mexico may cut the second Jazz Festival to be celebrated in this capital shortly. It will be edited down to a LP disk for distribution here and abroad.

Mexican Actors Union Wins AGVA Aid In Border City Clean-Up Campaign

Mexico City, July 5.

The American Guild of Variety Artists has given its full support to the National Assn. of Actors which is attempting to clean up "boondoggle" vaudeville and night club turns in border cities. AGVA has indicated that if necessary it will advise its members to refuse engagements in border clubs as a means of aiding ANDA in its fight for improved conditions.

Meanwhile, ANDA head Rodolfo Landa has returned here after a none too successful bid to settle the conflict in Ciudad Juarez, Chihuahua, which is off-limits to ANDA members. Landa agreed to a 90-day extension before a new collective work contract is seriously talked over by clubs and the union.

Bone of contention is a wage hike. In addition the clubs don't take kindly to the union's insistence on non-exploitation of performers with natives. Juarez is a "test case" in ANDA's border-city clean-up drive. In event the situation there is adjusted to the union's satisfaction, it will move on to other border points where entertainers reportedly are being exploited.

Asks $8 Chorus Minimum

Basically, ANDA wants a minimum of $8 a day for chorus girls in first class spots. But the union has given in to club demands for four shows. Latter however must be given in a six-hour period. A second grade clubs minimum is $6 a day, also for four shows within six hours.

Apart from this, club owners will contribute specific monthly amounts for welfare clinics, loans, retirement pay, and other fringe benefits. Mixing with clients both in first and second rate spots is forbidden by the new contract. And the so-called "free" entertainers now mixed with tourists, will have to sign up or be dismissed from jobs.

As far as strippers are concerned, ANDA is still wrestling with conditions governing them. Shows at border cities have been outlawed for their character. And the question of what a G-string "is or isn't" has never been satisfactorily resolved. ANDA is for "dignity and decorum" in brassie and g-string. Club owners point that customers want the girls to go "full out," and if their g-strings are curtailed, clubs will have to shutter.

Gives Wrong Impression

But the government too wants to curb the G-string brigade for it is felt that such border entertainment gives a wrong impression of the republic.

In effect, what the clubs have won is a 90-day truce. Juarez is still a wide open town. And members are betting that even after 90 days, when a contract is grudgingly signed, it will still be the same.

Or there may be a truce blue print period of a week or 10 days, until union reps go back home. After which it will be business as usual in Juarez and grinds, and B girls, and entertainer mixing with male tourists in search of thrills across the border in Old Mexico.

Cliff Richard to Top Glasgow Winter Revue

Glasgow, July 5.

Cliff Richard, pop singer currently at the London Palladium, will headline a winter revue at the Empire Theatre here, opening in mid-December. He'll be backed by The Shadows, his own group.

Edmund Hockridge, Canadian singer, is also likely to appear in the production. Show would run for eight weeks.

HO-TI'S NEW POLICY

Portland, Ore., July 5.

The Ho-Ti Supper Club has changed its floorshow policy and booking office. Leo Gibes, one of the owners, has taken over reigns as entertainment director and booking all talent direct.

New format calls for a new show every two weeks. Every other show will have a name with a supporting act in Jack Card's unit.

Death Shadows Tattoo

Sol Hurok office reports that the British Tattoo and Tournament, which concluded July 4th matinee at Madison Sq. Garden, N.Y., was attended by around 200,000 persons, paying about $650,000. There were 19 performances.

Tragedy struck the previous Friday evening (30) when Anthony Esterbrook, 31, a captain in the Royal Marines fell from a rope, dropping 75 feet and dying later in St. Clare's Hospital of multiple injuries.

A British military inquiry was ordered. Esterbrook, billed as "Our Man in Havana" started on the slide from a platform at the top of the Garden pitching along a 45-degree angle rope. He wore a special harness under the civilian clothing in which he did the trick. It's believed his death was due to an equipment failure. Most of the audience was unaware of the fatality until an announcement was made.

GAC Shutters Florida Branch

General Artists Corp. has closed its Miami Beach office. All bookings done in that branch will be handled from New York with Leonard Rosen in charge of most accounts in the area. Frank Hanshaw, who headed the office, has been shifted to New York, where he will work in the band dept.

Business in the entire Miami Beach area, always at a low level in the summer, had further been decimated by the loss of Havana as a market for major names and acts. It's also been found that while Puerto Rico has supplanted a great deal for the loss of Havana, many Puerto Rican tourists frequently come to New York.

For example, Rafael Cortez, of the Flamingo, was taken shopping in Manhattan last week. Music Corp. of America is the only large performery with a Miami branch.

Grand Opera House, N.Y., Wins Nostalgic Tribute as Fire Drons Final Curtain

Standing idle at Eighth Ave. and 23rd St., N.Y., while awaiting demolition for a housing project, the Grand Opera House, dating from 1868, was gutted in a five-alarm fire Wed. (29). This spectacular climax evoked the usual journalistic nostalgia.

This was the structure "bought for a dame" by the fabulous financial buccaneer, Jim Fisk, and his partner in the Erie Railroad swindles, Jay Gould. The opera house was also headquarters for the railroad.

As the RKO 23rd St. the house operated in recent years as a grind film spot. Earlier it was one of the nabe vaude-pictures dates, regularly reviewed by VARIETY well into the 1930s. The elaborate decor made it a rather unique theatre even in its shabbier decades.

Oldtimers believe that the G.O.H. was the first house in Manhattan to introduce "Sunday concerts," probably around 1905. Sabbatarianism then opposed regular bills and showmen in the heyday of vaudeville adopted various dodges to operate "sacred" programs. That usually meant the same acts that played Saturday except with the jokes cleaned up and the soubrettes' legs covered.

Lay press treated the five-alarm fire in terms of Jim Fisk and his showgirl-friend, Josie Mansfield, an association that cost Fisk his life from a rival's bullet, fired from behind. Vaudevillians, of course, stress the house in its days as a break-in, as was the other Proctor house, the 5th Avenue (paradoxically on Broadway at 28th). Because they were so close to the booking floor in the Keith's Palace, both theatres were highly convenient.

Hawaii Wonders What Happened to Expected Influx of Tourists

Honolulu, July 5.

Hawaii's anticipated gold rush of tourists this summer isn't panning out. The situation is so critical that hotel and carrier spokesmen, who were all but feuding several months ago, have launched a cooperative effort to bolster tourism. Ads in New York City, Chicago, Los Angeles and San Francisco papers will proclaim that "Hawaii has plenty of hotel rooms." Tab will be picked up by two airlines, one steamship carrier, key hotels and the Hawaii Visitors Bureau.

Essentially, cancellation of group tours is getting the blame. One travel agent in Iowa reserved hotel rooms for a July tour party of 50 people. He recently notified the hotel he'd have only 15 tourists—or maybe none. One hotel alone had 335 cancellations within two weeks. While there are more tourists than ever, there are far more hotel rooms, too. One source estimates 650 rooms have been completed in Waikiki this year. And while it's not precisely a "crisis," it's shaping up as a disturbing leveling off of the boom Waikiki has been riding for 18 months.

Hotel occupancy rates were below normal last month—80% for large hotels, 60% for small spots. The small hotel operators are the first to feel the pinch. In view of the current situation, Sheraton has announced that it's postponing plans to build a new luxury resort adjoining its Royal Hawaiian.

Observers blame the status quo on the recent tidal wave, the U-2 incident, the Japanese crisis and evidently, a mild economic recession. Then there is one airline's widely-publicized charge last winter that Waikiki wouldn't be able to accommodate jet arrivals.

And from the long-range outlook, there's another factor. Jets have so effectively "shrunk" the world that seasoned tourists are looking toward new vacationland horizons.

Glasgow Cancels R 'n' R After Riot

Glasgow, July 5.

Rock 'n' roll shows are to be banned from the Empire Theatre here because of the recent teenage riot at a Gene Vincent show.

Leslie Macdonnell, boss of Moss Empires, has apologized to the city magistrates for the "rock" riot and says future shows of this kind have been cancelled. As a result, theatre will be shuttered after the current three-week season of the Liberace "Music Box" show, and will not reopen until September when a revival of "No, No, Nanette" comes in.

The Empire here is the only theatre in the Moss Empire circuit to be hit by the decision. Despite the ban, Cliff Richard, young British rock 'n' roller, will top a Christmas show at the Empire. "Cliff comes into a different category," said a theatre spokesman. "He is not all rock 'n' roll."

Rock 'n' roll shows sledded for dates in July and August have been cancelled.

Book Ella, Ames Bros. For Minneapolis Reprise

Minneapolis, July 5.

Following recent nitery appearances here, Ella Fitzgerald and the Ames Bros. are returning this summer as two of the attractions of the local Junior Chamber of Commerce's annual "Music Under the Stars" series at the baseball stadium. Miss Fitzgerald, who tees off the series July 13, was at Freddie's and the Ames Bros. played the Hotel Radisson Flame Room.

Others in the "Music Under the Stars" series this summer will be pianist Roger Williams and Boston "Pops" orchestra conductor Arthur Fiedler. Fiedler will be supported by a local pickup orchestra comprising Minneapolis Symphony orchestra members. The same orchestra will back up Miss Fitzgerald, the Ames Bros. and Williams.

Inside Vaude

July issue of Harper's Magazine contains an article by George R. Leighton on World's Fairs which makes one realistic comment—they never have enough free toilets, some last-minute economy wave always hits that department.

Saying that any world's fair is a law unto itself and that governments harass them as much as help them, the piece notes that the 1964-65 World's Fair in Flushing Meadows, N.Y., will be housed by Robert Moses who assumes the job in advance this year "at the age of 71, when his talent, real energy, pride, irascibility and capacity for making enemies are undiminished."

Says Harper's: "A world's fair is its own excuse. It is a brief and transitory paradise, born to delight mankind and die. Mr. Moses will have to deliver this glory if he is going to get his diamond crown. There is a streak of the puritanical in Robert Moses that sometimes suggests Cotton Mather on a bender. How Moses railed at Billy Rose's electric Aquacade signs in 1939. Let him recall how the London Spectator denounced the Eiffel Tower at the Paris Exposition Universelle of 1889 as a 'wasteful eccentricity.'"

Atlantic City One Big Hosannah

Jazz Fest Mops Up—Niteries and Piers Jammed In Ideal Weather

By JOE WALKER

Atlantic City, July 5.

The past weekend is rated the biggest Independence Day holiday period in recorded Atlantic City history. An estimate of the crowd in bathing suits on Sunday was 166,000. Throngs many times that in number strolled or carriaged along the boardwalk. It was queue-queue-and-wait for all eating places.

At the Warren, as an innovation here, there was a jazz festival, promoted by Sid Bernstein and selling out all three nights in the 4,200-seater. Gross is given at $101,000.

Bernstein committed himself for $55,000 in talent and tabs. His names included Count Basie Orchestra with Joe Williams, Sarah Vaughan, Horace Silver, Cannonball Adderley, Lambert, Hendricks, Dinah Washington, Dave Brubeck, Art Blakey, The Jazztet, Benny Golson, Al "Jazzbo" Collins, Ray Charles, Gerry Mulligan, Dakota Staton, Oscar Peterson, Gloria Lynne, Symphony Sid.

500 Club offered Louis Prima and Keely Smith in three 5:00 shows Friday, Saturday and Sunday with couple placing the spot for a 10 day engagement.

Harlem with Larry Steele's newest "Smart Affairs" did the same kind of business the 300 odd places in the city licensed to sell alcoholic beverages, most of them booking talent.

Weather for most days was ideal, Sunday and Monday being nearly perfect beach days.

Piers, too, were jammed. Ricky Nelson played four shows Saturday and Sunday in big ballroom at end of pier which was big for each performance.

Three Stooges were in big vaude house on pier, which offers all its attractions for one admission.

Phil Foster's Crack

Referring to the police and ABC license cancellations of several 52d St. stripperies, Phil Foster cracked:

"B. S. Pully opened at Leon & Eddie's and over night he closed the whole street."

SLA Shutters 4 W. 52d St. Clubs

The N. Y. State Liquor Authority in a cleanup of spots along New York's W. 52d St. last week revoked four nitery licenses on various charges including "lewd and indecent" performances and permitting women to induce patrons to buy drinks. Spots that were hit are Leon & Eddie's (no relation to the original Leon & Eddie's which closed some years ago), the Moulin Rouge, French Casino and the Monaco Club. Charges of being club joints were also leveled against some of the niteries.

The SLA has been straightening licensed spots throughout the city and suspensions of late have been widespread. Cleanup is expected to go on for some time and encompass more areas. Charges against three other W. 52d St. spots, the Vanmore, Metronome and the Salon Continental, are being studied by the SLA.

Longhair, Jazz Concerts Paying Off in Texas For Squires' Stage Door Inc.

There are two major industries in Texas—oil and show business, according to Art Squires, head of Stage Door Inc., Houston, which books longhair and jazz concerts throughout that state as well as some of the neighboring territory.

Squires, presently in New York on a buying expedition, notes that a lot of the local Texans have a yen for the entertainment industry and go in for promotions in a big way.

Some of them, Squires points out, know how to operate and others lose money not only for themselves but for the attractions. However, since concerts are frequently a community project which needs the support of many quarters, it is frequently necessary to work with them.

Trick is to select the moneymakers in the various communities or to fortify weak promoters with names which can be counted on to be boxoffice pleasers. In all events, it becomes important to supervise the activities of the various promoters so that mistakes are minimal.

Squires believes in buying talent for the southwest dates in blocks not only so that he is able to get what he wants from the New York offices, but also to properly space attractions and to route dates so that various towns can get attractions best suited to their locale.

Squires, the son of Harry D. Squires, one of the top indie concert promoters, is represented in New York by his brother Irving who is doing the bulk of the booking. On the Coast, he is repped by Charles Wick.

RED ROCKS CONCERTS

Runs Gamut From Virtuosi To 'Family Fun'

Denver, July 5.

Eight events have been scheduled for the 1960 season of summer shows at Red Rocks by the Denver Symphony Orchestra with Saul Caston directing, starting July 6.

For the past 13 years many of the world's great artists have performed with the Denver Symphony in the vast natural amphitheatre situated in the foothills near Denver. This year will bring Dorothy Kirsten and Robert Merrill July 6; in "A Night in Italy", followed by a "family fun" concert on July 10 with Robert Davine on accordion. Third event is Byron Janis, pianist who will solo with Symphony on July 19. Rotors of The San Francisco Ballet is set for July 22-23. John Browning, Denver piano virtuoso, plays with orchestra in an all-Tchaikovski program July 26; Jennie Tourel, French soprano and Roman Totenberg, violinist will perform with orchestra on July 29. Final event, August 13, will be N.Y. Philharmonic with Leonard Bernstein.

Red Rocks seats more than 10,000. It's part of the Denver Mountain Parks system, owned and operated by the municipality, which rents the facilities to various impresarios during the summer season.

Mexican Actors Union Pushes Use of Native Talent, Hits Foreign 'Invasion'

Mexico City, July 5.

The National Assn. of Actors has sounded the gun in what is termed a "mexicanizadora" campaign to win a better break for native talent in Mexican night clubs, theatres, etc. ANDA is driving for employment of more Mexican talent than foreigners who have invaded the field.

It is claimed that progress is being made. An undisclosed nitery which had hired a cast totally comprised of foreigners (Cubans, Latin American entertainers and a small minority of Americans) dominate the night club and theatre scene) switched to an all-Mexican cast on petition of ANDA.

The ANDA stand for some time has been that all forms of entertainment, and principally vaude and comedy theatres, should hire Mexicans for variety turns.

Arturo Martinez, ANDA executive, the "malinchismo" (traitors who sell out their own people) among certain theatre and night club impresarios who show preference for foreign talent to local performers. Because of this, Martinez charged, the Mexican public is forgetting many national entertainers.

The rule in vaudeville, in night clubs, and in legit houses is to feature names of foreign players, and Mexicans, if given credit at all, must be content with fine print. Yet, in every case, these performers are better known and admired abroad than in their native Mexico.

According to the collective work contract ANDA wangled for its members, 75% of performers in theatres, etc., must be Mexican and 25% of other nationalities. But this rule has been openly flouted. For example, a ballet group, a singing or musical unit, is counted as one artistic component, no matter how many members make up group.

Theatre impresarios and night club heads, however, insist that they must draw upon foreigners and hope to lure American names down to Mexico to build business. The public just does not turn out for Mexican performers, they say.

BOONE, BELAFONTE TO TOUR AUSSIE KEYS

Sydney, July 5.

Pat Boone and Harry Belafonte have been inked by Lee Gordon, operator of the Stadium loop here, for appearances in July and August. It's understood that both singers will do three shows in Sydney, a similar number in Melbourne and two in lesser keys.

Belafonte, who is due here in August reportedly will draw $6,000 per performance. No figure has been quoted for Boone. Latter is booked for several July dates.

Central Can. Exhibition Still Lacks Top Star

Ottawa, July 5.

When ill health forced Roy Rogers to cancel his booking at the Central Canada Exhibition in August, CCE directors were left holding an empty bag and so far haven't been able to fill it. They were counting on the Rogers show to revive a sagging grandstand business. To date they have had no success in locating another name they figure will do that for them.

CCE's 1960 grandstand show has a title, "Shower of Stars", a femme act, "Manhattan Rockettes", a trotter insert for Aug. 19 and 20 tentatively titled "Teenage Jamboree," and a set of admission prices, scaled to $2 with a general admission of $1. The teen stint will have general admission ($1) only, no reserveds. Last year the grandstand show scaled from $1.25 to $2.25 with no general admish.

Clark's Cafe Bow

Dick Clark has been signed for his first cafe date. Disk jockey has been parked for a week at the Diamond Beach Club, Wildwood, starting Aug. 12. Deal was made by MCA.

Clark was previously set for the Steel Pier, Atlantic City, for two days starting July 23.

John Effrat to Stage Fall USO Productions

John Effrat, recording secretary of Actors Equity and public relations consultant for the Actors Fund of America, has been signed to stage two USO productions to tour military installations in Europe and the Pacific in the fall.

Effrat, in conjunction with Jerome Coray, USO Shows director, will work out a new format for GI entertainment which will be part of the professional concert and reading program initiated last year. He will handle a series of scenes from Broadway shows and classics.

Philly AGVAites Sue National Bd. To Kayo Ouster

Philadelphia, July 5.

The executive committee of the Philly branch of the American Guild of Variety Artists, ousted last February by ukase of the union's National Board, has filed suit in Common Pleas Court here seeking a return of their rights. Service was made on Phil Rindone, local branch manager of AGVA. Named as defendants were AGVA, the national executive committee and the national board, and Rindone.

Led by Dick Jones, spokesman for and a member of the ousted committee, the group charged that the national board's move was made as the result of the local committee's action in attempting to fire two AGVA employes here. The committee's complaint was lodged in Oct. 1959 and when Jones and his associates insisted that the charges against the two employes be resolved, the board took away all the branch committee rights, except to negotiate wage scales.

Further insistence by the Philadelphians resulted in the issuance of an order by the national board on Feb. 18, forbidding them to meet as a group. Jones sent a 700-word telegram to AGVA National President Joey Adams during the recent convention in Las Vegas, but received no answer. After waiting since February for some action, Jones said, "we have turned to the courts for relief. This is the opening shot in a long litigation," he declared. "Before we are through we will definitely attack the AGVA Foundation and the tin-cup panhandling policy the union has now adopted."

The Philadelphia branch of AGVA covers a tri-State area of Southeastern Pennsylvania, Southern New Jersey and Delaware, including the seashore entertainment centers of Wildwood and Atlantic City.

Richard Rodgers To Get Tex. Music Fete Award

Dallas, July 5.

Composer Richard Rodgers, whose "Flower Drum Song" will be presented in the Music Hall during the 1960 State Fair of Texas will appear here to receive the third annual Texas Music Festival Award during the Fair's Diamond Jubilee Exposition, Oct. 8-23.

The award, presented by the Texas Music Educators Assn. and the State Fair, will come as the climax of the annual music festival Oct. 11 in the Cotton Bowl. Some 4,000 high school musicians will perform in massed pageantry and will be directed in several numbers by Rodgers. Rodgers' acceptance marks the first of the big names in the entertainment field to be lined up for the 1960 Shower of Stars at the Fair.

First winner of the Music Festival Award was Meredith Willson, with Mitch Miller receiving the award last year.

Austin, Tex., Muny Aud In Black for 1960 1st Half

Austin, Tex., July 5.

The Municipal Auditorium and Convention Center here reports a successful operation for the first half of 1960 with 128 bookings out of 175 working days. It's estimated that 220,000 have attended the various functions in this hall. Included in its activities were 13 conventions. A major ice show, "Holiday on Ice," had a six-day booking.

The Auditorium has already set a number of product shows, meetings and a touring version of "Fiorello."

Mgr. Hits Borge With 750G Suit

One of the largest suits for commissions, services and personal outlays ever filed against a performer was started last week in New York Supreme Court when Harry D. Squires instituted action against Victor Borge for $750,000. Papers were served on the concert pianist and comic on Thursday (30).

Squires claims that Borge failed to pay commissions and sundry expenses. Squires for years managed Borge's concert tours and was producer of his one-man show on Broadway which had a run of more than two years. Representing Squires in the suit is the lawfirm of Miller & Miller.

GENE VINCENT QUITS BLACKPOOL, ENG., SHOW

Blackpool, Eng., July 5.

Singer Gene Vincent has withdrawn from a pop-star matinee session at the Queen's Theatre here. Show was skedded to start July 17. His place is being taken by Tommy Bruce, who has yet to make his stage bow. Top billing in the show will now go to Joe Brown, another English pop-star.

Vincent reverently collapsed at the Empire Theatre, Glasgow, after receiving news of the death in the U.S. of his infant daughter. Taken to a hospital, he insisted, on returning to the theatre for both performances. He had arranged, before his collapse, to be released from his summer show contract.

He repeatedly has been in poor health since he was injured in the car crash which killed Eddie Cochran nine weeks ago.

Ritz, L.A., Turning Peel With 'Best of Burlesque'

Los Angeles, July 5.

Ritz, which last operated as a film house with Mike Todd Jr.'s "Scent of Mystery," is converting to the burley-wheel July 8 with Coast premiere of "Best of Burlesque," which was presented in 1957 at Carnegie Hall.

Described as a musical satire of the '30s, the show will star stripper Ann Corio. Featured are Harry Clexx, Bobby Ball, Hollis Morrison, Heather English and line of femmes tabbed Nell's Belles.

Harry Zevin, managing director of house, will produce, with Jack Baker staging and choreographing. Scale Sunday through Thursday will be $3.30 top, $2.20 and $1.65. Friday and Saturday, $3.85, $3.30 and $2.20.

WELK TROUPE PLAYS DALLAS

Dallas, July 5.

Stars of Lawrence Welk's television show will appear here Aug. 9 under the sponsorship of the J. David Nichols organization.

Myron Floren, Bob Lido, the Lennon Sisters, Aladdin, Larry Dean, Jo Ann Castle, Larry Hooper and Rocky Rockwell are included in the all star cast which is featured weekly on Welk's Show. The troupe will do two shows at the State Fair Auditorium.

Glaser's Concert Dept.

Joe Glaser's Associated Booking Corp. has started a concert department with Jack Archer in charge. New division will book college and bowl concerts along with various festivals. Archer will set the jazz and pop talent for long-hair halls as well.

These longhair bashes had been booked previously by various ABC staff members.

Yank Bonifaces on International Kick As Shows From 3 Nations Find Dates

John Pangrazio to Rep Aussie Prod. in Europe

John Andrea Pangrazio, formerly one of the Andrea Trio, will represent Australian producer Tibor Rudas in Continental Europe. The ex-performer turned agent recently firmed up a three-year deal whereby he'll ink all acts coming from Europe for Rudas.

Rudas sometime ago lined up a deal with Eddie Elkort, veepee of General Artists Corp., whereby GAC will represent the Aussie agent and producer in the U.S. Rudas is the producer of the version of Ziegfeld Follies which will tour the Tivoli circuit in Australia.

Right Names Or Specs May Save Vaude: Coquatrix

Paris, July 5.

Bruno Coquatrix, though he has had a bad season at his big seating Olympia Music Hall, and wasn't able to bring off a more pop priced house L'Etoile, with platter names, is still bullish about vaude in general and the chances of ailing Edith Piaf to fulfill an October engagement at the Olympia in particular.

Coquatrix admits that audiences have sacrificed music hall, along with other show facets, in the race to buy cars, household goods, etc. He thinks that cutting prices will not help for he did more biz in his second and third years at the Olympia in spite of substantially hiked prices. He also feels that the public may come back for the right names or specs.

Burgeoning television, which has been using top song names, has also hurt, as well as rising costs. But Coquatrix still has a heavyweight program at his house that will run from July through next season.

He now delights the Olympia Sunday (3) with a reprise of the Josephine Baker show, "Paris Mes Amours" which ran for nine months last year. There will be some new numbers and acts with Miss Baker adding some song hits and Georges Reich dancing as well as again repeating on the choreography.

Some new acts will also be involved as well as the importation of a Yank ballet dancer, Jamie Bower, who was with the Jerome

(Continued on page 64)

Can. Hotel Owners Out On Bail in Theft Rap

Toronto, July 5.

Each sentenced to two years in jail for Canadian mining manipulations, Ben and Harry Smith, millionaire identical twins and owner-operators of the Prince George Hotel here and the recently confiscated Havana-Riviera, by the Cuban government, were released on $50,000 bail each. They had spent four days in jail.

Brothers are appealing theft of 240,000 shares of New Chamberlain Petroleums Ltd. pledged as security for a bank overdraft. Further charge of theft of $960,000 from Briland Mines Ltd. will be prosecuted by the Supreme Court here in the Fall.

Music Spec For Mpls.

Minneapolis, July 5.

New attraction for the Aquatennial annual summer mardi gras which starts here July 17, will be an outdoor "music spectacular." It's be "Music On Parade" and will have Woody Herman and his 17-piece band and singers Vic Damone and Mahalia Jackson.

While here Damone also will appear for two nights at Freddie's supper club.

The United States is becoming a major importer of complete variety shows. Already three countries are contributing to layouts in the cafe field while impresarios of other countries are looking for chances to bring in package shows.

From France, there are presently the "Folies Bergere" at the Tropicana, the Folies Internationale at the Dunes and Le Lido at the Stardust, all in Las Vegas. From Japan is "Holiday in Japan" which winds up at the New Frontier, in Vegas, July 13 before touring in the U.S. Nippon also has the new Tom Helzer show which opened last week in Vancouver prior to a one-nitery tour in the U.S. and some fair dates. Brazil has come in with a show which opens at the Palmer House, Chicago, tomorrow (Thurs.).

Favorable Balance

While the U.S. is busing all these heavily populated shows, this country is still managing to maintain a comfortable lead as an exporter of individual acts and names. The individual turns, are making a round of niteries and theatres in Europe, while doubling in television, and then playing U.S. Army installations including NCO clubs at various posts in Europe.

The importation of complete shows, thus far, has worked out beneficially for the cafes. In Las Vegas, where most congregate, they have supplanted names to a great extent. As a matter of fact, the success of The Stardust Hotel, a white elephant until it opened, is predicted upon the draw of Le Lido show. The Trepicana was floundering until the Folies Bergere premeed there, and the New Frontier was a touch-and-go proposition until the Japanese display was booked.

Imports' Volume Down

The number of complete shows coming into this country is down from a few years ago. However, in relation to the number of cafes in operation, the overall percentage of imports is greater as is the number of performers involved. There is the prevailing belief in many quarters, particularly in Las Vegas, that the imports help U.S. act employment.

It's generally felt that the native producers could not bring in a unit at a practical price. Cost of production, sets and costumes is generally cheaper abroad. Also the these shows are so designed that a few novelty acts can suffice and thus need for names is obviated. Since most lounge acts are of the local variety, the activity in the main room helps maintain employment levels in the secondary rooms.

Cuba, Mexico and Spain used to contribute to the variety field, but there are currently no intact cafe shows on the boards from these countries. Various agents are attempting to find outlets for Hawaiian shows and various Mex units are being submitted to niteries. There are possibilities that some of the projected imports will go on the fair circuit, but for the time being, the units are not set for cafes.

RAZED EL RANCHO VEGAS MAY BE LONG INACTIVE

Indications are that the razed El Rancho Vegas, Las Vegas, will be sans casino and nitery room for a long time. A clue to the inaction came last week when the Flamingo Hotel in that city tied up Joe E. Lewis for the Christmas and New Year's period. He was signed for a second stand at the Flamingo to start Dec. 22. Comedian also starts an engagement at the Flamingo on July 21, a date when he was to have opened at El Rancho.

El Rancho's casino and Opera House were destroyed in a $5,000,000 blaze several weeks ago and it's unlikely that they will be rebuilt for a while. Meanwhile, boniface Beldon Katleman is preparing to move his operation into a large tent to take care of summertime crowds in the city.

Friendship between Lewis and Katleman has been longstanding and it's doubtful that Lewis would work for anyone else in Las Vegas if El Rancho's nitery room were in business.

Talent Tour of London, Paris

(Continued from page 1)

Knighley, Denise Warren, Bill Ryan, Nugent Marshall, Jennie Kenna and Jill Millard, along with Serena Armitage, Kay Ellis, Sheelah Pearce, Jackie Jay, Judy Granger, Sally Cleo, Megan Lee, Lola Scott among "the girls." Not all the ladies are English; many from the Scandinavian countries.

Side-Remarks

There's a comfortable feeling of safety in London, Paris, Rome and even on the waterfront of Israel. Nor do the females du pave "undrape" as in London as in the past. The thing about the Teddy Boys is apathy for the Nottingham region, and even where a few of the Mod-lyrics started to stage a little pubertian protest Sammy Davis Jr. (at the time of his formal engagement announcement to Swedish star Mai Britt) it was quickly disposed. The hipsters stand for no nonsense in the Mayfair-Berkeley Sq.-Bond St. belt.

In Israel, for example, no matter the late am., at the seafooderies such as Jeanette's in Yoffe (Jaffa) or the Arcana, run by that gold-toothed Greek (about whom columnist Leonard Lyons has written glowingly because of the many he succored from the Corrupted lands), or even the Omar Khayham, which looks like a Casbah movie set, the sense of security always exists.

The Omar Khayham is the top nitery, a couch for Israeli tourist biz of the type which Norman Lourie (prod. biz) as detailed last week, but the management must do something about those hard benches which are very tough on the derriere no matter how willing.

Incidentally, weather-wise Israel has it all over the Riviera. In a few years, the Arabs willing and world turmoil permitting, Israel stands an excellent chance of topping the Cote d'Azur for aurefire weather. After all, the British traditionally vacationed in Palestine and Egypt (yclept the famed Shepherd's, Cairo). The sun and the surf are almost guaranteed the year round. The beaches and pools are jammed on weekends. Soon a super-de luxe country club, with Lord Rothschild as president, including a top golf course, will open. It may be on these grounds that the gaming casino idea which UA's Lourie projected may yet come to pass.

Another Israeli impression. In passing, no Yiddish is heard. When hearing Hebrew it's akin to hearing such classic tongues as Latin and Gaelic otherwise, more often, it's English, spelled by not a little German and French.

English as She Ain't

Back to London and the West End: if a VARIETY man wants to know what the paper must sound like to a foreigner trying to learn English via this show biz trade journal, he should take in "Finds Ain't Wot They Used T'Be," a current hit musical by Frank Norman and Lionel Bart, at the Garrick. This play is absolute Braille. Miriam Karlin, James Booth, Wallas Eaton and Glynn Edwards head the Joan Littlewood-staged production, which is located in Soho and is replete with underworld, cockney lingo which makes VARIETY in the old vaude era sound like a Dick Merriwell primer. It's one of the hits of the town but even a program guide to what "Finds Mean" isn't much help. It's also quite a sordid play, albeit with disarming good humor.

Paris Toujours Strippe

Paris night life, of course, remains toujours strippease.

The Lido still is the top tourist, must-see attraction, second only to the Eiffel Tower and the Louvre. Lido's showmen toppers Pierre Louis-Guerin and Rene Fraday are now habitual globetrotters. They have to be, in quest of new variety talent, which apparently isn't easy considering that they had to bring back Frank Libuse. He's the comedy hit of this lavish floorshow.

The Lido's prime appeal still comprises costumes (dressed and undressed), lavishness of production, size and scope, and luxurious ambiance.

The Americanization motif continues with Arthur Maxwell as the juve, Nancy Parker & Nicky Powers holding over with their ice-skating specialty, the Donn Arden staging and dancers.

The British Bluebell Girls and the Arden-Lewis Dancers are to the fore in the Scottish Rhapsody flash (highlanders' drill stuff is new); the twin Ellen & Alice Kessler are featured again in the blues. Japanese cyclists Lilly Yokoi is a highlight with her specialty. Margot Brander foils for Libuse, who now confines his stuff to the stage (It's almost impossible to navigate in that jampacked nitery for his water-nonsense routine). Tosca de Lac does a Leitzel in the circus specialty; Reuby Bruce is the top nude.

Rudy Cardenas confines his juggling to the second half; the water ballet and the fireworks are also in the second-half which, in a measure, lightens the forepart and makes one wonder if a little reshuffling, to bolster the major entr'acte, might not be an improvement. Many leave after the long first-half, which comes on after 11 p.m. and ends around 1:30, which would make the second semester too much of a marathon.

Two late windupperies for showfolk are the Elysee-Matignon's downstairs eatery post-midnight, when the theatres let out, and the Calavados, across from the Hotel George V. The marathon Los Latinos plug the waits until Warren Vaughn, personable American Negro piano-singer, comes on with his musicomedy and pop standards. Darryl Zanuck and Juliette Greco seem to hold court midnights at the Elysee-Matignon.

Alain Bernardain may be too concerned with the preem of his new Soho, with result that the Crazy Horse Saloon, while still a top fun spot, is not as zingy as heretofore. The strippers are not as pert lookers, as in the past, and imagination is lacking in their routines which heretofore had a pretty good "script" when it came to the geeting-it wasn't just an epidermic display. Bernardain admits his new "airconditioning" has come to go before it works 100%.

Casino de Paris' OK Revue

Henri Varna's "Plaisirs," as the new Casino de Paris show is titled, stars Line Renaud, French pop diskery artist, who clicked at the Waldorf-Astoria (N.Y.) some five-six years ago. She has been anxious to get back to the U.S. since. Varna is forcing Paul Derval's Folies Bergere into marquee power. Latter variously announced Marlene Dietrich and Zsa-Zsa Gabor but it looks like Zizi Jeanmaire and her husband, Roland Petit, will head the new fall show.

Josephine Baker is slated for a comeback at the Olympia Music Hall and may bail out Bruno Coquatrix when finds himself stranded because of Edith Piaf's critical illness while Gilbert Becaud's future booking is quite indefinite. Incidentally, for all of Miss Baker's Western Hemisphere vagaries, she seemingly enjoys a well-entrenched niche in France. Miss Renaud was proud of the fact that her dressingroom previously housed "Maurice (Chevalier), Mistinguett and Josephine (Baker)."

Like the Lido and the Crazy Horse Saloon, the CdeP is now a tourist highlight, and deservedly so despite the uncomfortable heat. The Fernando Rego-Freddy Conde Spanish dancers, a click in last year's Lido floorshow, are a mainstay here.

Vera Allen, a beauteous American Negro nude, and Aleco Balos (who also wears a big smile and a G-string) are a daring combo, good tourist stuff of the calibre which used to lure Yank and other visitors to the French legit revues. Show has two good production novelties, one a mirror effect which shows the dancers presumably terping atop tables and chairs, at an incline, which is an applause-getter. It looks like something from a previous Folies or Casino show, but it's so old that it's new. In the era of the Shubert-White-Carroll-Ziegfeld revues, in America, this would have been the kind of number which would have been stolen by the Broadway impresarios or licensed.

The Marnby Trio, harmonicaists, remind of the original Borrah Minevitch Rascals and the leader, both in looks and "business," strongly suggests the late Hohner virtuoso. Edmond Meunier is a farceur in the best French revue tradition. Colette Bousquet shows she has two of everything as the pert soubret; the nudes are good and in good taste; there are the usual flagrant commercial tieups, long rampant in French revues (Uppmann Cigars, Sabena, etc.), which lifts the scenery mortgage but to which French audiences haven't the objections that the more commercial-minded Yanks have.

America's Golden Gate Quartet backs up the vocal ensembles as well as the star, Line Renaud. The new music is by her husband, Loulou Gaste. Show grossed $40,000-a-week steadily since its December opening and Miss Renaud's share is said to range between $10,000-$15,000. She has a ready-made vehicle for Las Vegas and, in fact, there are a number of LV numbers in the revue which telegraph that purpose.

LeCarroll's

Frede maintains even-keel at LeCarroll's, her famed boite off the Champs-Elysees, but is now eyeing America. She has been talking with Herbert Jacoby (New York's Blue Angel) for a possible Gotham counterpart. Miki (Marilyn) Leff, her longtime Yank aide, is a good foil and sublet in the talent-hying.

Frede has an amazing fire-eating dancer, from Ghana, and a personable femme [illegible], in Agulamay & Abana. It's truly a burning sensation. Walter Wanger and Rouben Mamoulian reportedly will spot him into "Cleopatra." Whatever Agulamay does to insulate his mouth, fact is the ringsiders can light their cigarets from the flaming torch that he projects from his molars.

Rika Zarai is a personable Israeli songstress who will click internationally. She has a natural rhythmic style. Her husband, Yohanan Zarai, is her piano accompanist and arranger. She disks for Bel-Air.

Vaude, Cafe Dates

New York

Jackie Kannon booked into the Copacabana July 28 for two weeks . . . **Tertha Kitt** goes into the Caribe Hilton, San Juan, Jan. 19 . . . **Three Stooges** inked for the Flushing Meadows, L. I., Amphitheatre, July 14 . . . **Pat Windsor** started at the Shamrock, Houston, Monday (4) . . . **Earl Grant** booked for El San Juan Hotel, San Juan, Nov. 2 . . . **Jack Douglas** into Freddie's, Minneapolis, July 11 . . . **Jack Kearney** joined staff of **Stan Greenson** . . . **Leonard Sues** to be musical director for **Milton Berle** on his forthcoming nitery tour . . .

John Truman new pianist at the Savoy Hilton . . . **Tony Mitchell** booked for the Boulevard Rego Park, on Saturday nights through July 30 . . . **Henry Tobias**, Miami's Fontainebleau Hotel emcee, to Los Angeles to visit his ailing father . . . **Myron Cohen** booked for the Coconut Grove, Los Angeles, Nov. 9 . . . **Anita Bryant** set for the Latin, Washington, Aug. 4 . . . **Jerry Vale** to the Ali Baba, St. Petersburg, starting July 12 . . . **Tony Lavelli** current at the Globe Theatre, Atlantic City . . . **Irving Chesar**, ex-General Artists Corp. now associated with Mike Nidorf in personal management.

Sid Caesar booked for the Elmwood Casino, Windsor, Ont., starting July 11 . . . **Felicia Sanders** reported for the Living Room in November . . . **Fran Warren** cancelled her recent stand at the Colony, London, in favor of tele dates in that city.

Tommy Hanlon Jr. booked at the Three Rivers, Syracuse, Sept. 9 on bill with the **McGuire Sisters** . . . **Donna Dunn** premiered at the Chaudiere, Hull, Que., Monday (4) . . . **Galens** signed for the inaugural show at the Walker House, Toronto, Sept. 9 . . . **Donna Perry** set for Le Cabaret, Toronto, July 11.

David Kent, son of former vaudev **Jack Klein**, now manager of the Friars Club gym, making his bow as a comic with dates in the Catskills . . . **Eileen Barton** signed with personal manager **Buddy Allen** . . . Erika's to close for summer vacation from Friday (1) to July 17.

Hollywood

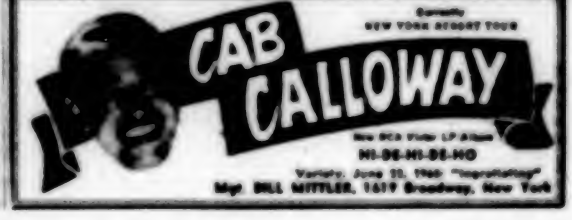
Margaret Whiting gives a concert at the Phoenix Art Museum in mid-November, first music program ever held in the art institution . . . **Crosby Boys** (Phillip, Dennis and Lindsay) open at Gotineau Club, Quebec, July 22 . . . **Jack Douglas** into Freddie's, Minneapolis, for one week beginning July 11 . . . **Dave Barry** plays the Sahara, Las Vegas, Aug. 9 . . . **McGuire Sisters** set for four appearances on next season's Ed Sullivan show.

Gene Norman set comic **Lenny Bruce** and Capitol disker **Mavis Rivers** to play the Interlude for four weeks beginning July 21 . . . Songstress **Rosemary Eliot** opened a two weeker at **Marshall Edson's** Ye Little Club yesterday (Tues.) . . . **Frankie Laine** kicks off an 11-day South-American tour Saturday (9) . . . **Bill Hollingsworth's** band in for four weeks at **Sonny Leonard's** Limelight, Pacific Ocean Park.

The Three Stooges play the Aquacade, Flushing, L. I., for two weeks beginning July 14 . . . **Jazz** guitarist **Barney Kessel** replaced ailing **Jackie Cain** at the Sanbah forcing her and hubby **Roy Kral** to bow out of date . . . **Gogi Grant**, current at the Thunderbird, Las Vegas, being dickered for a return four weeker . . . **Terry Gibbs'** big band playing at **Jeannie Maddin's** hundown on Monday's, Tuesday's . . . **Gordon Jenkins'** new revue set for Ciro's July 21.

Chicago

Phil Foster booked by the Trade Winds, opening July 28 for two frames . . . **Wally Griffin** set for Mister Kelly's Sept. 5 for a pair . . . **Jackie Leonard** down for same spot Jan. 16 . . . **Guy Marks** to Eddy's, Kansas City, Sept. 2-15 . . . **Smothin' Smith & Redheads** follow on the 16th.



Fairmont, San Francisco

San Francisco, July 1.

Lena Horne, Lennie Hayton, Ernie Heckscher Orch (14); $2.50 cover.

Lena Horne reaches fantastic heights of artistry in a swinging, 90-minute show which is completely packing the Fairmont's big Venetian Room and figures to do biggest business throughout her run.

Miss Horne, slim and stunning in a peacock-blue gown, sings 19 numbers in this exciting show, far above par for most singers on the course. Furthermore, she gives each tune everything she's got right down to a particular wiggle, a special inflection.

She has, of course, impeccable diction, but her voice seems to have grown stronger and truer over the years. She also has that great indefinable virtue, style, which fits so well into a "class" room's setting.

She comes on to score with her first number, "Better Than You," contrasts this with a fine "The Man I Love" and belts out a wonderful "Come Rain, Come Shine" before she says a word to the audience. Then it is only to announce that she'll do a Johnny Burke-James Van Heusen medley, starting with a rollicking "My Heart Is a Hobo." Next comes a superb Rodgers and Hammerstein medley, followed by quite more full-length songs.

This audience goes wild, applauding and cheering in the middle of numbers, shouting requests and stomping and whistling. It is not disorderliness, for from it—it's a tremendous admiration, a vast rapport with the performer.

Lennie Hayton directs. Ernie Heckscher's orch perfectly furnishes superb piano accompaniment and, presumably, has had a large say in Miss Horne's arrangements, which are eliminated top-notch, leaning heavily to Latin rhythms. This art, indeed, is a supreme blend of good taste and good talent with the whole far exceeding its individual parts.

Show runs through July 29.

Shef.

500 Club, A. C.

Atlantic City, July 2.

Louis Prima & Keely Smith with Sam Butera & The Witnesses (6), Dick Humphreys, Jack Curtis, Pete Miller orch (8); $4-$5 admission.

Louis Prima and Keely Smith with Sam Butera and The Witnesses put on a 60-minutes show which has no letdown, and has the patrons yelling for more. In for 10 days, but should do good business on its first appearance here.

Sixteen numbers, most of them familiar ones in this hour of song and fun, with The Witnesses giving the husband-wife pair the most solid backing. Show gets underway with Prima with his trumpet and the boys banging out "When You're Smiling," and they continue through seven more numbers with Mine Smith playing it dead pan backed against the piano, doing nothing.

Prima offers "Up A Lazy River," "Tiger Rag," and then its guitarist Bobby Roberts with "Don't You Know Baby"; Sam Butera & The Witnesses do "Let The Good Times Rule" and "C'est Si Bon" with vocals and then Butera swings into "Sorrento" as a sax solo before Miss Smith takes over.

She wows them with "Don't Take Your Love From Me," "It's Magic," "Tea Leaves," her latest, and then "Its Been A Long, Long Time." She and Prima work heavily with oldies such as "When My Baby Smiles at Me," "I'm Confessing That I Love You," "Red Mir Bist du Schoen," with "Old Black Magic" being their exit piece.

Dick Humphreys in two-off spot does some neat handling while Jack Curtis is back to entire season's shows in usual capable style. Pete Miller orch backs until top act takes over.

Walk.

Queen Elizabeth, Mont'l

Montreal, June 29.

Mata & Hari (with Fred Stammer), Denny Vaughan Orch (12), Louis Bennet Trio; $2.50-$3 cover.

The return engagement of Mata & Hari proves as big a draw as their first time around several months ago. Carrying the entire show burden on a single act is no easy job in the Salle Bonaventure but this talented couple seldom lose attention during 25-minute stint.

Duo start in brisk fashion and their mime is top-drawer throughout. Most routines offered are from their regular repertoire but all impress with their originality and clever execution.

Satire, both sharp and sympathetic, is the stock-in-trade of this hep team and they range from a parody on East Indian dancers for their opener, through a sequence on oldtime filmgoers to the finale which, of course, is their hilarious symphony orchestra improvisation. Costume changes are fast and colorful doing much to build overall impact of these fine terpsters.

Denny Vaughan does emcee chores, and his orch with Fred Stammer playing and directing from the piano, gives performers their usual okay backing. The Louis Bennet combo neatly splits interlude music with Vaughan.

Mata & Hari are in until Sat. (9) with Felicia Sanders premiering the following Monday (11) for two weeks.

Trust.

Talk of the Town

London, June 23.

Rolly Rolls, Roger & Kiera, Joan Turner, Door Dancers, Jean Arden, Joan Muir, Boyd Ahmed Trio (4), Girl About Town (8), Sydney Simone Orch, Frank Denis Orch, at Hippodrome Theatre Restaurant, $6 minimum.

The "Talk Of The Town" show which runs for three months before getting a lateout, is staged by Robert Nesbitt, and that's a guarantee of slick girls, colorful dresses and a general air of warmth and fun. The current production, however, is not too well served in that value. The material is there, but it's not used as adequately as it might be.

There are two shows, at 9:45 p.m. and at 11:45. It might well be a good idea to assemble the available talent and make one good, resounding performance.

Star of the first show is Rolly Rolls, a smooth, charming and talented performer who has a lot of fun with a piano and his own personality. But the act is short and then he disappears. Why? What's wrong with bringing him back for Rolls has no lack of material.

Star of the second show is Joan Turner, a personable femme who clearly is not sure whether she wants to be a singer or a comedienne. On this showing, she should stick to singing. Her comedy is arch and often desperate.

Hope and Kevin, a couple of musical acrobats, help Rolly Rolls to make the first half of the entertainment quite the best. In the latter stanza Miss Turner is supported by the Door Dancers, a capable but fairly familiar adagio dance act.

Appearing in both segments are singers Steve Arlen and Jean Muir and, regrettably, neither of them sparks one's interest as top line West End talent. The girls and boys are good. Between the shows and afterwards, Sidney Simone's orchestra shows the dancing chorus with Frank Denis's outfit. Both are tops.

On the whole Rolly Rolls is brilliant but wasted. Miss Turner is not quite up to West End standards despite her charm. But despite its faults, show adds up to a pleasant evening at a $7 minimum.

Rich.

Shamrock, Houston

Houston, June 29.

Connee Boswell, Shep Fields Orch (12); no cover or minimum.

Connee Boswell can do no wrong here. Thrush begins her 40 minutes sitting at piano stool, swinging now and then to accompany herself in styles benign or barrelhouse. She wisely sticks mostly to standards, many of them associated with her through the years.

There's a smile medley, then "Who's Sorry Now," "Birth of the Blues," "Martha" and "Funny Valentine." Midway in performance is her w.k. showstopper, impression of Sophie Tucker and "Some Of These Days." Then femme does "Let's Do It," "Blueberry Hill," and "Somebody Stole My Gal," again doing turn at white baby grand, and whistling a few bars.

She begs off with "Saints" and auditors can't wait for finish to begin her ovation.

Shep Fields opens show with an excellent medley, in keeping with the nostalgia of the night. His crew does impressions of name bands of the past, including White.

Peter Palmer moves in for a pair July 7. *Skip.*

Moulin Rouge, H'wood

Hollywood, June 30.

Helen O'Connell, Dave Barry, Donn Arden Revue, Brian Farnon orch (13); no cover, $3.50 package.

Helen O'Connell, still vividly remembered as a featured vocalist with the late Jimmy Dorsey band of 20 years ago, is making her first local appearance in four years. Reaction of the family trade at Tuesday's (28) opener—she has been sorely missed.

Still a fine sweet as well as rhythm singer, she turns back the clock with such of her evergreens as "Tangerine," "Green Eyes," "All Of Me," "Here I Go Again," "Who Cares" and "You Showed Me The Way," and the years fade away. The nostalgia of the big band days she evokes is tremendous, as evidenced by the reaction.

Co-billed, Dave Barry is funniest to those who haven't caught him more than thrice. His routines are basically humorous, but have been vended so long they are beginning to creak. However, for the many tourists now in L.A., his material is a natural and does get the laughs.

Donn Arden's two production numbers remain glamorously alive and bouncy. Evelyn Baker is a standout featured dancer, ditto production singer Chuck Dodds. Bill is in for five days but can change momentarily. *Kafe.*

Eddys', K. C.

Kansas City, June 24.

Tonemasters (3), Billy William Orch (6); $1-$1.50 cover.

Although they have been together 15 years, being virtual fixtures in the Fort Lauderdale, Fla., vicinity, the Tonemasters (no is making do first look through these parts, first stop Eddys' Restaurant here. Danny Bridge is on drums and at the mike, Herbie Zambini on clarinet and Chuck Miller on piano, all three chiming in on vocals. Intros and comedy chatter are handled by Bridge, with his partners almost entirely supporting. Zambini has some tasteful moments on the solo clarinet, however, and Miller's contribution fills a large background.

Music ranges from "Bill Bailey, Won't You Please Come Home" to "Talk To Me," "Running Wild," "Mississippi Mud" and "Mack The Knife." Zambini does some fine tooting on "Come Back To Sorrento" and Bridge has an outstanding contrib in "Caravan" and his playing the drums by fingertip. There's plenty of comedy chatter, some of it risque at the late show. Three made it almost a full hour, had the house well in hand. They stay through July 7. Next in is Dennis Morgan. *Quin.*

Riverside, Reno

Reno, July 1.

Jimmie Rodgers, Dorothy Loudon Starlets (8), Eddie Fitzpatrick Orch (10); $3 minimum.

Jimmie Rodgers hasn't made a big dent as yet in the nitery scene, but it's not for lack of talent. There was some speculation as to the marquee lure of his name in this debut, but there was an impressive turnout for the opener, and aud reaction was strong for the 26-year-old singer-guitarist who works like a pro and gets much deserved top endorsement.

Albeit his age indicates a catering toward the teener set, Rodgers offers nothing that can be classed as deliberate bid for the preteens. Only suggestion of youth interest is his slightly pomped, duck-tailed hair style, but even that is conservative.

In a 30-minute staging adapted by Ray Gilbert, Rodgers hits for all levels, and it comes across clean and strong. His catalog is varied, and he handles all of it well. There's a sincerity of purpose and an obvious desire to win endorsement that's complemented by a pleasing stage personality and a winning smile.

Taking second billing, but with a suggestion of soon rating only the top spots, Dorothy Loudon proves she's an up-and-coming comedienne to be watched—and carefully. She has made the Tahoe scene before, but this marks her first date in Reno. And with this repeat in the area (in less than six months) she shows improvement and brings in new material.

Her personality is infectious, and her routines proves the ability to master varied situations. With only minor problems of immediate rapport (to the blase Reno tablers), she's in with a clever "You Gotta See Your Mama Every Night" then segues into a bit of chatter that's top league for this scatterbrain gal.

Greatest response comes to a rickety ballad to the activities of Ruth Snyder and Judd Gray bumping Ruth's hubby. At some many years back, Begoff is special lyrics to "I Get Plenty of Nothing." Miss Loudon is a very funny girl.

Long.

Beverly Hills, Cincy

Cincinnati, July 1.

Vic Damone, Cabot & Dresden, Freddie Lotuli (Hawaiians) (7), Moro-Landis Dancers (8), Charlie Hines, Gardner Benedict Orch (10), Jimmy Walker Emcee, Larry Vincent, $3-$4 minimum, $1-$1.50 cover.

Vic Damone romps home an easy winner in the current two-framer at this Kentucky roadhouse, where he is bowling after an absence of nearly a decade from the Greater Cincy nitery belt. With the handsome and elastic ranged tenor are Dick Stabile, the vet maestro as conductor, Ram Ricci, piano, Robbie Rain, trumpet, and Sid Bulkin, drums, to supplement location crews.

Rounding out the 67-minute floorshow are the standard dance team of Cabot & Dresden, long-time local faves, newcomers Freddie Lotuli and His Hawaiians in a top novelty offering, and the dependable Moro-Landis ensemble.

On the boards for 45 minutes, Damone sprinkles his repertoire of old faves and nonpareils with impromptu tosses, like adlib lines with Stabile, light clowning to adjust an acting-up mike, and hoplos with a tot from the audience. It's all highly flavored with his winning personality.

Heaviest response for Damone's tunes at opening show went to "Falling In Love," "Small World," "Porgy & Bess" medley and "Bewitched." Stabile adds to his band fronting chores with a bit of his w.k. sax licks.

Cabot & Dresden team three sizzling routines into eight minutes, featuring their trademark one arm spins, surprise drop and twirling of the femme on her partner's shoulders without either of them holding the other with hands.

The Ames Bros. return to top the session opening July 15.

Kell.

Cork Club, Houston

Houston, June 30.

Paulette Sisters (3), Mel Arvin Orch (5); no cover or minimum.

Blonde, spritely Paulette Sisters (Jane, Gloria & Betty) blend harmony presentation and mike know-how for a good response from preem nite audience at Houston's Cork Club.

Femmes have variety in act, but it isn't overpowering despite such rousers as "Honolulu Rock n Roll," "16 Trombones" and "Rockabye." In keeping with manager Don Stone's policy of short two-a-night performances, thrushes are on stage for but 22 minutes.

They also do such tunes as "Side By Side" and their Capitol disk of a year or so back, "You Win Again."

Sisters (real) add just a touch of comedy, but wisely hold it to a minimum. Mel Arvin Orch does a fine backing job. *Skip.*

Sanbah, L. A.

Hollywood, June 29.

Roy Kral & Jackie Cain, Stan Levy, Monty Budwig combo (2); $1 cover, 2-drink minimum (effective weekends only).

Jazz aficionados should give the Sanbah room healthy business throughout the next four weeks thanks to Roy Kral and Jackie Cain, an engaging couple who specialize in a relaxed but active brand of music.

If there's such a thing as "fun" jazz—as contrasted with the more cerebral and the more introspective varieties—this pair supplies it (not to put down their creative aspects). The slim, honey-blonde Miss Cain establishes easy rapport as she warbles prettily, assisted from time to time by Kral's voice—but he mostly plays the piano. Together they manage to be clever without becoming tricky.

Stan Levy's expert percussion and Monty Budwig's competent bass back the act, which is booked for two and is likely to be rewarded for two more. The room's modest and comfortable and, particularly Mondays through Thursdays when there's no cover or minimum, it's a bargain for dates and young marrieds. *Glen.*

International, N. Y.

Eddie Gerson, Vittorio & Reyes, Jo-Ann Perry, Andrea Jaffe, Ralph Lowe, Mary Lou Rybal, Phil Black, Boots McKenna's Boys (3) and Gals (7); Michael Doran orch, Attle's Rhumbas, $6 Minimum.

Jack Silverman's International has a smart summertime show with this layout. It leans heavily on production numbers with Boots McKenna doing a veomanlike job in turning out a swift-moving session. Known for his comely femmes, McKenna has come up with some classy terpers. They appear in three production numbers, with Mary Lou Rybal, Ralph Lowe, Phil Black and Andrea Jaffe figuring importantly either at the mike or in dance specialties.

Vittorio & Reyes (New Acts) is a new combo although obviously Vittorio has been around in night spots before as a single. Duo is a handsome click here.

Eddie Gerson, ventriloquist, following much the same pattern as Senor Wences, has worked in several niteries in N.Y. and along the Atlantic seaboard. Previously he had been with Xavier Cugat's band aggregation, but he works much more smoothly than when originally caught back in 1956.

Jo-Ann Perry, billed as part of the production line-up here, is gradually developing into a single. She has solid vocal chords which hint possibilities for recording but still has considerable distance to go before rating as a new act.

Wear.

Gatineau, Ottawa

Ottawa, July 1.

Cathy Carr, Brooks & Heller, Crazy Daze Dancers (6) with Jack Casey, Russ Thomas Orch (8); $1.50 admission, $2 weekends.

Tiny looker Cathy Carr is one of the cutest canaries to play the Gatineau Club. So small she looks lost on the club's big floor, her piping makes up for lack of size and brings in plenty mitting.

Miss Carr wisely stays with tunes that fit her pipes, but has lots of stage for she works everything from deep mood to ra-time with slickness and savvy. Biggest attention, natch, is on her dirdicks, chiefly "Ivory Tower."

Brooks & Heller keep a zany comedy stanza going at a fast pace throughout. In spite of time cuts ordered by provincial regulations closing local clubs at one a.m., the duo set the customers to laughing from teeoff, using a swami bit to start, through a gimmicked "Ghost Rider In the Sky" item. Stint is solidly built and staged and material is good. *Gorm.*

Gate of Horn, Chi

Chicago, June 28.

"More in Fun" with Will Holt & Dolly Jonah, Judy Collins, $1 cover.

The Will Holt-Dolly Jonah domestic-professional axis is back in this folkmik cellar with their demitasse satire, this time labeled "More in Fun" and shorn the two helpers here with the original revue last year. Current version, an innocent melange of two-people situations, is both carryover and fresh, the changes chiefly benefiting the femme by beefing up her contribution.

Miss Jonah is a potent comedienne in the heavy genre, in hilarious contrast to Holt's Boston cultivation. She has chances, too, for more dimensioned moments of melancholy that come off fine.

Couple's contrast jells best when, as newlyweds, he intrones her to New England-style croquet, or when she cues a preacher on showmanship. Some of the choicest moments join them vocally, on "M.T.A." the Boston subway ballad, and for the inevitable, very affecting Kurt Weill bilinguals.

Droll as they are, it doesn't escape notice that the couple pass up even the merest comment on frontpage topics, election year politics for one. Otherwise, "More in Fun" is an ultra-intimate delectation, needing for best effect the near perfect intimacy afforded by the Gate.

Opener is Colorado-spawned folksinger Judy Collins, offering a fairly routine folkmik catalog of ballads, fun and protest songs. She delivers earnestly with a good voice and the standard doses of prefatory patter. Show's in for a month. *Fid.*

VARIETY BILLS

WEEK OF JULY 6

NEW YORK CITY

[illegible]

AUSTRALIA

[illegible]

BRITAIN

[illegible]

LOS ANGELES

[illegible]

LAS VEGAS

[illegible]

MIAMI-MIAMI BEACH

[illegible]

SAN FRANCISCO

[illegible]

RENO-TAHOE

[illegible]

Cabaret Bills

NEW YORK CITY

[illegible]

CHICAGO

[illegible]

Names or Specs

Continued from page 61

Robbins' "Ballet USA" here last year.

"Amours" will run through Sept. 1 when Coquatrix will present a two week entry with hopefuls who preemed at his house over the years. He expects to lose dough with this which he hopes he will make up with the Baker reprise. On Sept. 13 Gilbert Becaud comes in with a vaude bill for a month and then Miss Piaf if her health improves.

He hopes Miss Piaf will keep the stage for three to four months and then would like a 10-day interim with a top Yank star. The big dollar handouts would necessitate a short run at higher prices. It worked with Marlene Dietrich last season.

Then next February Coquatrix plans to put on a revue starring film star Danielle Darrieux to be called "Toujours L'Amour" for it would not have to be translated for tourists. Miss Darrieux was supposed to hoo this year but felt she needed more time to break in her singing and dancing.

He also thinks that vaude needs some governmental help that is handed to legit and films. He feels that if it is not forthcoming all his attempts to keep Paris a vaude mecca may have failed. The Bobino is on films till next season and ditto the Alhambra.

Rockwell

Continued from page 1

age Sunday vaudeville in Bloomington.

One of his associates during the Bloomington period was Kenneth Bradshaw, now 67, who led the Majestic's pit orchestra and who recalls Schade as a quiet, very reserved man who "didn't like for Mrs. Schade to wear lipstick."

Schade died in a Providence sanitarium. It is not known when or under what circumstances. One of his grandsons, the sibling of the would-be Nazi, is a prominent respected personage in that burg, rated an intellectual as, essentially, was Doc Rockwell, whose humor always had a strong strain of social satire.

Mansfield

Continued from page 1

David Merrick-Zev Bufman revue "Vintage '60." For the last 10 years it's been a CBS-TV playhouse.

Myerberg said he decided to rename the theatre after much thought and consultation with Atkinson's friends and fellow critics. Apprised of the honor, Atkinson said he considered it not only a great personal honor, but also a salute to the profession of drama criticism.

Central City

Continued from page 1

with grand opera and the legitimate theatre and Denver society and mountain cocktail parties plus gawks from all over.

Tell you how sassy Central City is nowadays: made a $12,000 profit last summer, though festivals traditionally aren't supposed to make profits.

Ringlings' Denver Date

Denver, July 5.

Ringling Bros. and Barnum & Bailey circus will play Denver this year, Aug. 11-14, at the Municipal Coliseum under the local management of Hugh Hooks Entertainers.

There will be eight performances at the 10,000 seat stadium scaled at $3, $2.50 and $2 with children at half price for only three shows this year, opening night and the first two matinees.

House Reviews

Apollo, N. Y.

Jocko's Rocketship Revue with Jocko Henderson, Ruth Brown, Dante & The Evergreens (4), Olympics (4), Ben E. King, Jimmie Jones, Jesters (4), Don Thomas Trio, Reuben Phillips Band; "Younger Brothers" (WB).

Blues singer Ruth Brown supplies all the class in this Harlem vaudery's current r&r revue fronted by deejay Jocko Henderson. The big-beat youngsters in the show would be wise to go out front when this calm pro is working.

Miss Brown winds the revue with some gusty blues and r&r ballads in her husky, belting contralto, and what's gone before shapes pretty much as amateur night. Polished presence and tasteful gowning compliment her natural good looks.

As for the groups at these r&r blasts, management ought to issue scorecards and swatches from jackets; the beat, the voicing, the terp and all else being equal and undiscernible. Dante and the Evergreens, an ofay group, stand out via pigment, but otherwise the quartet is in the well worn r&r groove. Their disclick, "Alley Oop," based on the comic strip character, is acted out with Dante in caveman costume. It's strictly kid stuff.

Jimmie Jones is in a return as is Ben E. King, r&r balladeer who gets more than the usual feeling into numbers like "Lonely Wind."

Emcee Henderson draws added interest out of Don Thomas trio's organ, sax, drums' blues number by inviting outfronters onstage for an impromptu & shimmy session. At show caught the aud participation started with one young chick, ended with eight swinging [illegible].

Reuben Phillips band backs able throughout and is especially sock on scoring for Miss Brown.

Bill.

Pavilion, Glasgow

Glasgow, June 28.

Lex McLean, Melody Makers (4), Three Bells, Roger & Audrey Miston, Manton Bros. (2), Colin Stuart, Glen Daly, Jimmy Carr, Vonnie Carr, Kay Ward, Billy Rose orch.

Lex McLean, a Glasgow comedian, patters his way through this average summer layout, and is obviously to the liking of the customers. Large-nosed, with bulging pants and oversized jackets, he gabs on this 'n' that in a shapeless act that nevertheless has outfronters in yocks. He's best described as a local droll with laff appeal.

At show caught, comedian chattered on appeal of Liberace at the nearby Empire vaudery, hit out at local scribes for their spotlighting of the U.S. entertainer as against himself, and brought in references to local personalities and events with a topical flavor.

His choice of sketch material is weakish, scenes building up promisingly to taper off in tepid tags. In comedy bits he has support of foils Glen Daly, Jimmy & Vonnie Carr, and shapely Kay Ward.

The Melody Makers are a male quartet giving out adequately in song and instrumentalism. The Three Bells are a youthful trio of teenage girls who have potential if they'll look to their garbing and coiffures. The two Manton Bros. sing while dancing skillfully.

Colin Stuart, young kilted warbler, does such Scot tunes as "The Hiking Song" and "Song of the Clyde," and shows promise. Roger & Audrey Miston are xylophone guest act, the male strapping himself via harness to his instrument and playing while skating around stage on rollers.

Billy Dunlop stages adequately within limited resources of scenery and gains most effect in a minstrel scene. Billy Rose batons the house orch. Layout is here for the entire summer season.

Gord.

ABC, Paris

Paris, June 28.

Karmon Israeli Dancers & Singers (10), Danny Dauberson, Lucie Dolene, Rogers, Pierre Louki, Michel Meimery, Claire Ferval, James Hodges, Emile Noblot Orch (4); $2 top.

ABC goes vaude till August when it brings back its operetta, "Four Days in Paris," now on vacation. Filler show has a plus in the zesty Karmon Israeli Dancers & Singers (10) but it's bucking the summer exodus and light showgoing here. However, word-of-mouth and reviews could have it in for an okay month.

Israeli group has five boys and five girls with a dynamic, fresh series of dances in eights, tens, couples, etc., interspersed with songs. Dances are bouncy, bright and simple examples of exuberance that get plenty of mitts. They show a flair for coherent eye-catching entries with smart, functional costumes.

Dany Dauberson is the statuesque chantoosy who belts out torch and love songs with knowhow and a big voice. She has a tendency to stay on one level and some of her songs are too bombast. Occasionally her arm movements are distracting. But toned down, and with a more balanced songalog, she looks a fine international intime room bet.

Rogers is an operetta star with character sketch songs that are well limned and delivered with knowhow. But he remains a local bet and would look better in a musical show setting.

Lucie Dolene is a pert chantoosy with a sharp voice who has a flair for comedy impressions as she takes off on varied tunes to denote how different people would do them. She sometimes overdoes cuteness and mugging, but has a sense of comic timing and pipes that makes this a good offbeat song act.

Pierre Louki is a fey type who sings special self-cleffed songs on adolescent troubles. Similar melodies make the stint monotonous with material not deft enough to overcome this. Michel Meimery does impressions of different countries' music via a guitar, songs and props that is an acceptable act on its inventive touches but sans the [illegible] for anything but filler use.

James Hodges does a fair ventrilo act and Claire Ferval is better at femceeing than in her songs which lack projection. Emile Noblot Orch (4) is okay in the background work.

Mosk.

New Act

VITORIO & REYES
Dancers
16 Mins.
International, N.Y.

This is a new Spanish dance team although Vitorio is in Variety files as a single. Addition of such a fiery dancer as Miss Reyes makes for a slick combo stressing the flamenco numbers and plenty of heel-toe terping. Beautiful costumes worn by the femme are enhanced by the dashing garb he sports.

Vitorio is as handsome and slim as when he was going it alone. Besides the usual duo Spanish stepping, each one offers solos. Vitorio has one number when he dances on a small, round platform sans music for telling effect. Pair seem sufficiently strong for future class nightclub bookings.

Wear.

Playboy Mag

Continued from page 1

general public is not admitted without a bonafide membership card.

The Gaslight Club in New York, which had been a major operation, is currently operating on a restaurant license. The spot's private club license was revoked sometime ago and it had to transform to eatery lines. It was charged with accepting money from purchasers.

By law, key clubs in New York must conduct all business by charge only. This type of operation insures that only members will avail themselves of the club's services. However, the Gaslight clubs in Chicago and Washington are unaffected.

Hitherto, the key clubs in New York have been devoid of talent, except for an occasional pianist. However, the new Playboy spot will book comedians as well as name singers and jazz combos.

LONDON CRITICS PICK 'FELLA'

Carnegie Saved: Spruce-Up Set

Deal whereby the City of New York, under a new state enabling act, acquires possession of Carnegie Hall, has been completed as pending for some time. More immediately two talient actions follow:

1) The N. Y. Philharmonic returns there, cancelling its interim deal to concertize at Hunter College while awaiting building of the Philharmonic Hall at Lincoln Center.

2) About $150,000 will be invested forthwith in repairs, notably for new plumbing, new seats, but leaving the question of air-conditioning the hall for another year.

There is every optimism that Carnegie can pay its way. One advantage, of course, is that as a municipally-owned property it escapes realty taxes, hence can operate more economically than ever before. Eventually there will be modernized bar facilities, new curtain and backstage gear, a lift to take artists up to dressing rooms, and so on.

Sanguine feeling engendered by the saving of Carnegie has pepped up those who wish to do the same for the present Met Opera structure, an older building than Carnegie but relatively in much better physical shape. The same routine, (a) a State-enabling law (b) condemnation and takeover by the City (c) issuance of bonds to be liquidated out of rental revenues is thought entirely feasible as modus operandi to retain the Met. Again airconditioning looms as part of the dream of keeping a unique building for New York.

The question of just who is intitled to the leadership credit for saving Carnegie has not been settled. Violinist virtuoso Isaac Stern, of Sol Hurok's roster, was active. Mayor Robert F. Wagner was sympathetic. Apparently the realty operator, Robert Simon, who controlled the property at the end, never wanted to see the hall razed and submitted various proposals to the Philharmonic and others.

20th $1,250,000 Film Rights Buy Gives 'Sound of Music' 100% Net

The sale of "The Sound of Music" film rights to 20th-Fox for a record $1,250,000 will give the Broadway production a 100% profit to date on its $400,000 investment. The Mary Martin-starrer has thus far earned back about $450,000 of its $400,000 production cost. Adding the production's 40% share of the film deal, less 10% commissions, accounts for another $450,000.

Composer Richard Rodgers, lyrist Oscar Hammerstein 2d, librettists Howard Lindsay and Russel Crouse and original book authoress Maria Trapp, share the 60% author share of the film income, which, after the deduction of 10% commissions, comes to $675,000. Rodgers & Hammerstein also get a cut of the production's share of the film coin as co-sponsors of the venture with Leland Hayward and Richard Halliday. Miss Martin's manager-husband.

The profit earned by the production is split equally between the management and the backers. The tuner, a steady sellout, has been clearing an estimated $14,000 weekly at capacity, and at that rate would be in the black, on operating income alone, by about July 16. Thus, taking the film revenue as clear profit, its represents a $112,500 payoff to Miss Martin as her 25% investor's share of the production's $450,000 take.

In addition to their authors' share of the film income, Lindsay and Crouse also get 10% of the production's take as investors. Their backers' share, therefore, comes to $45,000. Besides the unprecedented amount paid by 20th for the property, the film deal also provides for the production to receive 10% of the picture gross in excess of $12,500,000. The agreement with 20th further stipulates that the property will revert to the producers after 12 years. The film is not to be released before 1964.

"Music," based on the story "The Trapp Family Singers," is currently in its 33d week at the Lunt-Fontanne Theatre, N.Y.

Mertens Turns Loafer

Andre Mertens, Columbia Concert Management partner who has been ill, left last week for Europe. This time he is taking a ship, the Queen Mary.

He'll conduct a little biz at the outset, but then loll for a month in the Tyrol.

Marcel Marceau and his Compagnie de Mime will play a three-week engagement at the N. Y. City Center, opening Sept. 6.

'Run-Sheep-Run' Musical Planned for Broadway

A Broadway production of "Run-Sheep-Run," a musical comedy with book and lyrics by Leo Riley and music by Ruth Gibbs and Warren Joseph, is planned by Robert Blaiso Productions.

The venture is budgeted at $300,000.

Gargan, Ames, Marj. Lord For 'Best Man' on Coast; 'Nixon' Role Again Poser

San Francisco, July 5.

The Playwrights Co. and Randolph Hale have settled their difference on casting of a touring edition of "The Best Man." Hale, operator of the Alcazar Theatre here, is co-producing the road company with the Playwrights Co., sole sponsor of the Broadway presentation of the Gore Vidal play, now in its 14th sellout week at the Morosco Theatre, N. Y.

The touring production was originally scheduled to open on the Coast last month, but the project was held up because the Playwrights and Hale weren't able to agree on the casting of the three starring roles, played on Broadway by Melvyn Douglas, Lee Tracy and Frank Lovejoy. The situation has apparently been ironed out and the road company is now scheduled to open next Sept. 12 at the Alcazar.

Set thus far for two of the three lead male assignments are William Gargan and Leon Ames. Marjorie Lord, Hale's wife, has also been signed for a part in the play. As with the original production the role identified with Vice-President Richard Nixon is proving the toughest to cast.

ATPAM Names 10 Members To Board of Governors

Elected to the board of governors of the Assn. of Theatrical Presenagents & Managers at the union's annual election last month were Phil Adler, Walter Fried, Richard Horner and Thomas Kilpatrick (managers group); Martin Feinstein and Ben Kornzweig (New York presenagents group); Hal Oliver and Joe Shea (advance agents group) and Joe Burstin and Oscar Green (Yiddish group).

Incidentally, Milton Weintraub, re-elected secretary-treasurer of the union, is now in his 19th year in the job.

'WIND,' 'RHINO' IN POLL DEADLOCK

By HAROLD MYERS

London, July 5.

With a margin of eight to two, "Most Happy Fella" was voted best new foreign musical of the West End season by first-string London drama critics in a poll conducted by VARIETY for the theatrical year from June 1, 1959, through May 31, 1960. "Inherit the Wind" tied with "Rhinoceros" for first place as the best new foreign play.

"Roots" and "The Caretaker" each polled five votes to share top place as the best new British play, but Harold Pinter, as author of "Caretaker," topped Arnold Wesker, author of "Roots," as the most promising new playwright. "Make Me an Offer" was just one vote ahead of "Fings Ain't Wot They Used T'Be" as the best British musical.

"The Caretaker" also copped two of the acting awards, Donald Pleasance being voted the best male lead performance, and Peter Wendthorpe the best supporting male portrayal. Inia Wiata was one point ahead as the best male lead in a musical ("Most Happy Fella"), but Millicent Martin had a walk-away victory as the best female musical lead for her performance in "The Crooked Mile."

Flora Robson, recently created a Dame in the recent Queen's Birthday Honors, took first place as the best female lead for her acting in "Aspern Papers," ahead of another Dame, Peggy Ashcroft for "Rosmersholm." Alison Leggatt was voted the best femme supporting player for "One Way Pendulum."

Zia Mohyeddin, who made a critical impact in "Passage to India," was named the most promising new West End actor. Vanessa Redgrave (daughter of Michael) won the femme award in the same new" category.

For the first time since VARIETY has been conducting its annual poll, a woman director got the critical nod. Joan Littlewood, resident director of Theatre Workshop in Stratford, East London, edged into first place with a five to four lead over Donald McWhinnie, who staged "The Caretaker."

Miss Littlewood was represented in the West End with two musicals and a straight play during the season under review. They were "Make Me an Offer," "Fings Ain't Wot They Used T'Be" and "The Hostage." All three originated at Stratford.

(Critics' Poll results on Page 67)

CAROLINE SWANN TO BRING OVER 'PENDULUM'

N. F. Simpson's "One Way Pendulum," which closed recently at the Criterion, London, has been optioned by Caroline Swann for Broadway production. Mrs. Swann (Caroline Burke) will also be involved in the Main Stem presentation of another British play, Brendan Behan's "The Hostage," which she and Leonard Field are co-producing for a Sept. 20 opening at the Cort Theatre, N. Y.

"Pendulum," a surrealistic comedy, opened last Dec. 21 at the Royal Court Theatre, London, and transferred in February to the Criterion. Mrs. Swann is currently represented on Broadway as associate producer of the Saint Subber-Arthur Cantor production of "Tenth Man."

I. Bergman to Direct Opera in Stockholm

Stockholm, June 28.

Ingmar Bergman has signed a contract to stage "The Rake's Progress" by Stravinsky at the Royal Opera in Stockholm. This will be the first time Bergman has directed an opera.

In his early twencies, Bergman was an assistant director at the Royal Opera here. "Progress" will be staged at the Opera early next year.

See Chance of Killing Legit Tax As Actors, Producers Join Forces; Sen. Javits, Rep. Lindsay Volunteer

By JESSE GROSS

The prospect of legit breaking loose of Federal and local taxes on admissions is brighter now than it's been in years. The recent League of N.Y. Theatres-Actors Equity conflict, which resulted in the 12-performance blackout of all Broadway productions last month, appears to have done more to get across legit's message of economic hardship than have any past industry campaigns for tax relief.

The 10% Federal excise tax collected on legit tickets sold on Broadway and the road last season is figured to have totaled about $7,200,000. The 5% New York tax on Broadway ticket sales last season came to approximately $2,250,000. Thus an estimated minimum of $9,450,000 in taxes was collected on Broadway and road legit admissions last semester. The tax take on the road does not reflect any tariffs that might be levied on a local level.

Tax relief would aid not only Broadway and the road, but also summer and winter stock and off-Broadway. Legit tradesters have been arguing for years that the elimination of taxes on admissions is necessary to curtail the steady rise in the price of tickets resulting from upped production costs and increased operating expenses. It's evident that the operating nut will continue to climb, particularly since the producers have agreed to support an actor pension fund plan, which will presumably be extended to other legit employees.

Thus the coin necessary to cover increased costs will have to come from either another boost in ticket prices or from an abatement of admissions taxes. It's clear that legit is already in an economic dilemma whereby continued boosting of the b.o. scales could conceivably lead to the theatre pricing itself out of business.

This situation was publicly bared during the Equity-League contract dispute. It was during that conflict which was settled last June 9, that N.Y. City Mayor Robert F. Wagner promised to explore the possibility of repealing the city's 5% tax on theatre tickets so that the money could be diverted to an industry-wide pension fund.

Since the League-Equity contract settlement, which provides not only for the establishment of a pension fund, but also increased minimum wages for members of the union, three political figures have come out in support of repeal of taxes on theatres.

Representative John V. Lindsay, Republican, of New York's 17th

(Continued on page 69)

Seek Donald McWhinnie 'Birthday Party' Stager

Donald McWhinnie, who directed Harold Pinter's "The Caretaker," which recently transferred to the Duchess Theatre, London, for a commercial run, after a successful break-in at the small Arts Theatre Club, will probably stage the Broadway production of the same author's earlier play, "The Birthday Party," which Arthur Cantor plans for this fall-winter. "Party" was presented two years ago at the Lyric, in suburban Hammersmith, with Peter Wood as stager. It received mixed reviews, including several raves, but had a short run.

Cantor is already represented on Broadway as co-producer with Saint Subber of "The Tenth Man," and as presenter of "The Miracle Worker." Pinter's "Caretaker" is due for Broadway presentation by Roger L. Stevens possibly in partnership with Frederick Brisson, but probably not this season, as the original London cast is sought and the play is apparently set for a substantial run in the West End.

Stratford (Conn.) Fest Troupe to Tour In Fall As Subscription Entry

A tour of the American Shakespeare Festival Theatre company is scheduled for this season under the management of the American Theatre Society production department. The ATS unit, which was created to increase the supply of road shows, was responsible for last season's tour of "The Visit," in which Alfred Lunt and Lynn Fontanne repeated the roles they played on Broadway.

The ASFT company will embark on the tour after completion of the regular summer season at Stratford, Conn. The repertory group will be one of the Theatre Guild-American Theatre Society offerings during the 1960-61 semester. The hike will probably begin in Philadelphia. The Festival company previously toured during the 1957-58 season with "Much Ado About Nothing," costarring Katharine Hepburn and Alfred Drake. The group also played the Phoenix Theatre N.Y., during the spring of 1957.

Indications are that the tour will comprise a repertory of "Midsummer Night's Dream" and "Winter's Tale." The cast will be made up essentially of the present acting company, but as yet no stars have been set.

Equity-League Groups Continue Mop-Up Talks

The negotiating committees of Actors Equity and the League of N.Y. Theatres have extended discussions on unsettled issues of their new four-year contract until next Friday (8). The agreement reached by the two organizations last June 9 on the major issues of pension and minimum salaries originally provided that both sides continue meeting on unresolved matters through last Thursday (30).

Issues which the negotiating committees fail to resolve are to go before a three-man arbitration board. The June 9 agreement recommended that the arbitration panel consist of Brooks Atkinson, retired drama critic of the N.Y. Times; Moss Hart, author, director and producer, and actor Walter Abel. It hasn't been ascertained whether all or any of the trio would be willing to serve.

PAGE ROBERT MORLEY FOR POLITICAL PLAY

Morton Gottlieb, who withdrew last week as company manager of the Frederick Brisson-Playwrights Co. presentation of "Five Finger Exercise," flies to London next weekend to confer with Robert Morley about starring in "City Council," a comedy about political corruption. The author, identified only as a "retired politician," prefers to be anonymous, and hasn't even adopted a nom de plume.

Gottlieb, who has a professional-social association with the Morleys, will be a house guest with them in London, where the actor is co-starring with Molly Picon in "Majority of One." His idea is that Morley, if he likes the script and the setup, will not only star in the show, but attend to the possible rewrites and perhaps do the staging.

During his London stay, Gottlieb will assist in the production of the annual British charity show, "Night of 100 Stars," be presented July 21 at the Palladium. After that, he'll fly to Greece for a sight-seeing holiday, and return to New York around Labor Day.

Off-Broadway Reviews

John Brown's Body

Centennial Productions revival of two-part dramatic reading by Stephen Vincent Benet. Adapted by Charles Laughton. Staged by Curtis Canfield; music, Robert Browne. Opened June 26, '60, at Phoenix Theatre, N.Y.; $4.60 top. Cast: Donald Moreland, Angela Wood, Bernerd Engel; [illegible].

With the Civil War Centennial a year away, "John Brown's Body" has a certain relevance as an off-Broadway entry. But despite a capable performance by Yale students and alumni, this revival appears to be of limited appeal.

The familiar trappings of a dramatic reading, from black velour drapes to neat tiers of chairs for the chorus give it a somewhat negative starting point. When Stephen Vincent Benet's poetry and the three youthful principals are well-matched, however, eloquent word pictures result. If this doesn't happen often enough, it's because Charles Laughton's stage adaptation of the Benet epic poem requires each of the three principals to assume several dozen roles in the retelling of the 1860-65 war years.

Under the unobtrusive direction of Curtis Canfield, dean of the Yale Drama School, Donald Moreland, Angela Wood and Bernerd Engel fill the varied roles played by the late Tyrone Power, Judith Anderson and Raymond Massey in the 1953 touring production. They have appealing sincerity but fall short of meeting the full demands of their ambitious assignments.

Miss Wood has the edge by virtue of a goodly share of stage presence. Although she often suggests the cool hauteur of a prima ballerina, she relaxes in a moving characterization of a simple farm girl in childbirth. Another vignette of a flirty but traditional Southern heroine also is successful.

Moreland's most effective passage is a description of exhausted Union and Confederate prisoners separated by a river. Bernerd Engel lacks the maturity to be a convincing Lincoln but shows his competence in lesser roles.

A 13-voice chorus directed by Robert Browne of the Yale faculty underlines the various threads in the narrative. The singers have a crisp style that is matched by the precise and occasionally self-conscious diction of the principals. *Born.*

King Henry V

N.Y. Shakespeare Festival presents the Joseph Papp production of five-act drama by William Shakespeare. Staged by Joseph Papp; scenery and costumes, Eldon Elder; lighting, John Robertson; music, David Amram. Opened June 29, '60, at the Belvedere Lake Theatre, Central Park, N.Y.; admission free.

Chorus	Leonardo Cimino
Archbishop of Canterbury	Frederic Warriner
Bishop of Ely	Harold Wilson
King Henry V	James Ray
Duke of Exeter	Edward Asner
Earl of Westmoreland	[illegible]
Duke of Orleans	John Callum
Bardolph	Louis Zorich
Nym	Roberts Blossom
Pistol	Albert Quinton
Mistress Quickly	Frances Ingalls
Boy	Robert [illegible]
Duke of Bedford	William E. Cox
Lord Scroop	Don Gunderson
Earl of Cambridge	Michael Kree
Sir Thomas Grey	John Anthony Zee
[illegible]	Bill Wood
King Charles VI	Arthur Malet
Dauphin of France	Thomas Aldredge
Constable of France	Robert Kidd
Montjoy	Tom Klunis
Fluellen	John Call
Gower	David Elliott
Jamy	Roger C. Carmel
MacMorris	James Heard
Governor of Harfleur	William Moore
Katherine	Kathleen Widdoes
Alice	Jacqueline Chambord
Duke of Brittany	Raymond St. Jacques
Pembroke	William Moore
Sir Thomas Erpingham	Karl F. Williams
Duke of Gloucester	Harold Hamilton
Bates	Michael Kree
Williams	James Earl Jones
Earl of Salisbury	Edward V. D'Arms
Duke of York	John Bornell
French Soldier	Barry Henare
Duke of Bourbon	John Anthony Zee
English Herald	Michael Twain
Isabel, Queen of France	Jeanne Dean
Duke of Burgundy	Don Gunderson
[illegible]	Raymond St. Jacques
Earl of Warwick	William Rogers
[illegible]	Karl F. Williams

Others: [illegible].

New York's greatest entertainment bargain currently is neither on nor strictly off-Broadway, but smack in the middle of Central Park, where producer-director Joseph Papp is presenting his latest [illegible]. The initial [illegible] V," is a pleasure to watch and a delight to hear, a handsome, vigorous, no-nonsense production which should please almost anyone, including former Parks Commissioner Robert Moses, Papp's since-superseded antagonist.

Considering all the hubbub about getting finances for the park series, the production is surprisingly opulent, or maybe it just looks that way under the real sky backdrop. Eldon Elder's platformed and turreted set, as well as being utilitarian, makes fine use of nature's gifts, and his costumes dazzle the eye. Physically the show surpasses anything put on at the Phoenix last season.

The performance is almost equally fine. James Ray is a refreshingly straightforward King Henry, not too far removed from his wayward youth but now convinced of his royal mission. The actor has the youth and simple vitality so often missing in more complex, and perhaps more experienced, players.

There is also a touching and funny performance by Kathleen Widdoes as the French princess whom Henry woos and weds. The princess has two foolproof scenes, of course—the English lesson and Henry's proposal—but Miss Widdoes would seem to be an actress of charm and beauty no matter what the material.

Also excellent are Leonardo Cimino, who performs rather rantily as the Chorus, Albert Quinton, one of the better members of the Phoenix company, as Pistol, and John Call as the earnest Welshman Fluellen. Perhaps the one jarring aspect of the production is the fault of Shakespeare rather than of Papp or the actors concerned. However, it does seem as if Arthur Malet and Thomas Aldredge as, respectively, the French king and the Dauphin, become overly skittish as the performance progresses.

Shakespeare obviously intended them to be foolish, but in a performance several hundred years removed from Elizabethan loyalties it seems they could be played with a little more dignity, which, in fact, they have in their first scenes.

The performance moves quickly and easily with just one intermission. David Amram's music and John Robertson's lighting effects carry through with the taste shown in all other aspects of the production. *Ashy.*

Trial by Jury and The Sorcerer

Michael F. Vogel and Dorothy Raedler (American Savoyards) presentation of "Trial By Jury," one-act operetta, and "The Sorcerer," two-act operetta, by W. S. Gilbert and Arthur Sullivan. Staged by Dorothy Raedler; musical director, Ronald Bush; sets and lighting, Frank Wicks. Opened June 21, '60, at Jan Hus House, N.Y.; $3.60 top.

TRIAL BY JURY

Judge	Raymond Allen
Plaintiff	Joyce Miko
Defendant	David Mecker
Counsel for the Plaintiff	James Donaldie
Usher	Don Manning
Jury Foreman	Andrew Dege
First Bridesmaid	Jo Chesler
Associate	Jack Bingert

Chorus of Bridesmaids, Spectators and Jurymen: Allen Abrahamsen, Arden Anderson, Helene Andreu, Sally Birckhead, John Bridson, Rita Fabel, Donna Gordon, Reid Klein, Joan Kroschell, Allen Lowe, Tenny McDonald, Barbara Ohlson, Bob Randall, Mary Ann Staffa, Nick Tirado.

THE SORCERER

Sir Marmaduke Pointdextre	John Bridson
Alexis	Reid Klein
Dr. Daly	Allen Abrahamsen
Notary	Allen Lowe
John Wellington Wells	Raymond Allen
Lady Sangazure	Sally Birckhead
Aline	Mary Ann Staffa
Mrs. Partlet	Arden Anderson
Constance	Joan Kroschell

Chorus of Villagers: Helene Andreu, Jack Bingert, Jo Chesler, Andrew Dege, James Donaldie, Rita Fabel, Donna Gordon, Don Manning, Tenny McDonald, Barbara Ohlson, David Mecker, Joyce Miko, Bob Randall, Nick Tirado.

The combination of "Trial By Jury" and "The Sorcerer" makes a happy bill for the American Savoyards, easily one of the best the troupe is offering at the Jan Hus House. The former is a brief one-acter with a continuous score uninterrupted by dialog, while the latter is more amiable than the cutting satire of most of the G. and S. repertory. This makes both works well-suited to a youthful company that excells musically.

"Trial" is a compact and concise parody of a breach of promise suit in a British courtroom. It has a graceful score deftly handled by the Savoyards. Frank Wicks' neat courtroom setting with a high bench for the judge and a box for the jurors helps to dissipate the usual flat one-level stage pictures that have marked Dorothy Raedler's staging in the past.

Raymond Allen makes a merry old goat of a judge who settles the case by marrying the plaintiff himself. Allen shows versatility when he returns with Cockney accent and assured hocus-pocus in the title role of "The Sorcerer." Don Manning is an impressive Usher, Joyce Miko as the plaintiff and David Mecker as the defendant understood the G. and S. medium.

"The Sorcerer" is rarely performed and consequently holds the charm of discovery for those hearing it for the first time. It appears to be a neglected G. and S. operetta with obvious weakness but also considerable strength.

Set in a sleepy English village, it is a mild and genteel comedy about a young prig who believes matrimony to be the panacea for the ills of mankind. He hires a sorcerer who brews a potion that levels all social distinctions in the village.

A standout in the Savoyards' brisk production is Reid Klein, as the lovesick do-gooder. Although his appearance is boyish, his sense of humor is mature and authoritative. His tenor is more than equal to the palatable G. and S. score.

Allen Abrahamsen also seems at home as a fastidious vicar and Arden Anderson assumes a convincing Lancashire dialect as a servant. John Bridson, Mary Ann Staffa, Sally Birckhead and Joan Kroschell make strong vocal contributions, supported by a chorus limited in number but rich in sound. *Born.*

Tab Review

Medium Rare

Robert Weiner presentation, in association with [illegible] and George [illegible], of a revue in (2) acts [illegible], with sketches by Arthur [illegible], Richard Maury, Bud McCreery, Sheldon Harnick; [illegible] words and music by [illegible], Cy Coleman, Lee Adams [illegible]. Features Jean Arnold, Judy Bement, James Inman, Bobo Lewis, Anne Meara, Gary Oakes, Jerry Stiller, Lisa Stuart, Tom Williams. Staged by Bill Penn; designed by [illegible]. Opened June [illegible], '60, at The Happy Medium, Chicago; [illegible].

An electric tab revue made up mostly of gleanings from several recent Gotham offerings, is initiating a posh new theatre-plus-bar in Chicago to be known as The Happy Medium. The segments, different though their sources are, mesh remarkably well together. The show is smooth and clipped, if somehow unmemorable.

Although the sequences afford plenty to laugh at, the revue comes off without a total kick, which is surprising inasmuch as its assemblers have had the pick of material that is already tested and presumably proven. What seems needed, particularly for the midwestern taste, are some sure touches that are virile and outrageously fresh to replace numbers that are conventional.

Most dispensable, for instance, is the Noel Coward-Tallulah chaff, the worn-out mink coat caper, and sugary dance routines like "Circus Kind of a Day." Also wanting are more indelible filler songs, such as Cy Coleman's "Tempo of the Times," easily the best straight tune in the show.

With the cast and Bill Penn's slick, incisive staging there's nothing to quarrel. If anything impresses about the show it's the people in it. Tom Williams is an arresting personality and a canny straight man. Jerry Stiller has a comic touch that is ineffably different, Bobo Lewis manages always to be vital and affecting. Jean Arnold has towering presence and a crafty face, and Anne Meara seems endowed with kaleidoscopic range. All are new faces to the Windy City.

In less prominent service, Judy Bement and Lisa Stuart lead the balance of attractive femininity and flair in song and dance. James Inman and Gary Oakes are more than sufficient as the supporting male hands. The cast does two shows per night.

A line is warranted for the house itself, in praise of its modernity and comfort. With smoking and drinking privileges, good air conditioning and uncommonly generous leg room, it seems sure to be a visible addition to Chi's theatre scene. *Les.*

Allen Waine will, for the second consecutive year, choreograph the Greater Seattle Musicals season, which begins tonight (Wed.) with "Pajama Game," in which **Pat Finley** will appear as Gladys, a role she'll repeat later in July at the South Shore Music Circus, Cohasset, Mass.

Shows Abroad

Mother Courage

Paris, June 22.

Theatre of Nations presentation of Berliner Ensemble production of drama in [illegible] acts (12 scenes) by Bertolt Brecht. Stars Helene Weigel; features Angelika Hurwicz, Ekkehard Schall, Heinz Schubert, Ernst Busch, Regine Lutz, Wolf Kaiser. Direction, Brecht, Erich Engel; sets, Teo Otto; [illegible]; music, Paul Dessau. Opened at the Theatre Sarah Bernhardt, Paris, June 20, '60; $4 top.

Mother Courage	Helene Weigel
Kattrin	Angelika Hurwicz
Eilif	Ekkehard Schall
Schweizerkas	Heinz Schubert
Cook	Ernst Busch
[illegible]	Wolf Kaiser

More from the Bertolt Brecht repertory of the East German Berliner Ensemble; as is general with him, the drama is political. Concerns a female profiteer who follows the Swedish soldiers during the Thirty Year Wars in the 17th century. The play was written in 1939.

A recent critic says Brecht's propaganda intentions faltered in that audiences sometimes sympathized with characters he meant them to deplore. The conniving Mother Courage, with three children by different fathers, does emerge a symbol of human fortitude though she loses her children through rapacity and bargaining in some cases and sacrifices herself due to her greed.

However she is a victim as well as an exploiter of war.

Slides, citations, songs and descriptive panels before each scene are part of Reds' propaganda wares. The actors charge their roles and impersonate types but still are recognizable humans.

Berliner Ensemble presented four Brecht plays in their two week stay during the Theatre of Nations season here in Paris. Ensemble cannot visit U.S. due to diplomatic barriers. *Mosk.*

Oliver!

London, July 1.

Donald Albery (for Donmar Productions Ltd.) presentation of musical play with music, adapted from the Charles Dickens novel, "Oliver Twist," with book, music and lyrics by Lionel Bart. Staged by Peter Coe; decor, Sean Kenny; lighting, John Wyckham; orchestrations, Eric Rogers; musical director, Marcus Dods. Opened June 30, '60, at the New Theatre, London.

Oliver Twist	Keith Hamshere
Mr. Bumble	Paul Whitsun-Jones
Mrs. Corney	Hope Jackson
Old Sally	Betty Turner
Mr. Sowerberry	Barry Humphries
Mrs. Sowerberry	Sonia Fraser
Charlotte	[illegible]
Noah Claypole	Trevor Ray
Fagin	Ron Moody
Artful Dodger	Martin Horsey
Nancy	Georgia Brown
Bet	Diane Gay
Bill Sikes	Danny Sewell
Mr. Brownlow	George Bishop
Mr. Grimwig	Claude Jones
Mrs. Bedwin	Madeleine Newbury

Workhouse Boys and Fagin's Gang: [illegible].

Londoners: [illegible].

Here's a British musical that not only shapes up as a potential b.o. champ here but, if tightened up in parts, could repeat its success on Broadway. Lionel Bart has adapted Charles Dickens' novel, "Oliver Twist," satisfactorily, decking it out with slick music and lyrics.

Aided by a lively, lusty amalgam of ingenious decor, staging and costumes, the result is one of the happiest London legit evenings in a long, drab time. The 14 curtain calls may reflect the famine that's lain for long over the West End, but were well earned and clearly register the sweet smell of success.

Bart has kept the main incidents of the Dickens story and enlisted the w.k. characters in Oliver Twist's passage from poorhouse misery to happiness. There are touches of pantomime, energetic vaudeville, comic opera, musicomedy and melodrama in this theatrical presentation, blended by Peter Coe's imaginative staging.

Coe has been helped by Sean Kenny's brilliantly devised set and John Wyckham's tasteful lighting. The setting, all in wood, except for an atmospheric backcloth, swings to and fro remarkably smoothly and conjures up a fine version of Victorian London.

There are some snags. A few better singing voices would be acceptable and some of the sequences hang on a fatal fraction too long. But these are minor carpings in a rousingly amusing evening. Dickens's original dialog is a shade better than most of Bart's, but Bart's music is irresistibly hummable and the lyrics have freshness, wit or pathos, and fulfill the necessary function of helping along, sustaining and explaining the action.

Among the outstanding scenes are the drab opening in the poorhouse, the undertaker's shop into which Oliver Twist is sold and, particularly, a superbly lit drinking den scene opening the second half in a Hogarthian atmosphere. The young boys are a little light on voice, but enter into the frolic with an enjoyment that communicates.

Keith Hamshere as Oliver Twist offers a completely Dickensian conception in character: pallid, timid but also, when required, full of fun and spirit. Making his first professional stage appearance is young Martin Horsey as the Artful Dodger, and he makes much of a flashy part.

Standout among the others is Ron Moody, a cabaret and tv artist who comes soaringly into his own with a shrewd, wickedly audacious burlesque of Fagin. He teases away the sinister and makes the old rogue a well-observed, lovable, funny character without throwing the plot off balance. He scores particularly with three songs, "You've Got to Pick a Pocket or Two," "Be Back Soon" and "Reviewing the Situation." Other songs that keep the audience bubbling are a concerted number, "Consider Yourself One Of Us," "I'd Do Anything" and "Who Will Buy."

Georgia Brown, the best warbler in the cast, brings punch and a vital, bawdy pathos to the role of Nancy, and in the tavern scene sets the house rocking when she leads the company in "Oom-Pah-Pah." She even survives successfully the least skilful of Bart's songs, a rather trite sentimental ditty called "As Long As He Needs Me."

Other artistes who measure up with vim include Paul Whitsun-Jones as Mr. Bumble, Hope Jackson as the poorhouse matron, Danny Sewell as a formidable Bill Sikes, Barry Humphries as the undertaker and George Bishop as Oliver's benefactor, Mr. Brownlow. *Rich.*

Stock Items

Owen Phillips has leased the Coconut Grove Playhouse, Miami, from **George Engle** for the current summer stock season.

The Hyde Park (N.Y.) Playhouse has been taken over this year by **M. David Samples** and **Harry C. Lotter** (Pegasus Productions, Inc.).

The staff for the Garden Centre Theatre, Vineland, Ont., which is now in the third week of a 16-week season, includes **Robert Herrman**, managing director; **Ruth B. Frieling**, business manager; **Ronald Murbach**, pressagent; **Jack McAdam**, scenic designer, and **Thomas Legg** and **Tom Graborn**, stage managers.

Jean Cummings will be leading lady this summer at the Cherry County Playhouse, Traverse City, Mich.

John Dutra is touring the strawhat circuit in support of **Tallulah Bankhead** in "Craig's Wife," opening tomorrow night (Thurs.) at the Tappan Zee Playhouse, Nyack, N.Y. Incidentally, **Bruce and Henry Becker**, producers of the barn, are tossing an after-the-preem buffet supper at the Hotel St. George, Nyack.

Menasha Skulnik and **Jean Deiner** will costar in a new version of Offenbach's "Helen of Troy," opening July 28 at the Cambridge Drama Festival, Boston. The book is by **Bill Hoffman**, with lyrics by **Marshall Barer**. The show will be staged by **Albert Marre**, with choreography by **Todd Bolender** and scenery and costumes by **Robert Fletcher**.

Ray Rizzo, dramatic coach, college instructor and playwright, is resident director at **George Patrick's** new Lake Luzerne (N.Y.) Playhouse, which opened last week with "Bus Stop."

The staff for the Cherry County Playhouse, Traverse City, Mich., which operates under the production auspices of **Ruth Bailey**, includes **Barnett Owen**, who's back as resident director for the sixth year; **Jerry Rice**, business manager; **Gilbert Shine**, pressagent; **Ted Friedman**, assistant p.a.; **Virginia Kruger**, secretary; **Mary Walker**, producer's assistant; **Phil Mandelcker**, stage manager, and **Scott Evans**, director of apprentices, a post he held at the spot in 1958.

London Critics' Poll Results

Tabulation of selections by the first-string London Drama Critics for the various "bests" of the 1959-60 West End season (June 1, 1959 - May 31, 1960).

1. BEST NEW BRITISH PLAY

"Roots"	8
"Caretaker"	5
"Complaisant Lover"	3
"Ross"	3
"Passage to India"	1
"Wrong Side of the Park"	1

2. BEST NEW BRITISH MUSICAL

"Make Me an Offer"	7
"Fings Ain't Wot They Used T'be"	6
"Lily White Boys"	1
"Cracked Mile"	1

3. BEST NEW FOREIGN PLAY

"Rhinoceros"	8
"Inherit the Wind"	8
"Hostage"	1
"Admiration of Life"	1

4. BEST NEW FOREIGN MUSICAL

"Most Happy Fella"	8
"Flower Drum Song"	2

5. BEST PERFORMANCE BY MALE LEAD IN PLAY

Donald Pleasence ("Caretaker")	7½
Alec Guinness ("Ross")	4
Laurence Olivier ("Rhinoceros")	1½
Ralph Richardson ("Complaisant Lover")	1½
Andrew Cruikshank ("Inherit the Wind")	1
Eric Porter ("Rosmersholm")	1
Michael Redgrave ("Aspern Papers")	1
Leo McKern	½

6. BEST PERFORMANCE BY FEMALE LEAD IN PLAY

Flora Robson ("Aspern Papers")	5½
Peggy Ashcroft ("Rosmersholm")	4½
Joan Plowright ("Roots")	4
Barbara Jefford ("St. Joan" and "As you Like It")	2
Margaret Whiting ("Moon for Misbegotten")	1
Hilda Hamlett ("Passage to India")	1

7. BEST PERFORMANCE BY MALE LEAD IN MUSICAL

Inia Wiata ("Most Happy Fella")	3
Dickie Henderson ("Where in Rome")	2
Albert Finney ("Lily White Boys")	1
James Booth ("Fings Ain't Wot They Used T'Be")	1
Peter Gilmore ("Follow That Girl")	1
Kenneth Williams ("Pieces of Eight")	1
Lionel Monty ("Make Me an Offer")	1

8. BEST PERFORMANCE BY FEMALE LEAD IN MUSICAL

Millicent Martin ("Cracked Mile")	3
Lou Stanger ("Most Happy Fella")	2
Yin Shan Tung ("Flower Drum Song")	2
Billie Lane ("Make Me an Offer")	2

9. BEST SUPPORTING ACTOR (PLAY OR MUSICAL)

Peter Woodthorpe ("Caretaker")	6
Zia Mohyeddin ("Passage to India")	2
Eric Porter ("Rosmersholm")	2
John Blackman ("Rosmersholm")	1
Max Adrian ("One Fly Night")	1
Conrad Phillips ("Ask")	1
Colin Blakely ("Nursing of Mrs Sweeney's Rock")	1
Robert Morley ("Splendid as Green")	1
Harold Fraser ("Most Happy")	1

10. BEST SUPPORTING ACTRESS (PLAY OR MUSICAL)

Alison Leggatt ("One Way Pendulum")	5
Vanessa Redgrave ("Lady on Tempest")	3
Wendy Craig ("Wrong Side of the Park")	3
Beatrice Lehman ("Aspern Papers")	1
Pauline Jameson ("Aspern Papers")	1
Rosalind Atkinson ("Importance of Being Earnest")	1
Gwen Nelson ("One Way Pendulum")	1

11. MOST PROMISING NEW WEST END ACTOR

Zia Mohyeddin ("Passage to India")	4
Richard Harris ("Cloud Man")	3
Richard Pasco ("Double Yolk")	1
Clifford Albert ("Sweet of My Mad Mother")	1
Alec McCowen (Old Vic repertory)	1
Peter O'Toole (Stratford-on-Avon repertory)	1
Joe Robinson ("Sgt. Musgrave's Dance")	1
Alfred Lynch ("Hostage")	½
James Booth ("Hostage" and "Fings Ain't Wot They Used T'Be")	½

12. MOST PROMISING NEW WEST END ACTRESS

Vanessa Redgrave ("Lady on Tempest")	5
Margaret Smith ("Rosmersholm" and "What Every Woman Knows")	2
Pauline Taylor ("Admiration of Life")	1
Barbara Windsor ("Fings Ain't Wot They Used T'Be")	1
Margaret Whiting ("Moon for the Misbegotten")	1
Connie Shelley ("Not Castles")	1

13. BEST DIRECTOR

Joan Littlewood ("Fings Ain't Wot They Used T'Be," "Hostage," "Make Me an Offer")	5
Donald McWhinnie ("Caretaker")	4
Lindsay Anderson ("Sgt. Musgrave's Dance")	2
George Devine ("Rosmersholm")	1
Glen Byam Shaw ("Ross")	1
Orson Welles ("Rhinoceros")	1
John Gielgud ("Love of Man")	1
Terence Kilburn ("Inherit the Wind")	1
Peter Hall ("Wrong Side of the Park")	1

14. MOST PROMISING NEW PLAYWRIGHT

Harold Pinter ("Caretaker")	8
Arnold Wesker ("Roots")	6
Patricia Broderick ("Admiration of Life")	1
John Arden ("Sgt. Musgrave's Dance")	1

Critics taking part in the poll were **Philip Hope-Wallace** (The Guardian), **Jack Lewis** (Reynold's News), **Milton Shulman** (Evening Standard), **A. V. Cookman** (The Times), **Alan Dent** (News-Chronicle), **T. C. Worsley** (Financial Times), **Felix Barker** (Evening News), **Harold Conway** (Daily Sketch), **Dick Richards** (Daily Mirror), **Robert Robinson** (Sunday Graphic), **Robert Muller** (Daily Mail), **Frank Lewis** (Sunday Dispatch), **Jack Bentley** (Sunday Pictorial), **Anthony Cathew** (Daily Herald), **Alan Pryce-Jones** (Observer), **Bernard Levin** (Daily Express), **Robert Wright** (Star), **Harold Hobson** (Sunday Times).

Arlene & Kent Smith's Smash Paper Mill $19,500

The season at the Paper Mill Playhouse, Milburn, N.J., got off to a smash start last week with "Amphitryon 38," costarring Arlene Francis and Kent Smith, establishing a house record of $19,500.

Shelley Winters and Kevin McCarthy are current in "Two for the Seesaw."

'Lady' So-So $15,500

Philadelphia, July 5.

"Who Was That Lady I Saw You With?", costarring Pat Carroll and Ronny Graham, grossed a scant $15,500 last week at the Playhouse in the Park here. The previous week's take for "Death of a Salesman," costarring Luther Adler and Mildred Dunnock, was $22,000.

"Amphitryon 38," costarring Arlene Francis and Kent Smith, is current.

'Seesaw' Record $20,500

Westport, Conn., July 5.

A house record of $20,500 was established last week at the Westport (Conn.) Country Playhouse by "Two for the Seesaw," costarring Shelley Winters and Kevin McCarthy.

Sam Levene in "Make a Million" is current.

Road Biz Strong; New Records Set By Three Tuners

It was house-record time on the road again last week. Topping their high marks of the previous week were "Flower Drum Song" and "Music Man" in Los Angeles and "My Fair Lady" in Washington.

"Redhead" continued strong in San Francisco, while "Look Homeward, Angel" had another sluggish week in that town. "World of Suzie Wong" started off its Frisco stand in okay fashion.

Estimates for Last Week

Parenthetic designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows in include 10% Federal Tax and local tax, if any, but on Broadway grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

LOS ANGELES

Flower Drum Song, Philharmonic Aud. (MC-RS) 4th wk. ($5.75-$6.50) 2,670. $79,800. Previous week, $79,324.

Another house record. $79,402 with Civic Light Opera subscription.

Music Man, Biltmore (MC-RS) 5th wk. ($6.90-$6.50) 1,636. $62,500. Previous week, $61,112.

Another house record, $62,188.

SAN FRANCISCO

Look Homeward Angel, Alcazar (D-RS) 3d wk. ($4.95-$5.40) 1,142. $37,000. Mixed Reports. Previous week, $15,000.

Almost $12,000.

Redhead, Curran (MC-RS) 4th wk. ($5.75-$6.50) 1,736. $38,000. Gwen Verdon. Previous week, $30,546.

Around $38,500 with Civic Light Opera subscription.

World of Suzie Wong, Geary (D-RS) 1st wk. ($2.40-$5.95) 1,550. $49,000. Previous week, $44,800. Shubert, Chicago.

Opened last Wednesday (29) to three qualified endorsements: Knickerbocker (Chronicle), Hecht (News-Call Bulletin), Hesse (Examiner).

Nearly $23,500 for six performances with Theatre Guild-American Theatre Society subscription.

WASHINGTON

My Fair Lady, National (MC-RS) 2d wk. ($7.90-$1.677. $68,135. Diane Todd, Michael Evans. Previous week, $67,807.

House record, $68,509 with TG-ATS subscription.

Scheduled B'way Preems

Marcel Marceau, City Center (4-6 only)
Vintage '60, Sahara (6-12 only)
Carl Sandburg, Wilson (6-12 only)
Hostage, Cort (6-20 only)
Irma La Douce, Plymouth (6-20 only)
Stanley Holloway, Biltmore (6-20 only)
Bagel, St. James (6-20 only)
Nichols & May, Golden (6-20 only)
Wall Row, Lyceum (6-21 only)
Midge Purvis, Lyceum (6-21 only)
Tenderloin, 46th St. (6-27 only)
Fate of a Hero, O'Neill (6-28 only)
Sweet and Sour, Ambassador (6-28 only)
Invitation March, Music Box (6-28 only)
Lysistrata, Belasco (6-28 only)
Unmistakable Molly, Broadhurst (7-5 only)
Period of Adjustment, Helen Hayes (7-14 only)
Advise and Consent, Cort (7-17 only)
Funnyhouse, Gramercy Arts (7-19 only)
Little Moon, Longacre (7-26 only)
Critic's Choice, Barrymore (7-28 only)
Wildcat, Alvin (7-28 only)

Off-Broadway Shows

(Figures denote opening dates)

American Savoyards, Jan Hus (7-29-60 closes July 17)
Belvoir, Little Square (3-2-60)
Between Two Thieves, York (3-11-60)
Cloud 9, Marks (4-7-60)
Connection, Living Theatre (Reg. 2-15-59)
Country Scandal, Sans (5-5-60)
Blood in Love, Cherry Lane (5-6-60)
Lady Dulcima, Barbizon (5-12-60)
John Brown's Body, Players (6-21-60)
Riggs & Zee, Provincetown (1-14-60)
La Ronde, Marquee (5-5-60)
Leave It to Jane, Sheridan Sq. (5-25-58)
Mary Stuart, Carnegie (11-10-59)
Theatre Chance, Living Room (6-22-60)
Threepenny Opera, on Ice (6-20-58)

SCHEDULED OPENINGS

Pigeons, Doris (7-21-60)
Man & Superman, Jan Hus (6-10-60)
H.M.S. Pinafore, Phoenix (6-6-60)
Repertory, Cafe (6-23-60)

CLOSED

Oh, Kay, E. 74th (6-29-60; closed last Saturday (2) after 69 performances)
President, Cherry (2-11-60; closed last Saturday (2)

B'way Wilting, But 3 Entries SRO; 'Birdie' $57,723 For House Record, 'Best Man' $39,700, 'Music Man' 39G

Broadway held to form last week with business sliding in traditional summer fashion. The drop in receipts, substantial for most shows, resulted in one casualty: "Once Upon a Mattress," which closed last Saturday night (2).

There were only three capacity entries: "Bye Bye Birdie," "Fiorello" and "Sound of Music."

Estimates for Last Week

Key: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net, i.e., exclusive of taxes.

Best Man, Morosco (CD) (13th wk. 96 p. $6.90-$7.50, 960. $41,000) Melvyn Douglas, Lee Tracy, Frank Lovejoy. Previous week, $41,000.

Over $39,700.

Bye Bye Birdie, Beck (M-C) (11th wk. 80 p. $8.60, 1,280. $57,518). Previous week, $57,709.

Another house record, $57,723.

Fiorello, Broadhurst (MC) (31st wk. 244 p. $8.35-$9.40, 1,214. $58,194). Previous week, $58,500.

Nearly $58,000.

Five Finger Exercise, Music Box (D) (30th wk. 233 p. $6.90-$7.50, 1,101. $40,107). Jessica Tandy, Roland Culver. Judith Evelyn, with top star billing, took over last Monday (4) for Miss Tandy, who's taking a six-week vacation. Previous week, $12,800.

Over $14,500 with twofers.

Gypsy, Broadway (MC) (57th wk. 447 p. $8.60-$9.40, 1,900. $82,900). Ethel Merman. Lays off following the evening performance next Saturday (9) and resumes Aug. 15 at the Imperial. Previous week, $42,600.

Almost $40,000.

La Plume de Ma Tante, Royale (R) (81st wk. 643 p. $8.05, 1,050. $44,500). Robert Dhery. Robert Clary, with featured billing, took over last Monday (4) for Dhery, who's taking an eight-week vacation. Previous week, $35,600.

Nearly $33,000.

Miracle Worker, Playhouse (D) (36th wk. 284 p. $6.90-$7.50, 994. $36,500). Anne Bancroft, Patty Duke. Torin Thatcher. Candice Cullen took over last Monday (4) for Miss Duke, who's taking a one-week vacation, and R. G. Armstrong took over last Friday (1) for Thatcher, who exited his role for a film assignment in Hollywood. Previous week, $35,200.

Over $34,500.

Music Man, Majestic (MC) (132d wk. 1,048 p. $8.05, 1,020. $71,000). Previous week, $38,500.

Almost $39,000.

My Fair Lady, Bellinger (MC) (224th wk. 1,723 p. $8.05, 1,581. $69,500). Michael Allinson, Pamela Charles. Previous week, $55,100.

Nearly $51,500.

Sound of Music, Lunt-Fontanne (MD) (32d wk. 232 p. $9.60, 1,407. $75,000). Mary Martin. Lays off July 25-Aug. 6. Previous week, $75,900.

Almost $75,000.

Take Me Along, Shubert (MC) (36th wk. 280 p. $7.06-$9.40, 1,453. $64,000). Jackie Gleason, Walter Pidgeon, Eileen Herlie. Lays off following the evening performance next Saturday (9) and resumes Aug. 1. Previous week, $51,000.

Over $49,700.

Tenth Man, Booth (D) (24th wk. 263 p. $6.90-$7.50, 807. $32,000). Previous week, $28,300.

Over $25,000.

Toys in the Attic, Hudson (D) (13th wk. 136 p. $6.90-$7.50, 1,065. $39,000). Jason Robards Jr., Maureen Stapleton, Irene Worth. Previous week, $28,400.

Over $24,000.

West Side Story, Winter Garden (MD) (9th wk. 65 p. $8.05, 1,404. $64,200). Carol Lawrence, Larry Kert. Previous week, $39,500 with twofers.

Almost $38,000 with twofers.

Closed Last Week

Once Upon a Mattress, St. James (MC) (58th wk. 400 p. $6.90-$7.50, 1,615. $58,984). Previous week, $27,600 with cut-rate tickets. Closed last Saturday (2) at an estimated $20,000 deficit on a $100,000 investment.

Nearly $17,200 with cut-rate tickets.

Coldstreamers, Camerons Latest to Tour States Under Hurok Direction

Still another military group will play the stages of America. Between Sept. 17 (W. Springfield, Mass.) and Dec. 3 (Washington) the Coldstream Guards of London and the Cameron Highlanders will do their British martial drills to one and two-night stands, as booked by the Sol Hurok office.

It was Hurok who pioneered with these outposts of British units some four years ago. They have proved a moneyliner boxoffice draw in the big halls, most recently the 150-man massing of various units performing as a complement to the British Exhibit in Manhattan. That group completed its single Madison Square date only on Monday (4). Troops were quartered at the U.S. military post on Governor's Island and sped uptown by chartered subway car.

Coldstream Guards - Cameron Highlanders group will comprise 110 men. The Madison Square Garden dates are Sept. 24, 25.

Deny Theatron Right To Offer 'Dark of the Moon'

Rebeca Bronstein, who with Amos S. Basel represents the authors of "Dark of the Moon," has informed VARIETY: "Neither Theatron nor Earl Robinson have interest in, or right to offer 'Moon' anywhere."

A recent VARIETY story reported that a New York firm called Theatron was soliciting funds for a planned production of the Howard Richard and William Berney's play, with an original score by Robinson. The information was taken from a prospectus issued under the Theatron name, and sent to prospective investors.

Touring Shows

(July 3-17)

Flower Drum Song, Philharmonic Aud. (7-5)

Duel of Angels, Hartford (T-A) (7-12)

Look Homeward, Angel, Chevoy (T-A) (7-6), Biltmore (T-A) (7-11)

Music Man (2d Co.), Biltmore (T-A) (7-6), Pr. Hall, San Diego (7-11)

My Fair Lady (2d Co.), National, Wash. (7-11)

Redhead, Curran (T-A) (7-11)

Show Business, Mole Pen Music Hall, Buffalo (7-6)

World of Suzie Wong, Geary (T-A) (7-11)

Edward Albee's "The Zoo Story," current off-Broadway in a dual-bill with **Samuel Beckett's** "Krapp's Last Tape," is being duplicated as a solo entry for the borscht belt. It opened Saturday night (2) at the Nutmeg Theatre, Brookfield, Conn., in a double bill with the Beckett opus, but is playing the rest of the summer alone.

LONDON SHOWS

(Figures denote opening dates)

Amorous Prawn, Savile (12-9-59)
Candida, Piccadilly (4-13-60)
Caretaker, Duchess (4-21-60)
Dear Liar, Criterion (3-10-60)
Finest Alibi, Garrick (2-11-60)
Flower Drum Song, Palace (5-24-60)
Follow That Girl, Vaudeville (5-17-60)
Gondoliers, Savoy (3-31-60)
Irma La Douce, Lyric (7-17-59)
Life of Galileo, Mermaid (4-13-60)
Majority of One, Phoenix (12-9-59)
Most Happy Fella, Coliseum (4-21-60)
Mousetrap, Ambassadors (11-25-52)
My Pal Lady, Drury Lane (6-30-58)
Oliver, New (4-30-60)
Passage to India, Comedy (4-28-60)
Pieces of Eight, Apollo (5-21-58)
Repertory, Old Vic (9-1-59)
Rhinoceros, Strand (4-13-60)
Roots, Royal Ct. (4-20-59)
Ross, Haymarket (3-10-60)
Sample Spencers, Wyndham (5-11-60)
Suzie Wong, Prince (5-12-59)
Time to Kill, Pavilion (4-5-60)
Tomorrow Pictures, Duke York (4-27-60)
Vivat, Royalty (2-25-60)
Watch It, Sailor, Aldwych (3-24-60)
West Side Story, Majestic (3-13-58)
When in Rome, Adelphi (12-29-59)

SCHEDULED OPENINGS

Man for All Seasons, Globe (7-14-60)
Piccadilly Theatre, Vic. Pal. (7-6-60)

CLOSED LAST WEEK

Aspern Papers, Lyric (5-25-60)
Call Me Madam, Adelphi (6-22-60)
Clown Jewels, Vic. Palace (5-18-60)
Laughing Academy, Princes (4-20-60)
Lovely Light, Tilling (6-9-60)
Wrong Side Park, W. West (6-2-60)

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows as well as ballet, films, industrial and television shows. All information has been obtained directly by the VARIETY Casting Department by telephone calls, and has been rechecked as of time previously (Tues.).

The available roles will be reported weekly until filled, and additions to the list will be made from time to time as information is received from responsible parties. The intention is to answer performers with leads provided by the management rather than to be a wild goose chase. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes production personnel for the show in question, but for which the manager is casting calls. Parenthetical designations (D Drama, (MC) Musical Comedy, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"A Clean Kill" (D Producers, Clifford Harrison 200 W. 54th St., N.Y. JU 2-4000). Accepting photos and resumes through agency only of Harrison actors c/o above ad drive. Available parts: three elderly men, two character women, woman 27.

"Advice and Consent" (D Producers Robert Fryer & Lawrence Carr 234 W. 44th St. N.Y. LA 4-2044 casting director Robert Lindsay. Casting has due to start week of Aug. when the production of Moliere Parrish has been set.

"All The Best People" (L Producers Joel Spector & Bert Cook c/o Jerome Lipsky 250 W. 43 St. N.Y. LA 4-4180). Available parts: prima female 21 male 30-35, a cultivated female executive male 30-40, various male 30-35. Send photos and resumes c/o above address.

"Assignment In Judea" (D. Producers, Fabian Dowling c/o Lambs Club 130 W. 44th St. N.Y. JU 2-0371 associate producer Eric W. Gauer. Accepting photos and resumes of men and women in 20's who choose features c/o above address.

"Becket" (D. Producers, David Merrick, 246 W. 44th St. N.Y. LO 3-7320). Available parts: Henry 16-17, rough, tough adolescent, raising voice, strong, believing appearance, off-beat looking. Mail photos and resumes c/o Michael Shurtleff, above address.

"Carrot Top" (MC Producer David Merrick 246 W. 44th St. N.Y. LO 3-7320 casting director Michael Shurtleff. Available parts: Tom, male, lessons, quick. Audition through agents only, no writing c/o above address.

"Come Away With Me" (C Producers Richard Morris, H. C. Potter & Julius Fleischmann 254 E. 68th St. N.Y. PL 5-1302. Part available girl 17. Accepting photos and resumes through agents only c/o above address.

"Come Spring" (C Producers, Charles Bowden & H. Ridgeley Bullock Jr. 137 W. 48th St. N.Y. CO 5-2630). Available parts: two boys 12-13, one Negro and one white; one girl, 16 white girl 23, two character men, 40's one Negro and one white, Negro character woman 70's, grandmother. Accepting photos and resumes c/o above address.

"Donnybrook" (MC Producer Fred Helmer 745 Fifth Ave. N.Y. PL 3-7500). Accepting photos and resumes of male and female lead types c/o above address.

Drama (untitled, formerly "Time of Scorpio" Producers, Charles Bowden & H. Ridgeley Bullock Jr. 137 W. 48th St. N.Y. CO 5-2630). Available parts: male lead, 45-55 woman 50, girl 20, and 19 supporters. Accepting photos and resumes, above address.

"Face Of A Hero" (D Producer, Lester Osterman 59 W. 54th St., N.Y. JU 6-5970 director, Alexander Mackendrick. Accepting photos and resumes of character men 40-60 c/o above address.

"Fair Sex" (C. Producers, Lee Wayland & Alan Scohet c/o Bill Dell 729 Seventh Ave. N.Y. JU 6-4244. Parts available for character men and women. Mail photos and resumes, c/o above address.

"Farewell, Farewell Eugene" (C Producer, Ron Ravens 18 W. 18th St., N.Y. CI 7-1581. Parts available (serious male 40's all Irish. Accepting photos and resumes by mail only, through agents, c/o above address.

"Five In The Afternoon" (D) Producers, d'Antona-Hilliard Productions 333 W. 110th St., N.Y. CO 3-3027. Seeking young car to main lead, no further casting until he is set. Photos and resumes on mail only c/o above address.

"Girl From Outside" (MD Producers, Peter Mars 329 E. 80th St. N.Y. Accepting photos and resumes of oriental males and females by mail only, c/o above address.

"Invitation to a March" (D Producers, Tyrone Guthrie 27 W. 53d St. N.Y. CO 5-6870). All parts being cast but management reports it is currently seeing specific performers, after which the others will be auditioned.

"I Give It Six Months" (D Producers Gilbert Miller 9 Rockefeller Plaza N.Y. WI 7-9377. Management says that all roles are available and that casting will begin early in August through agents only.

"Irma La Douce" (MC Producers David Merrick 246 W. 44th St. N.Y. LO 3-7320). Accepting photos and resumes of male singer-dancers, c/o Mike Shurtleff at above address.

"Laurette" (D Producer Alan Pakula 1619 Broadway N.Y. JU 2-6311). Parts are available for a young girl and boy. Send photos and resumes by mail only, c/o above address.

"Leaves of Malice" (D Producer, Don Herbert & Theatre Guild 27 W. 53d St. N.Y. CO 5-6170. Management says that director Tyrone Guthrie has tried up most of the cast but, a few roles are still left.

"Look We've Come Through" (C Producer, Playhouse Theatre 165 W. 46th St. N.Y. PL 7-5100 casting director, Terry Faye. Available parts: three youths 20's two girls, 19-20. Mail photos and resumes c/o casting director at above address. Contact will be made for appointments.

"Love A La Carte" (MC Producers, Arthur Klein in association with Conrad Thibault St. James Theatre Bldg. 246 W. 44th St. N.Y. LO 5-6270. Available parts: girl 22 leading man 30 second leading man 30, character comedienne 30. Accepting photos and resumes above address.

"Music Man" (MC Producer Kermit Bloomgarden 1545 Broadway, N.Y. JU 2-1600. Part available for leading girl dancer. Phone or send photo and resumes c/o Lilian Stein, at above information.

"Once There Was A Russian" (C Producers, Leonard Key & Morton Segal 130 E. 56th St. N.Y. PL 2-4190). Accepting photos and resumes of character men and women by mail only, c/o above address.

"Rape of the Belt" (D Producers, Harriet Parsons, William Dean Paul Vroom & Charles Hallenbeck c/o Vroom, Lunt-Fontanne Theatre, 205 W. 46th St., N.Y. JU 6-5555). All parts being cast, but management says there will be no open casting.

"Rhinoceros" (D Producer, Leo Kerz 1140 E. 79th St. N.Y. BU 8-2064 director, Robert Lewis. Available parts: sexy, buxom young woman 25, two character men, 45-50, distinguished, elegant man, 30. Accepting photos and resumes, c/o above address.

"Shifting Heart" (D Producers, Charles Bowden & H. Ridgeley Bullock Jr. 137 W. 48th St. CO 5-2630. Available parts leading man 35 woman 30 girl 32 boy 21, all Italian types, leading man 35, two character men, 40, character woman 40 all Australian characters. Accepting photos and resumes, above address.

"Sound of Music" (MD) Producers, Richard Rodgers & Oscar Hammerstein 2d 488 Madison Ave. N.Y. casting director Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices. Mail photos and resumes, c/o above address.

"Taffy" (D Producers, George Hamlin & Malcolm Wells 1501 Broadway N.Y. LO 3-3446, in association with John W. Cole, Jr. & Don LaSoya. Available parts man 70-85, man 25, backing man, 22 man, late 20's piano playing girl 18, middle-aged woman. All roles are Negro. Apply through agents only, c/o above address.

"The Guide" (D Producers William David, Hermione Sandberg & Leonard Hecht 157 W. 48th St. N.Y. CI 5-6080). Available parts: one male 20, poet of universal talents and doubts, romantic, heavy-set man 50, an imaginative malcontent, who must learn simple, pristine, innocent truth, delicate young woman, able to dance, slender boy, 16, indomitable spirit, vocal for reading, man 20's dull man, more dull extract, early 30's man, 20's, unimaginative, humorless, two fantasy man, miscellaneous villagers, men and women of all ages, eccentric, unusual, Madison Ave. type adventurer. All characters except the latter, are from South India. The play's locale. Photos and resumes being accepted by mail only, c/o Betty King, at above address.

"The Wall" (D). Producer, Kermit Bloomgarden 1545 Broadway, N.Y. JU 2-1600. All parts being cast, but management reports it is presently seeing specific performers and after which the remainder of 30-odd will be cast.

"Wildcat" (MC). Producers, Lawrence Kidd & Richard Nash 1501 Broadway, N.Y. CI 6-6850. Casting all roles.

OFF-BROADWAY

"A Country Scandal" (D Producers, Lucy Boseche & Antonin Kalurbitchka Greenwich Mews Theatre 141 W. 13th St. N.Y. CI 5-4000). Accepting photos and resumes of character men 50-60 for understudies and replacements in person from 7 p.m. on, above address.

"Captain Jinks of the Horse Marines" (C. Producers, Scott D'Arcy 112 W. 72d St. N.Y. TN 7-4900). Available parts: male late 20s, a charming dandy group, bubbly character woman, slender, sweet, character man Italian accent, smoothie, comic comical type 14, eldritch chef, cotton type, woman pretty, vintage comic, not too bright three very fine ballerinas, several stuff character women, several bits and extras. Photos and resumes are being accepted by mail only c/o above address. Script available at Samuel French Inc. 25 W. 45th St. N.Y.

"King of the Dark Chamber" (D) Producers, Patricia Newhall & Van Joyce 58 W. 93d St. N.Y. Available parts: man, agelessness, one, myth, woman 30's, beautiful dreamy, vacillating, egocentric, woman 30's, attractive man, Machiavellian, authoritative, woman 30's, artistical, cheap, man, old wise 10 chorus roles, male and female, must sing and dance stylized movements. Photos and resumes being accepted by mail only, c/o above address.

"Leave It To Jane" (MC). Producers, Joseph Berlin & Peter Kent c/o Sheridan Square Theatre, Seventh Ave. & Fourth St. N.Y. CH 2-9090. Auditions for men and women singers under 21 for ensemble. Call above number for appointment.

"Squaring The Circle" (C). Producers Cecil Reddick, Dick Mendelsohn & Harvey L. Baker 6255 Broadway, Riverdale 71, N.Y. KI 8-3265, director, Reddick. Available parts: two ingenues, three men, 20's, one character man a few male and femme walk-ons. Mail photos and resumes, c/o above address.

"Falmouth" (MC) Producers Gene Andrewski, Barbara Gruber & Mort Segal 122 Willow St. Brooklyn Heights 1, N.Y. Available parts two comedy-dance character women, three men 20's, young Negro femme, lead sing and dance, two character men, 40's sing and dance, ingenue, comedienne sing and dance. All specially should have British accents. Mail photos and resumes c/o Andrewski, at above address.

SIGNED

BROADWAY

"Fiorello" Rufus Smith succeeding Frederic Dorsey.

"Irma La Douce" Osborne Smith.

OFF-BROADWAY

"Erneed In Love" Kate Wilkinson succeeding Sara Seeger.

"Leave It To Jane" David Shepley succeeding Art Matthews.

FUTURE PRODUCTIONS

BROADWAY

"All's Fair" (MC (formerly "Lysistrata" Producer, Nicholas J. Matsoukas Kenneth Leter Agency 244 W. 56th St. N.Y. in association with Marion & Judson Todd.

"Angie" (C. Producer, Producer's Theatre 1545 W. 46th St. N.Y. PL 7-3100.

"Beautiful Dreamer" (MD) Producer, Wakeland Co. advertising producer Joseph Mann 1545 Broadway N.Y. CO 5-4764.

"C'Est La Vie" (MC). Producer Charles K. Peck 250 W. 57th St. N.Y. CI 5-6456.

"Critic's Choice" (D Producer Otto Preminger 10 W. 55th St. N.Y. CI 5-2115.

"Do-Re-Mi" (MC Producer, David Merrick 246 W. 44th St., N.Y. LO 3-7320.

"Every Girl Needs a Parlor" (C Producer-director Carmen Capalbo 152 W. 54th St., JU 2-1596.

"Hostage" (D Producers, Leon and Field AT 9-4717 & Robert S. Wolf.

"Hundred Yard Dash" (C Producer, George Corley 2067 Fifth Ave. N.Y.

"I Belong To Zoso" (C). Producers Mark Kent & Charles Corwin (137 W. 57th St., N.Y. CI 7-4456.

"Kindergirl" (D Producer Elaine Perry 157 W. 48th St. N.Y. JU 6-6290.

"Last Days of Lincoln" (D Producer Alexander H. Cohen 40 W. 53th St. N.Y. CI 6-5594.

"Laurette" (D Producer Alan Pakula 1619 Broadway, N.Y. JU 2-6013.

"Effect Gloption" (The Gloption Method (D Producers David Merrick 246 W. 44th St. N.Y. LO 3-7320.

"Lucky Jim" (D Producer Don Herbert (745 Fifth Ave. PL 1-1290.

"New Faces" (R Producer Leonard Sillman 157 E. 79th St. TR 9-1380.

"Sive" (D Producers, Irish Players c/o Seven Arts Centre 120 Madison Ave. N.Y.

"Shifting Heart" (D Producers Charles Bowden & H. Ridgeley Bullock Jr. 137 W. 48th, N.Y. CO 5-2630.

"Shrewrapper" (MC Producers Cy Feuer & Ernest H. Martin 130 E. 52d St., N.Y.

"Subways Are For Sleeping" (M Producer David Merrick 246 W. 44th St. N.Y. LO 3-6590.

"Sweet & Sour" (C Producers, Theatre Guild 27 W. 53d St. N.Y. CO 5-6170 & George Kendall.

"Time Is a Thief" (D Producer Beverly Zarling 489 Fifth Ave. N.Y. YU 6-4284.

"Unsinkable Molly Brown" (M Producers, Dore Schary & Theatre Guild 20 W. 53d St., N.Y. CO 5-6170.

"Yesterday's Waves" (D. Producer Cavallaro Productions Joe & Chuck Cavallaro Woodward Hotel 55th & 7th Ave., N.Y. CI 7-2900.

OFF-BROADWAY

"Friends and Romans" (D). Producer, Stage Society (103 E. 60th St. N.Y.).

"Fattah For George Dillon" (D). Producers, Edward Hastings & George Morrison (220 W. 19th St., N.Y.).

"In Jack's Tent" (D) Producer, Chekov On (Bleeker Street Playhouse, 145 Bleeker St., N.Y.).

"Little Eyolf" (D) Producers, Lee Gotfield, Alan Lawrence & Alfred Sandor (35 W. 90th St., N.Y. LE 2-1100).

"Silent Rage" (D) Producer, Brett Warren c/o Actor's Mobile Theatre, 247 W. 42d St., N.Y., BR 9-2481.

TOURING

"Andersonville Trial" (D. Producers, Lee Guber, Frank Ford & Shelly Gross 136 W. 55th St., N.Y. CI 5-1969. Accepting photos and resumes for the fall touring production, c/o Marvin A. Krauss, c/o Westbury Music Theatre Box 88, Westbury, L. I.

"Once Upon A Mattress" (MC). Producer, National Phoenix Theatre 422 E. 50th St., N.Y. OR 4-7100 casting director, Frances Ann Berkey. Accepting photos and resumes of singer-dancers, men 5 feet, 11 inches tall or over and women 5 feet 4 inches tall or over, c/o above address. Auditions for dancers men at 12 noon and women at 1:30 p.m. St. James Theatre, 246 W. 44th St., N.Y.

"World of Suzie Wong" (D Producer David Merrick 246 W. 44th St. N.Y. casting director Michael Shurtleff. Accepting photos and resumes of oriental actresses under 30 c/o casting director at above address.

OUT OF TOWN

"Playhouse in the Park", Producer, Gerald Covell (1001 Celestial St., Cincinnati 2 Ohio. Repertory theatre will open in September for 14-week season. Parts are available for five men and three women with classical background, also several apprentices. Photos and resumes being accepted, c/o above address. New York interviews will be held later this summer.

Television

Artist Management Associates 200 W. 57th St. PL 7-2137. Accepting photos and resumes of actresses for commercials and industrial every Wednesday 10 a.m. to 5 p.m. c/o Jerry Dibenedetto at above address.

"Camera Three" (educational-drama series. Producer CBS 524 W. 57th St. N.Y. JU 6-6000), casting director, Paula Hinton. Accepting photos and resumes of all types, men and women, c/o above address. No duplicates.

Dela McCarthy Assoc. 41 E. 67th St. N.Y. Casting Celia D'Arcy. Submit photo and resume of male and female youth talent for films.

"Ironman-Cometh" (D Play of the Week Production WNTA-TV, 20 Columbus Circle, N.Y. JU 2-7400. Several male roles available. Accepting photos and resumes, c/o Max Morson, above address. Script available Dramatists Play Service (14 E. 38th St., N.Y.).

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS 524 W. 57th St., N.Y. JU 6-6000 casting director Paula Hinton. Accepting photos and resumes of all types, men and women, c/o above address. No duplicates.

"Moment of Fear" (D Producer, NBC 30 Rockefeller Plaza, N.Y.).

(Continued on page 71)

Sally Perle has opened a Commercial branch of her Central Casting aimed at answering the casting problems of the ad agencies. She will hold interviews of new talent and faces, male and female, Monday and Friday mornings appointment only. Call Central Casting (CO 5-0756) for appointment.

Literati

Still More Show Biz Books

Little, Brown's show biz memoirs include Theatre Guild co-founder Theresa Helburn's posthumous autobiog, "A Wayward Quest" in August. Maurice Chevalier's "With Love" serialized in part in McCalls recently; Thornton W. Burgess' "Now I Remember" LB also publishing Peter Ustinov's novel, "The Loser"; Gore Vidal's play, "The Best Man"; an anthology of Frank Dobie's Best," 50 of the famed western author's pieces, and a novel, "Good Bye, Ava," by Richard Bissell, author of "Say, Darling" and "To Conte," from whence came "The Pajama Game."

TV comedian Dayton Allen's "Who Not?" "Ustinov's Summit Meeting" (Peter, that is) and S. N. Behrman's "Portrait of Max" (Sir Max Beerbohm) are also Gets show biz items in the fall.

"Zsa Zsa Gabor (My Story Written For Me by Gerold Frank)," as it is billed, is due in September from World.

Kate Smith's autobio is titled "Upon My Lips A Song," which Funk & Wagnalls will publish next October.

Maurice Zolotow's "Marilyn Monroe" is due in October from Harcourt-Brace; it was digested in McCalls last month.

Prentice Hall's Unveiling

Press open-house last week marked the formal opening of Hudson Terrace Bldg., third structure in Prentice-Hall's publishing entire at Englewood Cliffs, N. J.

Founded 46 years ago by Richard Prentice Ettinger and the late Dr. Charles W. Gerstenberg with the printing of a single book ("Materials of Corporation Finance"), PH now has eight divisions and seven subsidiary corporations. Divisions publish school textbooks at all levels, trade books, specialized loose-leaf technical books for business, encyclopedias, and "how to" books via mail order.

PH International sells books around the world and handles translation rights for the parent company. Prentice-Hall Corporation System Inc. incorporates and provides statutory services for several national organizations in the U. S. and some foreign countries.

According to Standard & Poor's listed stock reports, PH's sales for '59 were at a new high for the 22d straight year—56% above sales of 1955—and all divisions and subsids were profitable.

Harpo Marx, Linkletter Biogs

"Groucho and Me" having clicked as a bestseller, Bernard Geis Associates will bring out Harpo Marx's memoirs, as told to Rowland Barber, titled "Harpo Speaks!"

Same pub also has "Autobiography of Art Linkletter" (as told to Dean Jennings) on its fall lists. Geis Associates of course, has both Groucho Marx and Linkletter among its stockholder-partners.

A biog of another sort is John Gunther's "Taken At The Flood: The Story of Albert D. Lasker," the ultimate which Harpers will publish in August.

Valery's Bordet Inside Stuff

Vet N.Y. Daily News' Paris correspondent Bernard Valery, has been commissioned by Louis Dalmas (otherwise the Marquis Louis de Pulignac, cousin to Prince Rainier III and member of the Pommery champagne clan) to ghost the memoirs of Alain Carre, confidential secretary to Brigitte Bardot for the past four years. Dalmas heads the top European feature and photo agency.

The HB interest in Europe is tremendous as witness the 30,000 pounds ($100,000) already offered by a London newspaper for first serialization rights in the UK.

Beaucoup Anthologies

Simon & Schuster has a flock of pop mag and other anthologies on its fall list, viz., "A Treasury of American Heritage," "Life's the World We Live In," "Scientific American' Book of Experiments," "The Second 'Scientific American' Portfolio of Art," "5th Annual of the Year's Best Science Fiction", PlayBoy cartoonist Shel Silverstein's "Here's My Plea"; "To America's Taste" (from the pages of the N. Y. Times, 1851-1960), by Varjorie Lansley, Louis Silverstein and Samuel A. Tower, "Stories from the New Yorker" (46 examples beyond, in that weekly's 35th annil); "Chas. Adams' Black Maria," his first new collection of ghoulish humor in three years, "The Good Housekeeping Treasury," edited by Donald Elder; "A Gastronomical Holiday," by the editors of Holiday; "Revised House and Garden' Guide to Interior Decoration."

Harpers has three anthologies: "Great Reading From 'Life'"; "Esquire's Europe In Style," edited by Richard Joseph; and the "N. Y. Times Cook Book," edited by its food editor, Craig Claiborne.

Putnam bringing out "The Fables of George Ade" in October, edited and with an introduction by Jean Shepherd.

S&S' Golden Press is bringing out a book of Saxon's New Yorker cartoons under the tag, "Oh, Happy, Happy, Happy!"

Cleveland Amory and Frederic Bradlee have edited and done the introduction to "Vanity Fair: A Cavalcade of the 1920s and 1930s," which Viking will publish as a de luxe $10 item in October.

S&S Has Eric Hawkins' Book

As presumed, when M. Lincoln Schuster (Simon &) hit Paris he signed for Eric Hawkins' memoirs, "Hawkins of the Herald," and as VARIETY indicated in its original story one of "Hawkins' boys," Joe Barnes, now an S&S editor, will be editor on the project.

Now the veteran editor emeritus of the Paris edition of the N.Y. Herald Tribune has to do is to write it. Columnist Art Buchwald is serving as catalyst on the project and is helping coordinate the work for the 71-year-old editor.

Hortense Morton Out

Hortense Morton, drama editor of Hearst's morning San Francisco Examiner for almost 15 years, was axed last week. Mrs. Morton, 57, had been with the Examiner, biggest daily in Northern California, 23 years, first with the women's department and then for nearly two decades in the drama department.

Examiner has not yet revealed any changes in amusement page policy. Georgia Hesse is taking over the drama desk temporarily.

'Senator' Ford's Book

Vet comedian "Senator" Ed Ford has authored a book for Prentice-Hall titled "If You Must Be Funny, Here's How."

Since so many businessmen and others "now get into the act," in Ford's opinion, this joke is not only an anthology of humor and favorite stories but he develops the whyfore of certain storytelling styles, the method of construction of a good raconteur, and other intratrade stuff.

CHATTER

Jack Squire, who has been on Look Magazine's circulation promotion staff since 1956, upped to assistant manager of circulation promotion. Richard Collins is circulation promotion mgr.

Paul Crume, Dallas Morning News columnist, has been signed for two books by Edward Kuhn, Jr., editor-in-chief of McGraw-Hill Book Co.

Stanley Pawley, foreign editor of London Daily Telegraph, named new president of British Institute of Journalists at annual conference at Edinburgh, Scotland.

Kenneth Young, of London Daily Telegraph, named editor of the Yorkshire Post, leading U.K. provincial morning sheet. He succeeds Sir Linton Andrews, who retires at the end of the year.

The Bulletin, Glasgow, longtime Scot morning daily, folding due to failure to pay its way. It's one of the Outram Press group.

Henry Hay, tv columnist on Scottish Daily Record at Glasgow quitting that post to be reporter-interpreter on indie tv's nightly "Here and Now" magazine.

Humorist Carl Winston's newest, "How to Run a Million Into a Shoestring—and Other Shortcuts to Success" is a Putnam item in October.

George Kirge's book for S&S in October carries this title: "How to Write 10 Different Best Sellers Now—in Your Spare Time—and Become the First Author On Your Block. Unless There's an Author Already on Your Block in Which Case You're Become the Second Author on Your Block, and That's Okay, Too, and Other Stories."

Using New Translation For Central City 'Aida'

Denver, July 5.

A new English translation of "Aida" was prepared for the Central City Opera House Assn. presentation which opened the 29th annual festival last Saturday (25) in the little mountain mining town 30 miles west of Denver. Feeling that none of the dozen or more available English translations of the Verdi classic was suitable, Dr. Emerson Buckley, musical director, commissioned Martha Winburn England, an English professor at Queens College, New York, and translator of a score of other Italian operas, to do the adaptation for the Central City presentation.

Mrs. England took six months to prepare the libretto and also accompanied the troupe to the mountain town for rehearsals.

Road Theatres to Contribute to Actor Pension and Tix Tax Fight

Out-of-town theatre operators-members of the Independent Booking Office have agreed to contribute to the Actors Equity pension fund. They'll go along with the Broadway theatre owners in contributing 1% of the cast payroll on shows playing their houses. The decision to do so was made at an IBO meeting in N. Y. last week.

It was also agreed that IBO contribute $5,000 to a fund to fight for repeal of the 10% Federal excise tax on theatre tickets. Broadway producer-director Herman Shumlin, president of IBO, was chairman of the meeting. Although the IBO members have accepted the pension participation arrangement, there's still a question as to how the 1% contribution will be handled when shows are booked into high schools, colleges and auditoriums which don't fall into the regular theatre category.

Also relating to the Equity pension fund is the refusal of the Assn. of Theatre Benefit Agents to go along with a plan proposed by the N. Y. Ticket Brokers to participate in the producer contribution to the fund by donating up to 5c on every ticket sold to the League of N. Y. Theatres, the organization of Broadway producers and theatre owners.

The brokers offer was contingent on theatre party agents and theatre clubs going along with the plan. At 5c a ticket, the revenue from the brokerage sale alone would come to about $125,000 a year. Ivy Larrick, president of the benefit agents association, pointed out however, "There is no logical comparison between the brokers and the party agents. Our average ticket earning is 20c while theirs is the legal $1.50."

Members of the association are scheduled to meet again next Aug. 4 and, according to Miss Larrie, they'll discuss, "among other things, the plight of the theatre."

So They Say

"Opening nights are for two groups—critics and actors. That is what I think. Actors are always on time. I think critics should be. It is an obligation. I can understand tardiness because of a traffic jam now and then. Habitual tardiness is inexcusable and that is when I close the doors and won't allow even a critic in. He is, in a sense, my guest. He has a professional courtesy to satisfy. If all the others can be on time, he can. It's as simple as that."—Broadway producer **David Merrick**, as quoted by **Whitney Bolton** in the N. Y. Morning Telegraph.

"There are two kinds of creative work: organic and non-organic. It is possible to reform, to change the nature of a non-organic (synthetic) work in the arts, meaning that work which is produced through something other than a necessity as built in to the worker as his heartbeat and respiration. But you could flay the skin off a writer whose work is organic and you still would not get out of him a sincere or workable recantation of his faith in what he is doing, however abominable that work may be, or strike you as being."—Playwright **Tennessee Williams**, in an article in the N. Y. Times Magazine.

"He (**Tennessee Williams**—Ed.) is understandably proud of being in the company of **Lillian Hellman, Samuel Beckett, Eugene Ionesco** and others. I am quite content to align myself not with **Miss Hedda Hopper** or **Miss Dorothy Kilgallen**, with whom I share nothing but sex and Mr. Williams' amiable contempt, but with a great many playgoers who are weary of what **Alfred Kazin** calls 'psychological man . . . the man who looks at nothing but himself, his emotional wants, his own sexual satisfaction.' The theatre of Williams and his imitators is not, as Prof. Kazin goes on to say, the theatre of rebellion and of daring, but the expression of the new Philistinism. 'We have had enough of the 'ambiguous' man this theatre celebrates. What we need now is the whole man.'"—Poet-critic **Marya Mannes** in a letter to the editor of the N. Y. Times Magazine.

"Is success in any other profession as dazzling, as deeply satisfying, as in the theatre? I cannot pretend to know, but I doubt it. There are other professions where the rewards are as great or greater than those the theatre offers, there are professions where the fruits of success are as immediate, and still others where the pursuit of a more admirable goal understandably brings a nobler sense of fulfillment. But I wonder if success in any of them tastes as sweet. Again, I am inclined to doubt it."—Playwright-director **Moss Hart**, in his autobiography, "Act One."

"I remember at St. Mary's School a couple of us getting into a discussion with one of the nuns, a Sister of Charity. The talk got around to did any of us think we wanted to be a nun. I said, 'Maybe after I've done everything I want to in the whole wide world.' Do you think God would want you then?' the Sister asked. 'Sure, he would,' I told her. 'He knows the way I am.'"—**Maureen Stapleton**, costar of "Toys in the Attic," as quoted by **Gilbert Millstein** in Theatre Arts Magazine.

"Drama critics, despite the classic legends to the contrary, are the most determined of romantic optimists. Nothing else can explain their willingness to devote the best years of their lives to sitting in the theatre night after night, always hoping that this will be the time when the ultimate masterpiece in playwriting, or triumph in acting, will be unfolded for them. Do you suspect they could blast with devastating wit? That would call for a quality of masochism uncharacteristic of such hedonistic fellows. Their scorn for bad plays actually arises from a sense of outrage that their beloved theatre has been brought into contempt."—**Richard Watts Jr.**, drama critic of the N. Y. Post, in an article in Theatre Arts Magazine.

"For the playwright there is no area between 'out' and 'in.' There are no half measures. There is no way of starting out as a walk-on. You have either achieved that executive capacity inherent in being the author of the show that's being done, or you're nowhere. You don't 'work your way up,' meeting people, making contacts, learning simple little gossipy facts about the business along the way in the manner of an actor. In theory you jump from one side of the void to the other. But nine times out of 10, the jump is too long. The void can't be sprung across, it can only be bridged."—**Frank Dunne**, a member of the New Dramatists Committee, as quoted by **John Keating** in Theatre Arts Magazine.

"When the stage pictures are attractive, the compositions well balanced, it is the director who can be praised for it. But for the most part, his work is or should be unobtrusive, his job is to bring out the value of the author's manuscript, and without acquaintance with it, no one can say whether or not he has succeeded. It seems to be that too much blame and too much praise are thrown around for direction on very insufficient evidence these days."—The late playwright-director **John van Druten** in an article on direction, as part of "Theatre Arts Anthology," to be republished soon.

"By opening night, things are usually a jumble of overlapping events. As we stand at the rear of the orchestra, shifting from one foot to the other, waiting for the curtain to go up, we can't remember whether the actors adjusted to the scenery or the scenery to the actors. All we know is that for almost four months we have been pouring things into an enormous Mixmaster—the best ingredients we could find. In what we believed to be the right proportions. Now we are going to see what we produced. Is it a cake? Or only a mud pie?"—Scenic, lighting and costume designers **William and Jean Erkart**, as quoted by **John S. Wilson** in Theatre Arts Magazine.

Legit Tax

Continued from page 65

Congressional District, which includes the Broadway and off-Broadway areas, has stated that he intends introducing a bill in Congress in January to repeal the 10% Federal excise tax on theatre tickets. He's also come out in favor of the city rescinding its 5% levy on theatre tickets.

Senator Jacob K. Javits, Republican, of New York, has also disclosed that he plans introducing legislation in the Senate early next year for the abolition of the 10% tax. He and Lindsay met recently to work out the strategy of their campaigns. Also in the tax-repeal picture is William vanden Heuvel, who will run against Lindsay as Democratic-Liberal Candidate for Congress in Manhattan's 17th District.

Last week vanden Heuvel urged Mayor Wagner to drop the 5% city tax on tickets, and promised to submit a brief on Broadway's economy to the mayor in August. The Democratic candidate has also written to New York's 23 Democratic Congressmen asking them to seek relief from the 10% Federal tax in the next session of Congress.

The League and Equity have also formed committees to seek abolition of the 5% city tax. The League has formed an 11-member committee and Equity has formed a 15-member committee. The two committees will work together and will meet with representatives of eight other legit unions and reps of restaurants and hotels to map a campaign for the abatement of the city's tax on theatre tickets.

Legit has been trying to unburden itself of the Federal excise tax on tickets for some time. Several years ago it succeeded in getting the bite reduced from 20% to 10%. Last year, the tax was cut again to 10% of the amount in excess of $1. In N. Y., however, when the Federal tax was cut in half, the city immediately stepped in with the 5% levy on admissions, thus raising the total tax on tickets to 15%.

It's figured that if the drives to repeal the Federal and N. Y. city taxes are successful, then other cities which levy taxes on theatre tickets might be inclined to drop such tariffs.

The 11-member League committee, formed to work on the campaign for the repeal of the 5% city tax, includes Richard Rodgers, Oscar Hammerstein 2d, Robert W. Dowling, Moss Hart, Robert Whitehead, David Merrick, Alan Jay Lerner, John Shubert, Herman Shumlin, Lawrence Langner and Leland Hayward. The 15-member Equity committee comprises Walter Abel, Ralph Bellamy, Alan Bunce, Stuart Cotsworth, Angus Duncan, John Effrat, Margaret Hamilton, Helen Hayes, Ruth McDevitt, Roddy McDowall, Chester Morris, Bibi Osterwald, Ann Thomas, Peggy Wood and Blanche Yurka.

Broadway

Ed and Pegeen Fitzgerald's 30th ann.

Lyell p.a. Michael Sean O'Shea out of General Hospital, Atlantic City, following an attack of vertigo.

Gaby Sloatt with Kai Mis Jordan to Paris and Monte Carlo July 10. Dorothy and Al Sherman plan going abroad.

The 300-room Virgin Isle Hotel at St. Thomas, V. I., is now the Virgin Isle Hilton under a 30-year lease. Deal just consummated.

Harmon Prize bringing out next October "The New Edition of the Encyclopedia of Jazz" by Leonard Feather, updating since first pub. [illegible] years ago.

Stage manager Bob Downing on his first European vac. of London and Paris begin within. Everything is going as advertised and voice as good. Due back early return.

Bennett Cerf's "Out on a Limerick," illustrated by Charles Addams, via Harper's next November. Cleveland Amory's "Who Killed Society?" is scheduled for late fall by Harper's.

Vaughn Meader throwing a party tonight (Wed.) for Morey Amsterdam and Steve Rossi celebrating their first anni as a comedy team. Prior open at the Copa tomorrow (Thurs.) for a three-week engagement.

Video about the Fortune piece on Walter & Kenneth, William Zeckendorf Sr. says "I never read stuff about me. I don't care. NO I don't care." Adds that "you can get a hernia worrying and your ego will be all out of proportion."

Dennis Day reading "Mister Barbara" with an eye to a winter-starring of Cue G. B. Shaw play. Considerable stalling for some belief, yet current but nevertheless pulsing [illegible] that "Dear [illegible]" riding any more on Broadway.

N. Y. Post Sheridr gal reporter Gail Cowan has done a personal memoir for Simon & Schuster titled "Don't Come Back Without It" detailing her exploits as a female newshawk, with myself on the exposure staff. Arthur Murray writes Sheridan's play.

Barbara Walker personating with Mr. "The Pirates of Penzance" at the Ocean Playhouse, Premiere, R. I., during its July 25 week revival. N. Y. Daily News movement seems to be really on. Its presidt. at a lecture is to "Dear Jane to Hell" with a rumbling commentary on the updated gal. columns.

Westport, Conn.

By Humphrey Doulens

Lillian Gish has gone to Europe.

Brenda Lewis is in Norwalk hospital.

Joan Dalvimple is resting at her farm near Redding.

Sheila Hill is in the new house presented at the Country Playhouse.

Fred Heider on ABC executive personnel is summering at Fairfield Beach.

Joan Fleming will open Connecticut star Pops concerts July 15 with Skitch Henderson conducting.

Jean Barrows will be production assistant at "The Unsinkable Molly Brown," the new Theatre Guild-Dale Wasserman musical due on Broadway in the fall.

Lincoln Club which Pat Poore of Lake Universal executive started as a private project 30 years ago is now a swanky community "[illegible]" built having been bought by the Poors of Westport.

Rome

By Robert F. Hawkins

(Excelsior Hotel; Tel. 475466)

Sergio Bergamo back from last Venice visit on "Kapo."

Elsa Martinelli into "Adam a Nudo" (Love in Russia) for Fair Film.

Georgia Fielding in Rome for [illegible] trying to update his travel book.

Jack Palance set for "The Mongols" (Royal Films) start shooting late in July.

Luchino Visconti to direct new version of "Carmen" with Claudia Cardinale and Alain Delon.

Steve Reeves starts "Thief of Baghdad" around Aug. 1 with a $150,000 figure reported.

Piero Gabrielli opened his de luxe new hotel, "Gabrielli." It's some to write home about.

Converse Mitchell joins Broderick Crawford in local cast of "Last of the Vikings" (Tiberius).

Robert Alda and Anthony Steele co-star in "Barbarian's Revenge" (Orientale) starting early in July.

Anthony Mann in to harness a technical crew for his upcoming Samuel Bronston production of "El Cid."

Belinda Lee into Vides' "The Ghosts" and "Constantine the Great." Jonas Film: opposite Cornel Wilde.

Fred Clark to co-star with Walter Chiari in Giorgio Venturini's "I Prefer Mr. Wife," slated to start Aug. 1 here.

Jean Berne, writer living in Rome, to found Film Guild of Rome this fall, for staging of English-language plays.

Vittorio Mussolli would like to make "Two Weeks in Another Town" in Rome after "Four Horsemen of the Apocalypse."

Lex Barker cast as Robin Hood in "Robin Hood and the Pirates," which Giorgio Simonelli is to direct on Yugoslav exteriors.

Van Heflin and Eli Lambetti will probably star in Michael Cacoyannis' film version of Frederick Wakeman's "The Wastrel," to be shot here for Lux Films.

Dino DeLaurentiis started three films in recent weeks: "I Love You, Love," "Bark Home" and "The Hunchback of Rome" for full-scale return to local production picture.

Venice Festival tapper Emilio Lonero to London and Paris to arrange pix for event. Grapevine has "The Americans," U.A., "The Fugitive Kind" and "Let's Make Love" 20th among her contenders for Yank representation.

Honolulu

By Walt Christie

(P. O. Box 3300)

Macio Doctor and couples back to volcano again at Don the Beachcomber's.

Gonbatts headlining Q.T. Southern, exotic, on a four-show-a-night basis.

Tatsuno, Alfa, Rose Chang here for concerts under Artists Service of Honolulu auspices.

Mayor Eileen tossing the latest "Aloha from Tokyo" film show at Shirley's Orientation.

Austin Farrell, Star-Bulletin's drama-music-film critic, off to Japan for touring stint.

Kailua's 100-voice student choir planned to Kauai island for a National Music Week concert.

Show biz names due to tour soon include George Gobel, Lloyd Bridges, Ernie Ford and Joey Adams.

"Can-Can" 20th opening an extended run at Consolidated's Kahala theatre with two showings a day.

Surfers, lots entertainers who find pooled their talents on the Mainland, still breaking records at the Oriental Village.

Carol Baker billed as "Baby Doll," having fun in dinner in Hubba Hubba sisters, "Not the Carroll Baker of "Baby Doll" film match.

Vienna

By Emil W. Mazza

(Grosser Schiffgasse 14; 356134)

City Sport Hall intends to install Cinemascope.

Dimitri Mitropoulos will direct the Vienna Philharmonic Oct. 1-2.

St. Johann Montanella choir under Gerhard Track appeared in Mozart Saal (June 29).

Tilo Gutzeit, ex-German ice champion, joined the Vienna Pitter-Ice revue.

City of Vienna speeding up reconstruction of recently acquired Theatre an der Wien.

Richard Widmark expected shortly to shoot "The Secret Way" (I.) at Wienerfilm Studios.

Congress of International Catholic Cinema Office (OCIC) will be held here for first time July 10-16.

Bruno Walter is to receive "Honorary Ring" of the Musikfreunde, Music Friends Society.

Dr. Christian Broda, attorney widely known in the picture industry, slated as next Minister of Justice.

Theatre an Kaerntnerter will produce during the arts festival period one-act operas by modern composers.

Franz Eichler memorial ring conversion for 100th birthday anniversary awarded to state ballerina Edeltraut Brenner.

Operasingers Eberhard Waechter, Anneliese Rothenberger and Hermann Prey inked by Met for guest appearances.

Vienna Chamber Opera, headed by Hs. a Gabor, will operate the Palmenhaus Theatre in the first district during winter season.

London

(HYDe Park 4061-2-3)

Val Guest and Harold Lloyd get together and are planning a co-production deal.

John Mortimore is writing three one-act plays as a stage vehicle for Wendy Craig.

Orson Bean here for tv and cabaret at the Savoy, says he'd like to settle here for good.

Mo Rothman in for talks with M. J. Frankovitch and Kenneth Hargreaves, Columbia's British toppers.

Frederic Brisson here on a theatre lookout. He's interested in "Roo" and "The Caretaker" for Broadway.

Frank and Maurice King due in to finish off "Gorge" and to set up four new pix, first of which is "Day Of The Triffids."

Joan Greenwood and Beth Rogan planed out to Spain for location work on Charles Schneer's newest pic "Mysterious Island."

Stanley Kramer's "Inherit The Wind" was shown to members of Parliament in the grand committee room of House of Commons.

Tony Cherkham and Bernard Miller threw an after-the-show party for Irene Dailey following the first night of "Tomorrow — With Picture."

Tommy Steele has given the Variety Club's Cancer Research Fund £2,240, first receipts from his disk "Little White Bull." He's promised all royalties to the cause.

Jasmin Roland and Octavio Damodaran in from Mongolia for huddles with Lord Furness. He expects to stage the Mongolian State Opera company here later in the year.

Chicago

(DEarborn 7-4984)

Bette Davis back at the Mist on weekends.

Louis Nye emceeing "Charley's Aunt" at Treehouse.

Sandra Dee's doing "Redhead" at Music Theatre tent.

Genevieve is tapping at Melody Top with "Silk Stockings."

Theatre presenter Paul Montague back in a neck brace after an auto mishap.

Sid Epstein, William Morris agent, left this week in a transfer to the Coast office.

Claire Hayes, the Dixieland songbird, has her own group, the Dixiecrats, at Cafe Continental.

Lina Hammer, who used to publicize Mister Kelly's and London House, hung out her own shingle.

Dorothy Collins and "Carousel" racked up a record $72,183 second frame gross for Music Theatre tunetrust.

Lisbon

By Lewis Gorve

French legit star Pierre Brasseur appearing at S. Luis cinema in the play, "Un Ange Passe."

Turkish violinist Ayla Erduran and French group Les Compagnons du Jardain started from Lisbon on a tour of Iberia.

Afro-Cuban chanteuse Xiomara Alfaro, after appearing at the Estoril Casino, is now starring in a revue at ABC theatre.

Brazilian revue stars Beatriz Costa and Berta Loren in new revue at Avenida Theatre with comedian Castinha. Doing SRO.

New York soprano, Patricia Brown, concertizing in Oporto, Lisbon and other Portuguese towns. From here, she will go to Spain.

New niteri Folklore proving a bigger hit with tourists than the usual fado places. Whole show is over around midnight, considered a blessing by tired tourists.

Teatro Trindade has a hit with historical melodrama, "Leonor Teles," which has 38 scenes and 100 players and extras. Play by Antonio Lopes Ribeiro has been produced in a deluxe edition by his brother Francisco Ribeiro, director of the Portuguese Popular Theatre.

Boston

By Guy Livingston

(423 Little Bldg.; DE 8-7560)

Roberta Sherwood at Music Box Theatre, West Yarmouth.

Patrice Munsel in "Kiss Me Kate" at Carousel tune tent, Framingham.

Dorothy Lamour opened Music Box Theatre, West Yarmouth, last week (27).

Bernie Fayer's "Turn Back the Clock" revue holding at the Meadow, Framingham.

Tony Bennett opened Cesar Tamango's newly redorbished Montrovilla, Framingham.

Boston Arts Center Theatre opening with "Henry IV, Part I" and "Part II" in repertory.

Joan Bennett and Donald Cook current in "The Gazebo" at North Shore Music Theatre, Beverly.

Sammy Davis Jr. at Frolics, Salisbury through Saturday (9). Andy Williams opens for week Sunday (10).

Louis R. Perini, owner of Milwaukee Braves, presented Variety Club of New England's Great Heart Award.

Dick Richards' Black Angus celebrating its second anni with bash for vips, politicos and athletes in Downstairs Room.

Howdy Doody's Buffalo Pals, Clarabelle and Chief Featherman heading puppet show at Pleasure Island in 3,000-seat Show Bowl.

Benny Goodman concert at Carousel Theatre, Sunday (3), replacing cancelled Camden and Green night originally slotted.

Joe Levine flew Boston film critics and columnists to NY for his "Night of Gods" banquet at Forum of 12 Caesars for his "Hercules Unchained."

Menasha Skulnik to play Menelaus in new version of Offenbach's musical, "Helen of Troy," world premiering at Arts Center Theatre with Albert Marre directing July 28.

Paris

By Gene Moskowitz

(66 Avenue Montaigne; ALP 5020)

U.S. actor William Marshall doing a tv stint.

The staid state subsidized Comedie-Francaise reveals it will do a Brecht play next season.

Sam Spiegel is to huddle with David Lean on the forthcoming production, "Lawrence of Arabia" Cut.

New Wave hit "Breathless" is playing with French subtitles for the tourists, being called "At the End of the Trefoil." Dino Shaptro has it for the U.S.

Opera singer Maria Del Monaco dated for two-six one in Frisco "The Golden Voice" with Henri Decoin directing, and "The Devil's Brother" in Yugoslavia.

Chaffer Francis Lopez is a busy man waiting five operettas for the Paris next season. He is also a tv producer and will do a film with Robert Hossein directing.

Rene Clair into the staid Academie Francaise. He joins fellow show biziers so honored like Marcel Pagnol, Marcel Achard, Henri De Montherlant and Jean Cocteau.

Edmond O'Brien is to dub a French film into English which he made last year "L'Ambitieuse." He is also acting himself speaking French in the dubbed version of the Yank pic, "The Third Voice" (Pub).

Pierre-Louis Guerin, who runs the upscaled Lido intery, opened a late window over the Club 41 off the Champs-Elysees. It serves meals till the wee hours, with Yank Douglas Scott glad-handing and warbling.

Yanks moving into nitery dates here are June Richmond at the Drop D'Or, Gypsy Markoff at the Room Riffle boite City, Warren Vaughn at the Colarado, Jacco Rifkin at the Pitters Sisters at the Moss Club, Bud Powell at the Blue Note, Francis Holland at the Vieux Colombier, Bill Beck doing a comedy act at the Galerie 55 and the Evans Horse Saloon, Jeff Lawrence at Le Carrell's and Harold Nicholas at Le Severy.

Athens

By Rena Velissarios

(44 Tsimiski St.; Tel. 614548)

Trio Canzone and Tarnopsano Orch at the Asteria.

Singer Arianne Bayer, Inga & Rolfe and Barabara & Roger at Roxy Club.

"Sound and Light" spectacle is on again this season at Phys open air theatre.

Barabara Hilton, Jean Marc and Giacomino Romano orch sharing bill at the Marombo.

Greek actress Elli Lahetti back in Athens to be leading lady in a new pic to be directed by M. Kacoyannis.

A new film festival will be held next year in Rhodes Island. The National Theatre is being reconstructed for the event.

Producers Giorgio Venturini and Bugazzi plus director Rudolph Mate to spend a few days here to fix locations for shooting of film, "The Battle of Thermopylae," which will be start rolling here next August.

Hollywood

Joseph Cotten back from Mexico.

James Stewart left for six week European holiday.

Milton R. Rackmil in for Universal studio confabs.

Peter Lawford returned from "Exodus" Israel location.

Bill Bennard and Alan Douglas joined KGBS as announcers.

Irving Wallace left for Paris huddles with Darryl F. Zanuck.

Carolyn Jones and hubby Aaron Spelling opened a bowling alley.

Ralph Shagin appointed sales promoter of Gene Norman Enterprises.

Dave Barry plays himself in new segment of WB's "77 Sunset Strip" telecastes.

Floyd Hendrickson, former legal head at Metro, joined Rosenberg-Cornell agency.

Pat Boone opens Rawcity tour of one-nighters in Australia July 28 in Melbourne.

Ken Peterson is new short subjects branch rep on Academy's Board of Governors.

Victor M. Carter named national associate chairman of Society of Founders of Hebrew U.

Art Wallace set as associate producer-story editor on 20th-Fox TV's "Hong Kong" telecastes.

Dave Diamond to Israel for government confabs on cooperation in filming "Supreme Executioner."

Ann Shelton checked into Zee UA in newly created post of director of new programming development.

Fred Greenberg, WB western division sales manager, retiring July 8 after 30 years with company.

Elmer Wayne resigned general sales manager post at KFI, LA, to become general manager of KGO, Frisco.

Connie Stevens solibed for Sheila MacRae to join Gordon MacRae at Pendley Acres Show Little Rock.

Lawrence G. Clement, former program exec at NBC, joined entertainment division of California Bank's Beverly Hills branch.

Frank Liberman and Mike Merrick worked out deal for joint representation of their respective Hollywood and NY pub relations firms.

Meredith M. (Skip) Nicholson Jr. named veepee in charge of production for Paramount Inc., Nolan H. Tepper as secretary of corporation.

Benefit premiere of 20th-Fox's "The Story of Ruth" at Fox Wilshire Theatre Thursday (6) raised approximately $10,000 for the Variety Boys Club, sponsored by Tent 25, Variety Club of Southern California. Coin goes toward a $60,000 fund-raising drive to build a swimming pool for club's 3,000 members.

Exhibitors and distributor guests attending Theatre Owners of America's convention at the Ambassador Hotel in Los Angeles Sept. 22-26 need not worry about missing incoming telephone calls. TOA has arranged with the Pacific Telephone Co. to set up a special telephone message center to handle all incoming calls to anyone attending the convention.

Scotland

Chic Murray, Scot comedian, to compere new vaude series on local commercial tv outlet.

Scot exhibs considering new agreement with National Assn. Theatre & Kinee Employees.

Scot indie tele planning three dramas per year from local Theatre Royal studios at Glasgow.

Alb Wilson to lead the comedy section in summer show at Queen's Hall, Dunoon, Clyde coast resort.

Prince Littler, London impresario, to Edinburgh for annual meeting of Howard & Wyndham Ltd.

Chalmers Wood backing summer vaude lineups at Rothesay and Dunoon, leading coast vacation towns.

Hughie Green tele-recording his "Double Your Money" giveaway quiz game from Theatre Royal in Glasgow.

Harry Foster, Hymie Zahl and other show biz types to Scotland for Howard & Wyndham summer openings.

Al Read, English comedian, and Frances Day, revue actress, to Glasgow for gala opening of "Five-Past Eight" production at Alhambra Theatre.

Kenneth McKellar, tenor, playing Glasgow on one-night concert tour. Sawyer returns to U.S. and Canada in fall with Auld Lang Syne vaude unit.

OBITUARIES

BILLY GOODHEART

William R. (Billy) Goodheart Jr., 50, an original partner in the Music Corp. of America, died June 28 in Phoenix, Ariz.

Details in Music.

GENE FOWLER

Gene Fowler, 70, colorful novelist, newspaperman and screenwriter, died of a heart attack July 2 in West Los Angeles, Cal. He was famed as a biographer of such personalities as John Barrymore, former Mayor James J. Walker, Jimmy Durante and William J. Fallon.

A native of Denver, Fowler made a Horatio Alger-like rise in the literary and Hollywood worlds. He was a gifted writer with an ability to hand out fast copy in a rare readable style. After an apprenticeship on Denver newspapers he went to Chicago and ultimately to New York.

Fowler was a staffer of the old N.Y. American, Daily Mirror and Evening Journal and for a time was managing editor of the N.Y. Morning Telegraph. His stints with these papers, along with his earlier lawyer reporting jobs, sparked countless anecdotes about his tales and exploits in pursuing stories.

With his third book, "The Great Mouthpiece," a biography of Bill Fallon, Fowler hit the bestseller rocks. It was his springboard to Hollywood, and he soon became one of the screen's highest paid writers.

While laboring on the script mills he turned out such screenplays as "Sutter's Gold," "What Price Hollywood," "Call of the Wild," "Union Depot," and "Billy the Kid." He collaborated with Bess Meredyth on "The Mighty Barnum." His works were produced by most of the major studios and top independents of the Samuel Goldwyn and David O. Selznick calibre.

Fowler's biogs, most of which reached the screen, numbered the aforementioned "Mouthpiece," "Father Goose" (Mack Sennett), "Beau James" (Walker), "Schnozzola" (Durante), and "Good Night, Sweet Prince" (John Barrymore) among others. Latter work was perhaps his most celebrated. He also authored "Timberline," "Trumpet in the Dust" and "Shoe the Wild Mare."

Fowler, who met Ben Hecht and Charles MacArthur during his days as a Chicago newsman, later collaborated with Hecht on a Broadway play, "The Great Magoo." At the time of his death he had almost completed a book on his experiences as a New York newspaperman. It's tagged "Skyline."

Surviving are his wife, two sons and a daughter.

STEVE B. NEWMAN

Steve B. Newman, 82, former v.p. and assistant International prexy of International Alliance of Theatrical Stage Employees and member of the organization since 1897, died after a long illness in San Francisco June 28.

He originally joined Stage Employees Local 47, Pueblo, Colo., and in 1901 became a charter member of Local 99, Salt Lake City. Later moving to the Coast, he joined Frisco Local 16, Los Angeles Local 33 and Hollywood Studio Grips Local 80.

Elected 3d International v.p. in 1919, Newman played a key role in successful settlement of the prolonged strike at the Fox Theatres in New York City and New Jersey and helped steer the course of the IATSE in support of the Actors Equity strike for recognition in 1919.

Later, he was instrumental in organizing most of the technicians in Hollywood into the old Studio Mechanics Local 37 and [illegible] in bringing several of the present-day unions, including Cameramen's Local 659 and Makeup & Hair Stylists Local 706.

W. J. MACQUEEN-POPE

Walter James Macqueen-Pope, 72, author and press agent, died June 27 in London. Known to everyone in the theatre as "Pope," he started his theatrical career as secretary to the late Sir George Dance. Later, he became business manager at several theatres.

Macqueen-Pope was publicist for the Palladium in 1925. During the war he was public relations officer for ENSA. He also was press agent and historian for Drury Lane Theatre for years. More recently he had given up flacking to devote himself to writing, broadcasting and lecturing.

A prolific writer on the theatre, he authored such books as "Carriages at Eleven," "Haymarket: Theatre of Perfection," "The Melodies Linger On," "Pillars of Drury Lane," "Shirtfronts and Sables," "Ghosts and Greasepaint" and others. His family had been associated with the Drury Lane since 1720 and an ancestor, actor Thomas Pope, was a contemporary of Shakespeare.

His wife and daughter survive.

JOHN LAKE

John W. Laycock, 56, radio announcer and actor known professionally as John Lake, died June 28 in Will Rogers Memorial Hospital, Saranac Lake, N.Y. A victim of tuberculosis since 1928, he first came to Saranac in 1933.

A native of Leesburg, Va., Laycock was announcer for the Irene Rich Show, "Maxwell House Coffee Time" and the Dinah Shore show among other radio programs. Although an early patient at the Rogers Hospital, he became an arrested case on several occasions.

He resumed his work as announcer and actor for so long as five years before becoming reactivated. He acted and announced in "Amos 'n' Andy" radio sequences and also did various stints at Warners and CBS. He reentered the Rogers Hospital in 1949 and remained there until his death.

A widower, he is survived by two sisters and a brother.

MAY A. SCHWEITZER

Mrs. May Alice Schweitzer, 67, one of the Dixon Sisters trio of vaudeville era, died June 28 in San Francisco. A native of England, she teamed with her sisters, the late Lily Dixon, and Mrs. Ellen Kell, of Monterey, Cal., to tour the Keith and Orpheum circuits in a singing, dancing and instrumental act before and during World War I.

During World War II, Mrs. Schweitzer came out of retirement to perform at camp and hospital shows. In recent years she worked as a dancing school accompanist.

Husband Herman, onetime vaude acrobat, and a daughter survive.

JAMES M. DAY

James M. Day, 46, assistant manager of Kissel Bros. Amusement Park, Cincinnati, died June 18 in that city. Prior to joining the park in 1958, he managed the Dixie Gardens Drive-in Theatre, Covington, Ky., for 10 years. He also managed the National Theatre, a Cincy nabe, for 10 years.

Surviving are his wife, three sons and three daughters.

BERNARD H. FRIED

Bernard H. Fried, 36, partner and general manager of the Fried Theatre Management Co., died June 28 in Philadelphia. He relinquished his use of the Dixie's baseball, the City Line Center. The chain also owns the Anthony Wayne Bubrhan.

Wife, son, daughter, mother, two brothers and three sisters survive.

CORA MacGEACHY

Cora MacGeachy, songwriter and onetime designer for Florenz Ziegfeld, died June 23 in Hollywood. A native of New York, she went to the Coast in 1930 and worked for the old First National Studios. She recently composed the music to "Hymn to the United Nations." There are no known survivors.

ROGER C. CLEMENT

Roger C. Clement, 63, who retired in 1953 as secretary and general counsel of Paramount International Films, died June 29 in Whippany, N.J. He was a graduate of Columbia Law School.

Surviving are his wife and a sister.

OTTO MUELLER

Otto Mueller, 89, violinist and composer died June 29 in Philadelphia. He was first violinist with the Philadelphia Orchestra from 1908 until he retired in 1926. He played in Sweden, Finland, at the opera in Kiev, Russia, and with the symphony orch in Frankfurt.

MARRIAGES

Chris Langford to Jim Goldby, Manchester, Eng., June 25. Bride's a singer; he's a tv sound-engineer.

Pat Hebble to Russ Hamilton, Lancaster, Eng., June 24. He's a disk and stage singer.

Mary Lou Richards to Mario Mira, Philadelphia, June 25. Bride's a former nitery dancer; he's a cafe filler.

Char Lovett to Ray Herrera, Dallas, June 27. Bride is a vocalist; he's a bandleader.

Paula Welch to Cliff Alexander, Van Horn, Tex., recently. Bride is an exhibitor in that city.

Sandra Jean Sinclair to Charles P. Smith, Burlington, Vt., June 25. Bride was Miss Vermont of 1958.

Judith Leslie Johnson to Gael G. Boardman, Burlington, Vt., June 25. He's a staff member of radio station WDOT there.

Laurette Bisson to Hugh McKenny, Montpelier, Vt., June 25. He's an engineer with WTSA, Brattleboro, Vt.

Leila Devi to David Lean, July 4, Paris. He's a British film director.

BIRTHS

Mr. and Mrs. Shimon Wincelberg, son, Hollywood, June 24. Parents are writers.

Mr. and Mrs. Colin Hicks, son, London, June 25. Father is a rock n' roll singer, brother of Tommy Steele.

Mr. and Mrs. Harry Casey, daughter, Philadelphia, June 18. He's a former leader of The Sharps & a Flat.

Mr. and Mrs. Frank Pollack, son, Los Angeles, June 18. Father is disk jockey at station KRLA there.

Mr. and Mrs. Raymond Schiller, son, Santa Monica, Cal., Mar. 26. Mother is a film and tv playwright, father is a composer-director.

Mr. and Mrs. Herbert van Karajan, daughter, Vienna, June 26. Mother is former Dior model Eliet de Mourielle; father is the Berlin and Vienna symphony and opera conductor.

Mr. and Mrs. Julian Lesser, son, Hollywood, June 25. Father is a tv producer, son of film pioneer Sol Lesser.

Mr. and Mrs. Jay Eliasberg, son, New York, June 28. Father is director of research for CBS-TV.

Mr. and Mrs. Bertram Berman, daughter, Los Angeles, June 21. Father is producer of "The Verdict Is Yours" on CBS-TV.

Mr. and Mrs. John Harlan, daughter, Hollywood, June 23. Father is a KNXT announcer.

Mr. and Mrs. John Mosedale, daughter, New York, June 30. Father is writer of WCBS-TV's "Eye on New York."

Mr. and Mrs. Raoul Kraushaar, daughter, Burbank, Cal., June 29. Father's a film music director.

Mr. and Mrs. John Paine, son, New York, June 27. Father is a member of the singing combo, The Brothers Four.

Mr. and Mrs. Richard Durwood, daughter, Kansas City, June 23. Father is an exec of the Durwood circuit there.

Mr. and Mrs. Thomas P. Crolius, daughter, Westport, Conn., June 21. Father is a v.p. of Reach, McClinton ad agency.

Mr. and Mrs. Steven Bosch, twin boy and girl, San Francisco, July 1. Father is a novelist and film script writer.

IN LOVING MEMORY

Of My Dear Husband

HANS BARTSCH

who passed away July 10th, 1952

Always in my thoughts.

Wife, IRENE PALASTY BARTSCH

Legit Bits

"Deep Are the Roots," the Arnaud d'usseau and James Gow drama which had a 289-performance Broadway run in 1945-46, is slated for an off-Broadway revival in the fall by Lynn Michaels, in association with Bernice Barton.

Anthony Parella plans a Broadway production this season of "The Whole Darn Shooting Match," a comedy by Jack Perry.

Off-Broadway producer David Ross plans a series of nine Ibsen revivals, in adaptations by Michael Meyer, at the Fourth St. Theatre, N.Y. The first three, to be presented this season, will be "When We Dead Awaken," "John Gabriel Borkman" and "Ghosts," with Franchot Tone, Vivica Lindfors, Carmen Mathews and Betsy von Furstenberg as leads.

Legit-film producer Frederick Brisson has gone to London to see Terence Rattigan's "Ross," starring Alec Guinness, and Harold Pinter's three-character "The Caretaker." He'll also visit Paris to see Francoise Sagan's "Chateau en Suede" ("Chateau in Sweden"). He may do any or all of these on Broadway in partnership with Roger L. Stevens.

Peter Lorre is set to star in a revised version of Edwin Justus Mayer's comedy-melodrama, "A Night at Madame Tussaud's" on the Coast this fall. Co-producer Jonas Silverstone, Mortimer Rosenthal and Manning Gurion plan to tour the show for a full season and present it on Broadway in the fall of 1961.

Broadway producer Kermit Bloomgarden returned last week from the Coast.

Arthur Laurie Jr. and Jule Styne have scrapped plans for a musical comedy based on the life of French firefighter Georges Carpentier.

Peter Glenville arrived from the Coast last week for casting confabs on "Beckett," the Jean Anouilh drama to be produced on Broadway this fall by David Merrick, with Laurence Olivier and Anthony Quinn costarred. He'll return to Hollywood next week to resume pre-production confabs on the film edition of "Summer and Smoke," which he'll direct.

Wynne Miller, who withdrew from "Thurber Carnival" at the end of its Broadway run planed last week to San Francisco to visit friends. She'll also spend two weeks with her family in Greeley, Col., before returning to New York about Aug. 3 for the start of rehearsals of "Tenderloin," in which she'll play a leading role.

Leonard S. Field returned last week from England where he huddled with Irish playwright Brendan Behan on plans for the Broadway production of the latter's London hit, "The Hostage."

Herman Shumlin will stage James Costigan's "Little Moon of Alban," to be produced by Mildred Freed Alberg, with Julie Harris as star. Herman Bernstein will be general manager.

Stage manager Robert Downing planed to Europe last week for a month of stargazing in London and Paris. On his return he'll be general stage manager for "Camelot," with Ed Preston, Burnie Hart and Jonathan Anderson as stage managers.

Sol Jacobson, presagent for "Fiorello!," "Tea in the Attic," "West Side Story" and the off-Broadway "Ernest in Love," sailed last Wednesday (29) with his wife and daughter on freighter cruise to the Caribbean and Ecuador. He's due back July 20.

Edward F. Kook, president of Century Lighting, is vacationing at Vineyard Haven, Martha's Vineyard, until July 18.

Singer Nat King Cole plans making his Broadway managerial debut next fall as co-producer with Paul Gregory of "I'm with You," a musical by Ray Dash and Dottie Wayne.

Leo Kerz, who's producing Eugene Ionesco's "Rhinoceros" on Broadway next fall, also plans sponsoring a Main Stem presentation of an untitled musical with a book by Ionesco and songs by Harold Rome. According to Kerz, a previously-announced musical, involving an Ionesco adaptation of a Hans Christian Andersen fairy tale, has been abandoned.

David Merrick has cut Brandon Lewis at Waltham, Mass., on the strength of the results on his production of "Gypsy," with the cast, to provide scholarships in the university's arts department. The producers also intends giving Brandeis a share in some of his future productions.

"A Night at Madame Tussaud's," revised by author Edwin Justus Mayer since its tryout on the straw-hat circuit in 1952, is aimed for production next fall by N.Y. attorneys Jonas Silverstone and Mortimer Rosenthal and producer Manning Gurion. Plans are to tour the show, which will star Peter Lorre (he appeared in the 1952 tryout), from the Coast during the 1960-61 season and then open it on Broadway in the fall of 1961.

Lee Henry is a member of the resident company of the Akron (O.) Shakespeare Festival, which opened up at fresco season yesterday (Tues.). Arthur Lithgow is executive producer and Edward Payson Call is artistic director.

Richard Seff, of the Music Corp. of America legitimer department, sailed June 24 from New York on the Statendam for a combination vacation-business trip in Europe.

Television director Franklin Schaffner will stage "Advise and Consent" as his initial Broadway assignment.

Richard Lipsett will be partnered with George Morrison and Edward Hastings in the production next September of an off-Broadway revival of "Epitaph for George Dillon."

Casting News

Continued from page 69

C1 7-8300; casting director, Edith Hamlin. Accepting photos and resumes, c/o casting director, at above address.

Ted Bates & Co., Inc. (666 Fifth Ave., N.Y., JU 6-0600). Parts available for several men doctor types, 35-55, for Whitehall drug product commercials. Mail photos and resumes, c/o above address.

Industrial

F.C.I. Productions, Inc. (60 Fifth Ave., N.Y., OR 5-2393). Accepting photos and resumes for files by mail only, c/o Barbi Norris, at above address.

House of Shows (5 E. 73d St., N.Y., TR 9-6550). Part available for 8 character women, 50-60. Mail photos and resumes c/o Fred Pullen at above address.

Industrial Shows Incorporated, 41 E. 28th St., N.Y., MU 3-6030. Accepting photos and resumes of men and women variety performer, c/o Harry Beckmen at above address.

Films

"A Girl in the Night" (D). Producer Vanguard Productions, 527 Madison Ave., N.Y., PL 3-4865; Warner release. Parts available for men and women extras. Photos and resumes being accepted at Central Casting (Room 1110 at 200 W. 57th St., N.Y., CO 5-0756). All applicants must bring SAG membership cards.

"Splendor In The Grass" (D). Producer, Newton Productions (1545 Broadway, N.Y.; CI 6-9760), for Warner Bros. release. Parts available for extras. Photos and resumes being accepted at Central Casting (Room 1110 at 200 W. 57th St., N.Y., CO 5-0756). All applicants must bring SAG membership cards.

"Suburbia, U.S.A." Producer, Rao Associates (33 W. 42d St., N.Y., OX 5-2285). Parts available housewife, 23-25, husband 30, several gangster and character roles. Mail photos and resumes, c/o above address.

Cabaret

Dunes Hotel (Las Vegas, Nevada). Choreographer Ron Fletcher will audition girl dancers, showgirls, top dancer-singers, today (Wed.) at 4:45 p.m. at Variety Arts Studio (225 W. 46th St., N.Y.). Show opens Aug. 5.

Runaway Best-Seller!

Over 125,000 in print

NICOLAS DARVAS

NICOLAS DARVAS performing with JULIA in "The greatest dance act in decades." (Walter Winchell)

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LEGIT TICKET POLICE SYSTEM

Luncheonette Sitdowns Feed Jitters Of Dixie Showmen on Race Pix

The recent lunchroom sitdown demonstrations in the south by Negro students has increased the wariness of southern theatremen in the booking of race angle pictures.

Although exhibitors below the Mason-Dixon line have always deplored the making of such films and have been reluctant to book them, there was an indication in recent years that the policy was easing up considerably and a number of pix dealing with the Negro situation enjoyed good b.o. in the south. However, the sitdown demonstrations, plus the school integration issue has again placed those films in the problem category.

As a result, a batch of recent films—"I Passed for White," "Rebel Breed," "Sapphire," and "Sgt. Rutledge"—have had difficulty in obtaining their full quota of southern dates.

The conventional four-wall theatres have been toughest to crack because the operators of the houses fear that incidents might occur which could result in serious damage to theatres. Drive-ins, however, have been more disposed to take a chance on these films. With patrons occupying different cars, it's thought there's less of a chance of arousing mob violence.

Fiction's Counterpart

Chicago, July 12.

Columbia's "Raisin in the Sun" company, locationing here, touched off middle-class property value alarums when it leased scenes in and around a westside home last week.

White Sidney Poitier, Claudia McNeil, Ruby Dee and Diana Sands went through their paces, wife of the home's owner received several phone calls from around the neighborhood concerned with whether it was planned to sell out to Negroes.

In the picture, a Negro family does buy into a lily white nabe—only to have community council-type pressure cancel the sale.

California Legionaires On New Rampage; Hit All But Two of Producers

Hollywood, July 12.

A blanket condemnation of the motion picture industry, excepting two companies, for allegedly giving "direct and indirect assistance" to the "International Communist conspiracy" was voted June 26 by the American Legion, Dept. of California, convention in San Francisco. The same meeting also voted a "commendation" to the Motion Picture Alliance for the Preservation of American Ideals, citing its "courageous stand against Communism and other subversive influences in the motion picture industry."

Texts of the two resolutions, details of which were not reported while the convention was in progress, were released by a Legion official. Copies of resolution No. 81, which charges that member companies of the Motion Picture Assn. of America and Hollywood's organized independent producers have broken the 1947 Waldorf pledge not to employ known Communists or subversives, are to be mailed to the accused studios, distribution companies, independent producers and to the Assn. of Motion Picture Producers, Hollywood arm of the MPAA.

The AMPP and individual companies where executives could be contacted yesterday declared they

(Continued on page 62)

Film Biz Riled As Press Censors Its Salesmanship

The nation's newspapers in effect have been told by the organized motion picture industry that they've had enough—that no longer will the film producers tolerate undue advertising censorship, no longer will they accept "discriminatory" ad rates and, to boot, it's about time that editors gave adequate space to coverage of feature production.

This frank notice was delivered by Paul N. Lazarus Jr., as representative of all member companies of the Motion Picture Assn. of America, in an address yesterday (Tues.) before a summer convention of the Newspaper Advertising Executives Assn. in San Francisco.

Lazarus laid it on the line—"it" meaning the sentiments of many

(Continued on page 20)

Rocky Marciano Hosting Ring Classics Series

Rocky Marciano will host a half-hour fight series, to be produced for Ring Classics by Jack Rieger and Ed Gray. Rieger, prexy of Ring Classics, will be exec producer of the 39 episodes, which will incorporate footage of famed fights of the past.

Ring Classics recently bought a film package of Madison Square Garden fights, which includes the Marciano-Walcott, Ray Robinson-Randy Turpin, Marciano-Louis fights. Former heavyweight champ Marciano will have show biz and sports guests.

SHUBERTS HANDLE ALL BEST SEATS

By ROBE MORRISON

A central ticket office is being set up to handle (1) theatre party allocation, (2) mail orders and (3) broker allotments for all 18 Shubert theatres on Broadway. The project will presumably involve a drastically revised ticket distribution system for Shubert houses.

Although John Shubert, son of J. J. Shubert and in active charge of the Shubert firm during his father's vacation in Europe, could not be reached for confirmation or comment yesterday (Tues.), it was learned that Murray Helwitz, now treasurer of the Shubert Theatre, N. Y., will head the central ticket office. His b.o. successor at the Shubert Theatre has not been designated.

Although other members of the Shubert staff professed ignorance of the central ticket office project, one explanation of the plan is that it would involve a substantial payroll saving, besides eliminating a source of party agent complaint about the allocation of tickets for benefit performances. It's estimated that the new setup will require about 30 less girls to handle mail orders, etc.

Under the present system, each treasurer supervises allocation of tickets for parties, the filling of mail orders and allotments to brokers for his own theatre. Under the new setup, Helwitz would have charge of the combined operation.

(Continued on page 20)

WB's Stock Call-In May Up Earnings

Warners is on the verge of a partial assets liquidation program and buy-in of its own common stock that ought to considerably enhance the value of the remaining shares, according to Wall Street sources. The present issue of 1,499,000 shares quoted at the $50 level on the N.Y. Stock Exchange, may be reduced to 1,000,000 shares via a tender to holders or open-market purchases and this, in turn, will increase operating earnings, as estimated for fiscal 1960, to $6 per share, instead of the $4 that would be the case on the basis of present outstanding.

This kind of capitalization shrinkage program obviously will require huge outlays of cash, in excess of market quotations.

Gerald M. Loeb, one of the most prominent of the show business analysts in Wall Street, has it doped out that WB will collect about $20,000,000 from the licensing of 104 post-1949 features to television interests (Lou Chesler

(Continued on page 20)

TV's $7,500,000 Political Rap Augurs '64 Convention Streamline

By GEORGE ROSEN

"The Biggest TV Show On Earth" is also the biggest financial headache to the television networks. The webs have four more years in which to resolve their dilemma, but all are agreed one thing's for certain: somehow, somewhere, a pattern must be evolved where the networks can cover the political conventions and elections on at least a break-even basis.

It's always been a red ink operation, but this time out it'll take up to a combined three-network loss of approximately $7,500,000 despite the fact that both NBC and ABC were bailed out with some last minute sponsorship coin giving them virtual SRO. CBS was fat with Westinghouse sponsorship coin—$5,500,000 worth. But even so Columbia is shelling out $7,000,000 as their end of the coverage story, for a net loss of $1,500,000.

The picture's not as bright as far as the two other webs are concerned. Like CBS, NBC is playing it big, big, big, as befits prexy Bob Kintner's background and yen for spectacularizing anything with a news slant. But Kintner & Co., with another $7,000,000 outlay, were only able to deliver about $3,500,000 in sponsorship underwriting—for an estimated loss of $3,500,000. ABC's coverage is slightly less pretentious, about a $5,000,000 jobbie—with something like $2,500,000 in sponsor return.

Even before the selling period

(Continued on page 54)

Plugs & Politics

Capitol Records is combining a plug for its original cast album set of "Fiorello" with a public service get-out-the-vote pitch via release of "Politics and Poker" and "Little Tin Box," which were extracted from the LP.

Capitol sent along the single to broadcasters along with a copy of a new book, "The Voter's Presidential Handbook 1960," by John Wells, a Washington and N. Y. lawyer and also a member of Capitol's board of directors.

'Exodus' Advance Up to $700,000 In Four Key Cities

A runaway record for a hardticket advance sale is expected to be established for United Artists' "Exodus," which has just completed photography. Although the picture is not scheduled to open until Dec. 15 at the Warner Theatre, N.Y., more than $400,000 is already in the bank for prior ticket commitments.

Like activity is reported in Los Angeles, Chicago and Miami, the only other places where the Otto Preminger picture has been booked so far. Including these situations, it's figured that the total advance is between $700,000 and $800,000.

Theatre parties, although playing a prominent part in the strong advance, are not solely responsible for the activity. Indications are that more individuals have purchased advance seats than for any previous hardticket attraction. This is believed to be due to the unusual popularity of the Leon

(Continued on page 61)

N.Y. Gripe Over Legit Grips Cues N.Y. Dual Job Probe

The N. Y. State Dept of Labor is reportedly cracking down on members of Theatrical Protective Union No. 1, the New York local of the stagehands' union, for allegedly doubling of backstage jobs. The state agency is said to be aroused because the dual job situation has created instances of other stagehands receiving unemployment insurance payments for idle periods.

Department heads (that is, electrician, carpenter and property man) of backstage crews of Broadway theatres have been called by

(Continued on page 62)

Mont'l Nitery Owners Become Vigilantes To Nip 'Protection' Racket

Montreal, July 12.

For the first time in Montreal's history, cafe owners and waiters in the centre and east end of town have joined forces to try and fight an exploitation ring that has resulted in a reign of terror in the city's tough St. Lawrence-St. Catherines area for the past few years.

If Montreal has a tenderloin district, then this is it, composed of taverns, strip joints, second-hand stores, beaneries, cheap cinemas and second-rate niteries. Anything seems to go along St. Lawrence (known as "The Main") and surrounding streets.

During the day the district is a multilingual, pungent, shopping and business area but at night everything changes. The hoodlums move in, the prostes work their beats and the streets are filled with thrill-seekers, both locals and tourists, and fights are triggered on the slightest provocation.

In June two men were shot and a third stabbed in one saloon and last Wednesday (6) a gang armed

(Continued on page 62)

L.A. Hotels and Motels $7,000,000 Richer; Demos Also Hypo Niteries

By TOM PRYOR

Hollywood, July 12

When the nearly thermonuclear Conventioneers fled for home this weekend, Los Angeles business expects prove to be $7,000,000 richer. Hotels and motels were completely jammed from the Biltmore convention headquarters in downtown L. A. to as far west as the Miramar in Santa Monica. They reaped the only real bonanza.

The big weekend crowds has already meant 40 per cent increases (and, of course, exceeding to Chamber of Commerce calculations). Show biz up on the world had not been overwhelmed by the influx. Japanese Nightclubs fared OK, but biz was spotty with some better outside spots on Sunday night. Downtown spots did better than Sunset Strip cafes with the Statler-Hilton's Terrace Room's "Playmates of 1960" drawing capacity. Ambassador's Coconut Grove, Tony Martin's also drew heavily to regained an increase of about 15% above normal, around Gus Lamps. On the strip Dino's drew full crowds with lots of juveniles in attendance indicating the pull of "77 Sunset Strip" in exploitation. Mort Sahl's politics-tailed comments also billed the Crescendo, but he pulls big crowds anyway. Circle and the Cloister had nothing to crow about over the weekend while the Moulin Rouge in the heart of Hollywood, with Lili St. Cyr headlining, did normal business.

Theatres got over the weekend in good shape, some downtowners benefitted though but non-Conventioneers (wives) also flocked into the area in holiday spirit, but were fearful of dropoff in night biz as

(Continued on page 20)

'Prof.' Irwin Corey's Bid For Presidency Wins Chi Publicity But No Ballots

Chicago, July 12

Irwin Corey, the frock-coated "professor" of the cafe circuit, took the wraps off his presidential campaign here last week with a Bughouse Square rally that was finally busted up by police. Site is formally known as Washington Square, the storied stomping for all manner of ideological oratory.

Earlier, on his arrival here, candidate drew a press blank, but his handlers got word of the boomlet out with a production of window placards all over the near north-side bohemia where most of the city's nightlife concentrates.

Corey's battle cry is "Throw the Rascal In!" (Other slogans urge "Offshore Oil Rights for North Dakota," "Rinky and Jack Have Theirs—Give Irish a Chance

(Continued on page 6)

UPHOLD 244-YEAR OLD NO-FUN-ON-SUNDAY

Columbia, S. C., July 12

Bans blue laws banning Sunday amusements in South Carolina have upheld by the State's Supreme Court, and will now be tested in a federal court by film theatre showmen.

Charles Ward, attorney for Greenville and Spartanburg area operators, confirms the appeal either to the U.S. Supreme Court or to a three-judge federal panel.

The Carolina Court handed down a unanimous ruling Thursday (7) which upheld both the constitutionality of the 244-year-old laws, and their application to ban Sunday films.

Some sections of the state do show films on the Sabbath being allowed to do so by specific legislation.

In a 30-page decision the court held that any revision of the general statutes would have to be made by the State Legislature, not by the courts.

Greenville recently became eligible under special legislation enacted 18 years ago to show Sunday amusements, provided the City Council approves the move. The particular act allows films in cities of 62,000 population. Until the 1960 census only Columbia was in that category, and the law was intended to allow film shows here only.

Author Nabokov Sues On Use of His 'Nymphet' Word

Paris, July 5

Vladimir Nabokov, author of "Lolita," has started suit here against International Theme Films for using the word "nymphet," or the French equivalent, "nymphette," in a film that are now shooting called, "Les Nymphettes."

Nabokov, through attorney Robert Badinter, claims that he rediscovered or resurrected the word and its exclusive use belongs to him. He sold the motion picture rights to "Lolita," the book in which Nabokov gave the now accepted meaning to nymphet, to an American company (Stanley Kubrick).

Though it is conceded that nymphet is in some dictionaries as meaning little nymph, Nabokov avers he gave it its present worldwide meaning and connotation.

Nabokov defined the mysterious qualities of the nymphet in "Lolita" which made them different from other girls of about the ages of 12 to 14 and affirmed that it was thus forever tied to the book and belonged to him like the book

(Continued on page 54)

Show Biz Heaven

By TOM WEATHERLY

When a producer goes to heaven
That will be the day!
He'll come up with clever notions
In a moment, needless to say.

When boxoffice folk go to heaven,
They wake up with a smile
Cause all the seats are center aisle
Right smack-dab on the aisle.

When the actors go to heaven,
They wake up full of pep.
The play lasts just the weekends—
But food and drink are free.

When press agents go to heaven,
They wake up in soft beds.
With Sunday papers all around—
Featuring client spreads.

When a Broadway angel goes above,
Fantastic thought, I know!
The regular angels crowd around—
And give him back his dough.

When a playwright goes to heaven,
He wakes up fresh and bright.
Cause every play is all-star cast—
And no one screams "rewrite."

Critics of course don't go above,
Perfection would be a bore.
They all go down to Lucifer's place—
And criticize some more.

Fission Theme Up Anew in France

Hoakon Chevalier's novel, "The Man Who Would Be God," already written around a fictionalized characterization of Prof. J. Robert Oppenheimer which was published in the U.S. by G. P. Putnam's Sons, has just been issued in Paris under the imprimatur of Editions de Seuil. Since the global reaction to "Hiroshima Mon Amour" there is much Gallic film interest in the picture right thereto, both from Louis Malle, who produced "Les Enfants de l'Amour," and Pierre Lechanoux, director of "Les Miserables," and "Papa, Maman, la Bonne et Moi."

Still a third would-be producer is the Seuil publishing house's topper Paul Flamand, who is dickering a Franco-Japanese production. Because of the subject matter, the atom bomb and its birth, the Nippon film producers are extremely interested.

Pat Rooney Encores With 'Rosie O'Grady' On His 80th Birthday

Quite a turnout last Tuesday midnight (5) for octogenarian Pat Rooney who's been dancing for 70 years. A sizeable performer contingent was on hand for the special hoopla at Roseland ballroom which, once a week, stages some vaudery addenda to the hoofology.

Pat Rooney 3d, since retired from show business, was on hand for duet in "Daughter of Rosie O'Grady" and Pat, pere, still proves his exclusive copyright to the trademarked softshoe waltz.

Jack Waldron, Harry Hershfield, Smith & Dale, Steve Rossi (Allen &), Joey Adams, Jack Durant, Faith Dane, Will Jordan, Bert Wheeler, Jacqueline James were among others who paid personal tribute to the perennial song-and-dance man who conjured up anew the great traditions when vaudeville was king. Unfortunately the poor acoustics in the section reserved for the show biz bunch militated against the sum total. As for Rooney, his energetic performance was evidence that the passage of time, so far as he was concerned, is only a rumor.

NBC Monitor taped the Rooney shindig with the personalities above-named participating, also owner-impresario Lou Brecker, of Roseland, who hosted the stunt.

Jose.

NICKELODEON STILL RUNNING

Fort Worth, Tex., July 12

The Ideal Theatre, the city's oldest motion picture theatre, has been reopened here under the management of Jesse Thompson.

The Ideal had been closed for about two months. It is the last of the oldtime nickelodeons to operate here.

Gene Kelly's Opera Ballet

Paris, July 6

It was like a 21-gun salute to Gene Kelly from a show biz and diplomatic whoo who audience. His 35-minute ballet, "The Dream," which had been written and choreographed by him with the Paris Opera Ballet, rated 21 curtain calls. French dance critics unanimously concurred that it was a breath of fresh air to have Kelly's lively jazz-type ballet added to the usually traditional opera repertoire.

Kelly had promoted Opera director Robert Turin Lehrer to do a ballet for the Opera two years ago and has finally come off. Kelly's only had access to the classically-trained dancers about 10 hours a week for seven weeks to put this intricate affair into shape. It is colorful and gaily and seems more in the musical comedy tradition in the tale of the Goddess Aphrodite who comes to earth to dally with a handsome lifeguard in Paris only to be wed, and wound upon by Bobbie Zeus on earthly earth.

Kelly has tried to impose the more gymnastic, dynamic Yank terp conceptions on this classic group. The gestures are there and at times real flurries of action and exuberance. But the dancers still lack the heat, flexibility, sweep and sensual assurance to get the most out of this balletic romp.

Pas De Dieux
(Steps of the Gods)
(PARIS OPERA)

Andre Francois has created fetchingly garish settings and costumes and the enormous Opera stage gives the space for the dangling chariots and concepts and descents of the Gods, but also somewhat dwarfs the wiles of

(Continued on page 62)

MAN-AND-CHIMP TRADE EVEN IN ITALO SPOOF

Rome, July 12

Italy's Globo, a tent theatre, is offering an oddball satire with songs called "S.O.S. Rosa Cincinnati" (S.O.S. Human Rose by Gaspare Berta and Fino Dolcetti).

It tells the story of a commonplace accountant, one Cesare Trombetti, who, while bathing in a lake, has his clothes stolen by a very bright chimp escaped from a zoo. When the keepers arrive they grab the naked and somewhat hairy Signor Trombetti and lock him up in the chimp's cage.

The chimp, in the meantime, dressed in Trombetti's clothes and indeed greatly resembling him, is found by friends and led home to grieving Mrs. Trombetti. The new Signor Trombetti is apparently suffering from shock and amnesia. He soon recovers, however, learns to speak and launches on a political career which carries him to fame.

In vain does a celebrated medical, who has detected the mishap, visit the zoo in order to persuade the real Trombetti to make himself known. Trombetti, always a morose character, in no richness with the zoo, the absence of nagging Mrs. Trombetti and of life's responsibilities, that he refuses and turns away to eat a banana.

Sullivan Out of Hosp, Plans Slow Boat Cruise

Ed Sullivan checked out of the Park East Hospital, N. Y., last week and is recuperating at his Hotel Delmonico digs until sailing July 23 on the SS Cristoforo Columbo. It's a slow boat, via the southern route, and he may just go over for the ride both ways, but if feeling up to it may get off in Cannes.

Columnist-conferencier's ulcer operation was a five-hour surgical experience which also removed part of his stomach. He has been suffering from the ulcers for some years, aggravated by a serious automobile collision two years ago while driving back from his Connecticut farm (which he and Silvia Sullivan have since given up), so the operation was finally decided upon.

With it the tv showman edited "no repeats" and, instead, taped a flock of advance shows to sustain the CBS-TV summer hiatus.

Linda Darnell Sneaks Into Pitt; Her Saloon B.O. Also Confidential

Pittsburgh, July 12

The best kept secret in town was Linda Darnell's recent appearance at the Town House. Ordinarily when a star of this stature comes to town a press and tv session is set up either at the Variety Club, the Press Club or in the club itself. But she came in under a shroud of secrecy with hardly anyone knowing she was in town during her nine-day engagement.

It was hard to determine where the blame lay since Don Abrosio told the VARIETY rep here that Ira Okun, of GAC, specifically said that the femme did not want any publicity and specifically did not want to be reviewed by VARIETY. VARIETY, nonetheless, did and opened Miss Darnell had a good act. Hearing of this, the Pittsburgh papers gladly obliged although Kap Momahan, the Press drama critic, took a real burn when he found out she was in town and not letting anybody know about it. Not only did he ignore her opening but did not come out to a press dinner

(Continued on page 61)

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SHOESTRING PRODUCERS' CLINIC

On Paper Par Mops Up Via Stock Swaps; Reflection Unlikely In Dividends Despite Boom

By GENE ARNEEL

Paramount's portion of its $1,000,000 stock on the hooks in DuMont Laboratories and Telemeter Magnavox into $21,000,000 in market value stocks in 1. Fairchild Camera and 2. Ampex Corp won't necessarily mean any immediate added cash on hand either for Paramount or its stockholders.

The fancy fiscal maneuvering sent the Par common issue on the New York Stock Exchange to a new high of $65.25 from a low of $39.50 as investors anticipated large profits.

However, the profits are the "paper" variety and will continue as such until and if Par decides to sell its stock in Ampex and Fairchild for cash. There have been no talks along these lines as yet.

Incidentally, the buying of the Par stock has been widely spread—that is, with no individual taking an extensive holdings.

Further, Par will have no board representation in either Ampex or Fairchild.

1,200-Seater In New Third Ave. Apartment House

Plans have been completed for the construction of New York's first motion picture theatre combined with an apartment dwelling and office building.

The project, involving a 1,200-seat theatre as an integral part of a $7,000,000 20-story structure to be built on the southeast corner of Third Ave. and 59 St., will be built by Charles Moss and Associates in association with Clement S. Crystal. Moss, president of B. S. Moss Theatres, which operates the Criterion and Victoria on Broadway as well as other theatres in New York City, Long Island, New Jersey and Florida, indicated that the new building will include a restaurant, a 600-car garage, shops, and other facilities. Central plan will supervise the entire project, in one of N.Y.'s most active buildings.

The theatre will be designed by Jerry J. McNamara, who is responsible for the reconstruction of the Astor, Loew's State, and Capitol theatres on Broadway.

SUSSKIND DIVULGES THEATRE PIX DREAM

Chicago, July 12.

Television producer and "moderator" David Susskind harbors hope of establishing a fulltime production company to base and shoot in New York. It's his dream, he disclosed here, to add such activities as an adjunct to Talent Associates.

He's been noodling this for some time, but apparently a combination of circumstances has stymied activation of the plan. Fruition still seems distant, in truth, because of Susskind's four-picture pact with Columbia, initialer being "Raisin in the Sun" which is winding up two weeks of Chi locations. (His co-producer is Philip Rose, who presided over the stage version.)

The picture-making arm of TA wouldn't require anywhere near the complement of 60-plus now on the television payroll, Susskind indicates. A core of creative minds with a property or two to work with (and fetch financing) would start the ball rolling.

Another 'Peck's Boy'

Hollywood, July 12.

"Peck's Bad Boy," a classic of Americana, is fast becoming just that on the screen. Producer-director George Sherman is trying to clear property for his Shergart Corp. as a 20th-Fox release, which will mark third time around for the George Wilbur Peck tome. First National first produced it in 1921 as a Jackie Coogan starrer, and Fox Films in 1934 with Jackie Cooper starred.

AB-PT Sells Its Disneyland Shares Rates $1,500 Per

Hollywood, July 12.

American Broadcast-Paramount Theatres has sold its 35% stock interest in Disneyland for $7,500,000. Disneyland paid $2,002,500 in cash and Walt Disney Productions will pay out $5,497,500 in notes over five-year period. Stock purchase was made at $1,500 a share.

Roy Disney, prexy of Disney Productions, who engineered the deal, said it would be in the best interests of both companies for Disneyland to operate as a wholly-owned subsidiary of Disney Productions.

ABC-TV's association with Disney will continue undisturbed, with the web having exclusive rights to "Walt Disney Presents." Litigation between Disney and ABC has been resolved, a law suit having resulted from ABC's refusal to allow Disney to sell his other properties to a competitive network.

CUFFO 'MOVIE DIGEST' DUE IN SEPTEMBER

Movie Digest, monthly magazine for distribution by exhibitors throughout the country, will be launched in September with a first printing of 1,300,000 copies, Frank Ware is editor.

Digest is an outgrowth of Screenbill, which he was trying to launch last year.

It will carry national advertising, including the film companies.

Ware's partners are Jules Weill, a tv film exec, and Jim Birr of Indianapolis, who is described by Ware as "basically a commercial printer." He has three plants in Indianapolis and two in Toledo; the Digest, however, is being printed by Fawcett-Derring in Louisville, Ky.

Louis Applebaum Exits Music-&-Film Fests

Stratford, Ont., July 12.

Louis Applebaum, who has scored a dozen features for Columbia, Metro, UA and others, will resign at season's end as director of both music and film festivals here. One of those who helped set up the Shakespeare Festival, he has written special scores for many of the plays.

"I'm resigning only," he told Variety, "because I feel I have been here long enough and that the Festivals and I both need a change. Having been here for eight years, I am one of the very few still connected with the Festival who were present at its inception. I'm very happy to have had the good fortune to participate in this remarkable phenomenon."

STUDY STAGE TO ELICIT ANGELS

Members of the "new American cinema," the U. S. counterpart of the French "new wave," are exploring ways to finance their do-it-yourself productions. Under consideration is the limited partnership system of investors that is employed regularly in the legit theatre.

Some 25 of the avant-garde filmmakers gathered recently in the office of Lewis Allen. Robert Whitehead's administrative assistant, to discuss methods to raise money for the off-beat films. Present at the meeting in addition to the filmmakers were Seymour Vail, who publishes a tip sheet for Broadway investors, and Emile de Antonio, who organized a distribution firm to handle "Pull My Daisy," the beatnik film made by Robert Frank and Alfred Leslie.

Among the filmmakers present were Morris Engel, "The Little Fugitive," "Lovers and Lollipops," and "Weddings and Babies"; Lionel Rogosin, "On the Bowery" and "Come Back, Africa"; Shirley Clarke, who is set to make "The Connection"; Jonas Mekas, editor of Film Culture who is launching a production; Daniel Talbot, operator of the New Yorker Theatre, an outlet for the new cinema films Frank and Leslie.

A committee was named to meet with potential investors and to draw up a uniform investing agreement similar to the one employed in legit.

It's figured that the productions contemplated by members of the group would cost between $25,000 and $50,000. There have been signs recently of an increase in this type of production, particularly in the New York area. Members of the group, most of whom are under 40, feel that a golden opportunity exists now for a new method of filmmaking to break through and make its mark on the American public. So far these filmmakers have been shoestring operators and have had difficulty in launching projects because of the lack of funds. An established financing system, it's felt, would give these film artists a chance to try new methods of production and new story ideas. While some of the films may be of an experimental nature, it's believed that many can achieve commercial success if made at a cost that can be recouped through art house and film society playoffs.

U's Pfd. Pays $1.06

The board of directors of Universal has declared a quarterly dividend of $1.06¼ per share on the company's 4¼% cumulative preferred stock.

Motion is payable Sept. 1 to stockholders of record on Aug. 15.

Rumors Persist on Wall Street But Imminent Selloff to Video Of Post-'48 Product Doubted

Pension Payoffs

Hollywood, July 12.

Motion Picture Industry Pension Plan paid out $329,000 in benefits to 712 retirees during first six months of 1960.

Plan, according to Plan board chairman George Flaherty, expects to have about 900 industry retirees by end of 1961. Total amount in plan now exceeds $19,000,000.

Kerouac Beatnik 'Daisy' Rates % In Art Houses

An offbeat three-reeler running 28½ minutes is obtaining percentage terms in art house bookings. The film, "Pull My Daisy," the beatnik production by Robert Frank and Alfred Leslie, frequently receives top billing in the majority of art houses. Terms, depending on the situation, usually involve a flat payment of $100 per week plus a percentage of the gross.

The film, written and narrated by beatnik exponent Jack Kerouac, has had an unusual history. It was financed with the help of Wall Streeter Walter Gutman. When offered for release last April, it was turned by all distributors—major as well as independents. It was lying around in the can, except for an occasional outing at Cinema 16 or another film society.

Finally a former college prof, Emile de Antonio now a consultant in architecture and design, decided to take it on as a labor of love. He formed a distribution company, although "all I knew about the films were the ones I like." Starting from scratch, de Antonio visited the operators of N.Y. area art houses. He was turned down by the established theatres. However, he hit upon Daniel Talbot, who had just opened the New Yorker Theatre on 88th St. and Broadway as an outlet for classic, offbeat, and experimental films. The film was booked as the top attraction. It clicked immediately, receiving raves from the esoteric critics and respectful mentions from the low-brow reviewers. As a result, de Antonio was able to book the film in houses that formerly turned him down. The picture is being steadily booked currently in art houses and has especially clicked in college towns.

Although Sundry Wall Streeters, including Bache & Co., are touting film companies because of anticipated post-1948 library sales to television, the most actively traded pic outfit on the New York Stock Exchange, Paramount, has no thoughts of any unloading to video, at least at this time. Further, there's a general feeling in the trade that most of Par's rivals aren't much in the mood to sell, either, unless a proposition comes along that's simply irresistible.

There's no rush to the tv market for a couple of reasons. First, most of the companies are not so hard-pressed for money as they were a few years ago when they let go with the pre-1948's. Second, there's some thought that the value of the libraries might become considerably enhanced if pay-tv comes into its own. Par particularly feels this way.

It's already established that post-'48's are a choice commodity on home tell. This has been evidenced in the run of Par's International Telemeter system in West Toronto.

Further, while Warners appears on the verge of unloading to tv interests, there's suspicion that the deal might run into a snag involving taxes. WB would like for the proceeds to be rated as capital gains, rather than straight corporate income. Internal Revenue may not go along with this.

Buddy Adler, 51, Dies of Cancer; Zanuck Return?

Buddy Adler, 51, died today (Tues.) of cancer in the UCLA Medical Center. The production chief of 20th-Fox had been in and out of hospitals a number of times in recent years. His latest sojourn of four weeks alerted insiders to the seriousness. Under his contract rights no artistic decisions could be made without Adler. This was the reason for yesterday's proxy Spyros Skouras hurrying to Hollywood after an emergency confab in London with producer Walter Wanger and director Rouben Mamoulian on the forthcoming "Cleopatra" epic starring Elizabeth Taylor.

Adler came to the studio production chieftaincy when Darryl F. Zanuck elected to step out and continue as an independent producer (financed by and releasing through 20th).

Hollywood had been rife with rumors of Adler's illness, persistently reported to be cancer, and denied.

Adler is survived by his widow, Anita Louise, former film star, a daughter, 13, and a son, 10.

Zanuck Return?

New York speculation immediately focused on the succession at the studio, the name most mentioned being Darryl F. Zanuck, who long held the post prior to 1956. As a chief stockholder in the company, his return carries considerable logic.

Party of 20th execs will fly from N.Y. today (Wed.) for the Adler funeral. Word was flashed to Paris where ad-pub veep Charles Einfeld was on holiday.

GETS PUB. MGR. TAG

Joseph Hyams, who has had several promotion posts in the industry, this week joined Warners as eastern publicity manager. Thus ad-pub director Richard Lederer is expanding his department in New York.

Hyams most recently was with the Arthur Jacobs office, previously worked on John Wayne's "The Alamo" and was with Hecht-Hill-Lancaster.

Union Backdown On Boycott Permits Boultings To Ready 'Heavens Above'

London, July 12.

Their quarrel with the studio labor union ACTT resolved in temporary peace, the Boulting Brothers here are continuing preparations on their next film, "Heavens Above," satirizing the clergy. With Peter Sellers starred and aiming at the tongue-in-cheek style of "I'm All Right, Jack," feature is now shedded for shooting at the end of summer.

The Boulting-ACTT situation was, as last reported in Variety, that the union had issued advice to its membership in studios and labs not to work on Boulting films. Such advice came as a highlight in the dispute wherein ACTT claims the Boultings ought to be in union membership but the brothers hold that, as employers, they're currently not even eligible for ACTT tickets. The main court battle, consequent on the producers' issuing of a writ to have the union construe its own rules, is expected to come up in the fall.

Meantime, though, as a result of the ACTT's "don't-work-for-em" circular, the Boultings applied to the High Court for a writ of attachment for contempt of court by the union's council and its secretary, George Elvin. The matter duly came to court, but following talks between the disputants the union agreed to withdraw its ban and the Boultings applied for a stay of proceedings. Comment by Lord Parker, Lord Chief Justice: "The court thinks the parties are to be congratulated on what is clearly a commonsense arrangement."

Might Be 10 Hard Ducat Films; If So, A Break For Legit P.A.'s

There may be as many as 10 hardticket entries running on Broadway during the 1960-61 season. Joining "Ben-Hur" and possibly "Spartacus" will be "Sparticus," "The Alamo," "Exodus," "King of Kings" and "Sunrise at Campobello." An added starter might be "Pepe." In addition, "Mutiny on the Bounty" and "West Side Story," if completed during 1961, may join the roadshow parade.

With the arrival of so many hardticket attractions, a new type of publicist, one schooled in legit, is emerging. Film companies releasing the roadshow films are engaging members of the Assn. of Theatrical Promoters and Managers to handle the Broadway runs.

A combination of unique requirements and the special knowledge of the legit hallmen, who are trained in advertising and publicity, has influenced the film companies. In regular film promotions, for example, the ad campaigns are designed to build up to an opening. In a hardticket operation, the expenditure must be more closely related to the boxoffice grosses or the film rental. In addition, very few film publicists ever become aware of the inner workings of the boxoffice. In legit, there is constant communication between the promoagent and the boxoffice treasurer.

One of the most active legiters handling hardticket films is Dick Weaver who started with Metro's "Gigi." He has been with "Ben-Hur" since its opening and is now shifting over to Universal's "Spartacus." He'll continue working out of his own office, but will coordinate the N. Y. advertising-publicity campaign on "Spartacus" under the direction of Jeff Livingston, executive coordinator of national sales and advertising on the picture.

Bill Doll is another legit specialist in the hardticket film field, having supervised Mike Todd's "Around the World in 80 Days" campaign. Others, trained both in legit and pix, include Al Tamarin ("Porgy and Bess") and Harry McWilliams ("Bridge on the River Kwai").

Tisch Rationale Pleases, Example of Loew's 72d Improved Yield Cited

Wall Streeters took to Loew's Theatres' recent Manhattan realty moves, under exec committee chairman Laurence E. Tisch's direction as a big potential plus. Not only are they impressed with the basic stock market knowledge that Tisch has evidenced but point to certain recent moves as a step in the right direction. Accent is on the fact that "instead of milking the company, he's concerned with making a buck for the stockholders."

For example, Loew's 72d St (at New York's 3d Ave.) in its best years cleared $100,000 and often was glad to find itself 20G or 30G in the black after a year's operation. By leasing that valuable corner to Tishman Realty for a luxury apartment house in the fast redeveloping 3d Avenue, Loew's Theatres clears $200,000 per annum, for 99 years, without a dime's investment for theatre operation. The new Americana Hotel going up on the site of Loew's Lexington at 51st St. and Lexington (through to 3d Ave.) has already been publicized.

The Wall Streeters like the "smart real estate men Tisch has surrounded himself with," mean-

(Continued on page 20)

JOHN MALONEY RETIRES

40 Years in Biz—Sales Mgr. for Metro in Pittsburgh

Pittsburgh, July 12.

John Maloney revealed Thursday (7) that he had resigned from his position as sales manager for the central division of Metro-Goldwyn-Mayer, with headquarters here, as well as his complete retirement from the film industry.

Maloney has been associated with the industry for the 40 years. He has been Chief Barker of the Variety Club here twice and has been very active in many charitable and civic enterprises in the area.

National Boxoffice Survey

Trade Stays Strong; 'Ben-Hur' 1st, 'Apartment' 2d, 'Bells' 3d; 'Can-Can,' 'Portrait' Next

Despite the fact that this is a past-holiday week and that many key cities covered by VARIETY report the warmest weather this year, trade is holding up remarkably well. Ability of some strong product to continue in winning stride, of course, is helping.

"Ben-Hur" (M-G) is back in first place again after a dip to second last week mainly because "Bells Are Ringing" (M-G) is not holding up so well in first holdover stanzas for some keys. "Ben-Hur" is playing some 21 key cities this round.

"Apartment" (UA) finished second, the same as a week ago, but with a bigger coin total. "Bells" is dipping to third position.

"Can-Can" (20th) is capturing fourth money, same as last stanza. "Portrait in Black" (U), which was fifth a week ago, again is finishing in fifth spot, playing in some 13 keys. Probably the standout showing is being made in the greater L.A. area where it looks to better $70,000 in some 17 locations for second round.

"Psycho" (Par) continues to set a torrid pace, winding up sixth like last week. It is playing in only five theatres to achieve this mark. "Pollyanna" (BV), which had been a bit uneven until this week, is pushing up to seventh place.

"Rat Race" (Par), eighth last session, again is copping this position although a bit spotty. "Ice Palace" (WB) is off to ninth spot because turning soft in a number of its second week dates. It was seventh a week ago.

"Story of Ruth" (20th) will round the Top 10 But "Pay or Die" (AA), just getting around on release, tops the runner-up pix. "Oscar Wilde" (Films Around World), in same category, and "Carry on Nurse" (Gov) are the other runnerup films.

A whole batch of new entrants were presented in the current week, with bright prospects for several. "Elmer Gantry" (UA) seems to have a high potential based on its wow showing in N.Y. at Capitol and torrid returns in L.A.

"The Bellboy" (Par), home as a blockbuster, being hello in L.A., sticks in Buffalo and good in Indianapolis. "39 Steps" (20th), also new, shapes big in Washington. "Terrain the Magnificent" (Par) is rated fair in Buffalo, but okay in Cincy.

"Strangers When We Meet" (Col) shapes brisk in Washington and smash in N.Y. "Why Must I Die" (AI), another newie, looms modest in Pitt and trim in Philly. "Last Days of Pompeii" (UA), fair in Toronto, is slow in K.C.

"Murder, Inc." (20th) shapes big in second N.Y. round. "Dinosaurus" (U) looms fine in Detroit.

"Gabriel and Barbarians" (AI) is good in Cincy. "Battle in Outer Space" (Col) shapes great on initial week at N.Y. Forum.

"I'm All Right, Jack" (Col) smash in Chi and N.Y. looks hot in Balto. "Huckleberry Finn" (M-G) nice in Toronto is okay in Philly and thin in L.A.

(Complete Boxoffice Records on Pages 10-11)

BRONSTON, TAPLINGER TO ROME & MADRID

Samuel Bronston and Robert S. Taplinger, latter being ad-pub director of Bronston Productions, went off over the past weekend for Madrid via a stopover in Rome.

Bronston's current production of "King of Kings" in the Spanish capital is to be immediately followed by "El Cid," in southern Spain.

U. S. to Europe

Gertrude Berg
Julius Bing
Samuel Bronston
Lou Bunin
Jean Goldwurm
Oscar Homolka
Sol Hurok
David Opatoshu
Edward Padula
Norman Reader
Irving Rubine
Bella Spewack
Sam Spewack
Robert S. Taplinger
Joan Tetzel
Jay Wolf

Europe to U. S.

Jacqueline Bablon
George Bouvet
Joseph E. Levine
Samuel Lurie
David Merrick
Eugenia Rawls
Donald Seawell
Isaac Stern
Lesley Storm
Lee Swanson
Jessica Tandy
Ruth White
Clinton Wilder

N. Y. to L. A.

Vivian Coleman
Bill Doll
John F. Fitzgerald
Peter Glenville
Beverly Linet
William Michel
Joseph Moskowitz
Bryan O'Byrne
Joe Schoenfeld
Sol A. Schwartz
Jim Scovotti
Zadel Skolovsky
Spyros P. Skouras
Milton Tyre
Gore Vidal

L. A. to N. Y.

Blake Edwards
George Jessel
Martin Jurow
Marta Scheff

Ourslers Refute Henry Denker On 'Story' Credits

Sharp exception to statements in an interview with writer Henry Denker who was associated with the late Fulton Oursler in some aspects of "The Greatest Story Ever Told" have been taken by Oursler's children, Mrs. April Armstrong Oursler and Fulton Oursler Jr.

Both Mrs. Armstrong and Oursler Jr. are particularly miffed by the statement "It was Denker who wrote the weekly half-hour show, 'The Greatest Story Ever Told,' upon which Oursler based his novelization."

In a letter to VARIETY, Oursler Jr. declares: "The facts are exactly the reverse. It was my father's book that provided the basis for the radio show. I quote from the preface: 'While I was still at work on the manuscript I found myself on a sponsored radio program negotiated for me by a producing agency of which Mr. Wendell Catchings was chairman. During this association of more than three years I became well acquainted with Mr. Catchings, and in 1943 I suggested to him that the manuscript on which I was working would provide stirring material for a radio presentation of episodes in the life of Our Lord and dramatizations of the Christian teachings.'

"Oursler Jr. points out that it took his father some 11 years of research to complete the book and that the same preface clearly states that work on it began after his first trip to Palestine in 1935.

"Mr. Denker's association was limited entirely to following the outlines my father presented to him, in regard to the script writing," Oursler Jr. adds. "Not one line Mr. Denker wrote provided the slightest basis for the book. I quote again from the preface: 'Many of the half-hour dramas have been original stories . . . but illustrating always some text from the New Testament. The plots for these I brought to Denker and he with skill and inspiration, trans-

(Continued on page 20)

New York Sound Track

It's a boy, their second child, for **Mr. and Mrs. Roger H. Lewis**. He's United Artists' pub-ad veep. She's actress **Lisa Daniels**. . . . **Elizabeth Allen**, who appeared on Broadway in "Romanoff and Juliet," making her film debut in 20th's "From the Terrace". . . . **Fred Goldberg**, UA's national pub-ad director, back from Dallas and Denver after setting up regional premieres of "Elmer Gantry". . . . **Gina Lollobrigida** returned to the Coast for additional scenes for Metro's "Go Naked in the World". . . . **Andre B. Carbo** named executive producer of the Walter O'Connor Co. of Harrisburg, Pa.

The **Joe (Bobbie) Vogels** in Johnsura, BWI, for a fortnight's sun and surf.

Curt Jurgens says he'll produce and play Macheath in a film of Brecht-Weill's "Threepenny Opera" derived from "Beggar's Opera" of 17th Century. It was made once before in Germany—in 1931, with **Lotte Lenya** and **Rudolph Forster** and only now in U. S. release via Brandon.

Eastern members on this summer's Venice Film Festival jury are Russia's actor-director **Sergei Bondarchuk**, who served in same capacity at 1959 event; and Poland's **Jerzy Toeplitz**. . . . Jury feature jury was recently upped from nine to total of 11 via addition of **Robert Aldrich** and **Marcel Achard**. . . . with only three of 11 jurors Italians, makes for most truly "international" jury in fest history, comprising two Americans, two Frenchmen, one Spaniard, one Briton, one Russian, one Pole, and the three still unnamed Italians.

George C. Stoney of Columbia U. who's also a documentary film maker, will be one of three judges of Vancouver's International Film Festival, July 11-22. Others are **Dilys Powell**, Sunday Times (London) film critic, and **Charles Tombre**, exec director of Canadian Film Institute. **Leonard Brockington**, Odeon Theatres of Canada prexy, will open the fest.

Charles Einfeld, 20th veep, has not yet made up his mind about his future status with the company (see VARIETY June 22, page 7). Exec, quartered in Rome, where he's looking into start of company's "Esther and The King," has choice of continuing in full-time capacity or serving as adviser over a six-year stretch at very favorable terms. Pact expired June 30, but Einfeld, currently on European swing, said he'd take his time about a decision.

Milan Film Market (MIFED) will hold its second session Oct. 10-20, decision prompted by unexpected success of first stanza, held this April in a special new building erected on the Milan Trade Fair Grounds. Event is open to all buyers and sellers of films, both features and shorts, from any part of the world.

Twentieth-Fox topper **Spyros Skouras** returned from two weeks in Europe and immediately headed for the Coast. . . . Times Film Corp.'s **Jean Goldwurm** to Europe for the rest of the summer. . . . **Gordon Scott** here to promote his latest "Tarzan" picture. . . . **Yvonne Othon** of N.Y. legit company of "West Side Story" signed for the film version.

For come-on reasons, Vanguard Productions' has changed the title of "Girl in the Night" to "Girl of the Night." Picture is based on "The Call Girl," a social and psychoanalytical study by **Dr. Harold Greenwald**. . . . **Kingsley International** has acquired U. S. distributing rights to **Brigitte Bardot's** latest film, "Voulez-Vous Danser Avec Moi?" which will be released here as "Come Dance With Me". . . . **Paul Newman** and **Joanne Woodward** (Mrs. Newman) back in N.Y. following Newman's completion of his role in "Exodus" in Israel. They'll take part in promotional activities for 20th's "From the Terrace," in which they are costarred. . . . **C. Glenn Norris**, 20th sales chief, has asked the studio to speed up the release of "Let's Make Love." **Marilyn Monroe-Yves Montand** starrer. It'll be ready for theatres in early August, a month ahead of the originally planned release. . . . **Sheila B. Silverstone**, daughter of 20th International Corp. v.p. **Emanuel Silverstone**, engaged to **Richard L. Veron**. . . . Two International Film Associates shorts—"The Magic Violin" and "Goya's Masterpieces"—set for showing at the Stratford (Conn.) Film Festival.

Darryl F. Zanuck has signed **Don Mankiewicz** to write the screenplay of **Irving Wallace's** "The Chapman Report". . . . **Marian Film Productions** has acquired film rights to **Jane Fisher's** "Fabulous Hoosier". . . . **Ed Parone**, assistant to producer **Frank E. Taylor** on United Artists' upcoming "The Misfits," has edited a new **Rudyard Kipling** anthology which has just been published by Dell Books. . . . **Ralph Meeker** signed to play opposite **Carroll Baker** in "Something Wild."

That ever-alive 1915 epic, "The Birth of a Nation," gets a one-night reprise at Mesa, Los Angeles, on July 19, the auspices Chapmil Productions, pointing out that it was just 45 years before, also in L.A., at the Philharmonic. And that the **D. W. Griffith** rape-and-race classic first unspooled.

Criterion Books has published **Richard Howard's** English translation of **Monique Lange's** "Les Poissons Chats" as "The Kissing Fish." This work, which **Roland Petit** holds as a starring vehicle for his wife, **Renee Jeanmaire**, concerns a girl's experience in the Parisian homosexual underworld.

"Direct quotes look pompous in print. Someone asks you a simple question and when you've read what you've answered, it sounds as though you considered yourself an authority. Well, I've done nothing but act since I was fourteen. On how many things could I be an authority?" (**Montgomery Clift**, on location in Reno, Nev. filming "The Misfits," as told to UPI Hollywood writer **Rick Du Brow**.)

Hal Wallis set "Hawaii Beach Boy" from story by **Allan Weiss**, as an **Elvis Presley** starrer to roll in Spring of 1961 for Paramount release. . . . **Jerry Bresler** added "A Place to Remember," post-war Neapolitan story by **Felicia Marcus**, and old "Flying Yorkshireman," based on radio-produced fantasy by **Eric Knight**, to his Columbia Pictures production slate, which already includes "Diamond Head," "Gidget Goes Hawaiian" and "Boy's Fort". . . . American-International's next color production will be "Master of the World," based on **Jules Verne** novel scripted by **Richard Matheson**. . . . **Charles Schnee** is projecting "The Adventures of Captain Nemo," taking his character from the Verne story, "20,000 Leagues Under the Sea."

Adolph Green, **Betty Comden** and **Jule Styne**, appearing on "Today" over NBC-TV Friday (8), discussed with **Dave Garroway** reasons for making a successful musical comedy into a motion picture (they plugged screen version of "The Bells Are Ringing," with Judy Holliday starred). When Garroway inquired "Why take a musical comedy hit to the screen, aside from the money angle?" Green laughingly replied, "That (the money phase) is one of the most eloquent understatements of the year."

Berlin Festival Footnotes: Marlene Dietrich returned to Berlin but had no time to pay to the festival. All through the night after her arrival, she was recording for Philips some 12 German songs for an LP. She left Berlin for Madrid. . . . Berlin actress **Sonja Ziemann** drew a role in **Richard Widmark's** "The Secret Ways," a Heath-Widmark production to be shot in Vienna this year. It's a spy story with political background (Budapest) but not a political film. Universal will release this one. . . . Director **Josef von Sternberg** paid Berlin a visit, his first after more than 28 years. . . . Quite a few film festival toppers were seen in Berlin, including those of Cannes, Locarno, San Francisco, Mannheim, Oberhausen, Trento, Cork and possibly more. . . . Italy's **Luigi Ammannati**, former Venice festival head and a member in Berlin's feature film jury, calls the San Francisco Film Festival "the festival with a mountaintop." (Explanation: **Irving Levin** wears one. . . . touch of sex and glamour added to the fest by France's **Pascale Petit** and America's **Susan Strasberg**. . . . **Jo Van Fleet** was here when the U. S. entry "Wild River" was shown. She thanked the aud for the applause

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U.S. PIX IN CHANGING WORLD

Extra 50c: Metro Prospect

On the basis of the whopping profit of $7,317,000 recorded for 40 weeks of the current fiscal year and an anticipated profit of more than $9,000,000 for the year ending Aug. 31, 1960, Metro is expected to pay an extra dividend of 50c per share. Added to the regular 30c per share quarterly dividends, the bonus would give stockholders a total of $1.70 per share for the full fiscal year.

At a news conference last week at which he revealed the company's 40-week earnings, prexy Joseph R. Vogel said he would recommend additional divvy action to the board of directors, but he failed to indicate what form the melon would take.

The bonus payment is not expected to be made until sometime in November, at which time a complete audit of the fiscal year will be made. It'll probably be distributed with the annual report shortly before the call for the annual meeting.

Re-Styling Its Corset Line Affects Stanley Warner Profit Contour

The net profit of Stanley Warner Corp. dipped to $2,530,309 for the 39-week period ended May 28 as compared with a profit of $3,531,300 for the same stanza of a year ago. The profit is equivalent to $1.25 per share as against $1.77 a share a year ago.

Prexy S. H. Fabian said the decline in the operating profit in the 39-week period was due to non-recurring expenses involved in the introduction of new styles of foundation garments by its subsidiary International Latex Corp. and the Hollywood strike of actors and writers which caused the release of fewer pictures. The strike, he noted, had an adverse effect on the company's operating results for the 13 weeks ended May 28.

For the 39-week period ended May 28, theatre admissions, merchandise sales, and other income amounted to $95,329,000 as compared with $92,009,300 for the same period last year. As has been its custom, SW gives no breakdown of income from its various divisions, but it's believed that the International Latex division provides over 75% of the income.

The profit for the 13-week period ended May 28 was down to $404,300 equal to 22c per share, as compared to $1,237,600, equal to 66c per share for the corresponding period of a year ago. Total income for the 13-week period was $11,799,600 as compared with $30,738,600 for the same period a year ago.

Diana Dors Gets Balm

Hollywood, July 12.

Diana Dors, British actress, in the dissemination sweepstakes, formerly under contract to RKO, settled her $1,275,000 suit against that film company out of court for $200,000. It became known when case was removed from court calendar.

She sued RKO in December, 1958, charging she had "become an object of disdain, ridicule and derision" tormented by company because it didn't want to renew a contract with her.

Appeals Sustains Manager's 'Guilt'

Dayton, July 12.

Second District Court of Appeals has affirmed the jury conviction of Allen S. Warth, former manager of the Art Theatre in Dayton Municipal Court, for exhibiting the French motion picture, "The Lovers." Warth, now a manager of a New York cinema, was found guilty last Feb. 3 of showing the film. In filing for an appeal, counsel for Warth claimed that the Municipal Court lacked jurisdiction, and that the film, approved for distribution in the U. S., was judged not "obscene" by the U. S. Customs.

On the first defense, the Court of Appeals ruled: "... where a conflict exists between Federal and state legislation, the former takes precedence ... no conflict exists here ... the state statute in no way imposes a burden or interferes with the Federal legislation."

The Appellate Court decision, written by Judge Joseph D. Kerns, with Judge Calvin Crawford and William Wiseman concurring, said that Congress did not intend to interfere with the police power of the states by delegating to Customs the authority to make final determination upon question of obscenity.

The attorneys further held that the court erred in permitting the case to go to the jury because conflicting sections of the Ohio Revised Code describe the offense as a misdemeanor and a felony. According to the Appellate Court opinion, the Ohio General Assembly may enact more than one penal statute covering substantially the same offense. The high court further held: "The defendant, having been convicted of a misdemeanor, is not in a favorable position to complain of the existence of felony statute covering the same subject matter."

Norbert Auerbach Exits

Norbert T. Auerbach is exiting as Columbia's Continental supervisor under what Mo Rothman, exec v.p. of Col International, terms "the most friendly circumstances."

Contract settlement has been reached and Auerbach leaves the company at the end of September. He'll join his father, Joe Auerbach, in the latter's film business.

MOCHRIE SHARES GOLD BRAID WITH COLLEAGUES

Robert Mochrie, who recently succeeded Jack Byrne as Metro's sales chief, is continuing to make promotions in his sales staff. The upgradings have resulted from Mochrie's rise to the top post.

William J. Devany, who has been midwestern division manager, has been named western division sales manager, moving into the position held by Herman Rippa before his appointment as assistant general sales manager last week. Devany, who has been with Metro since 1929, will headquarter in Los Angeles.

Three additional promotions saw the appointment of Lou Marks as central division sales manager, William A. Madden as Midwest sales manager, and Sidney Erlkman as Philadelphia branch manager.

Marks succeeds John J. Maloney who has retired. A branch manager in Detroit since 1954, Marks has been associated with Metro for 23 years. Madden takes over as sales manager of the western division to fill the gap left with the promotion of Devany to western division manager. With M-G since 1929, Madden has been Philly branch manager for the past six years. Erlkman, with the company since 1937, moves up to the Philly post after serving as Minneapolis branch manager for the past three years.

Vincent Flynn has been named Minneapolis branch manager and Leroy Smith, Des Moines branch manager. Flynn takes over the position held by Sidney Erlkman who is shifting to Philly. Smith, a salesman in Minneapolis, takes over Flynn's former position.

'NATIONALISM' AS CONSTANT NAG

By HAROLD MYERS

Berlin, July 12.

Vast changes in the motion picture industry were foreshadowed by Eric Johnston when interviewed during the Berlin film festival, after the MPA prexy had had discussions with leaders of all the national delegations. He warned that unless there was more cooperation between the industries of the world, they would not be writing the history of the cinema for the next decade.

Immediately on the horizon, he sees the prospect of pay-tv changing the pattern of the industry. He also predicts the possibility of space ships in five or 10 years bouncing tv rays to all parts of the world. That, he averred, could well change the shape of film and tv distribution.

Though there had been a marked improvement in trading conditions for the American industry in France, Britain and Germany, particularly via the ending of convertibility restrictions, the situation in the rest of the world remained troublesome, and called for special vigilance. It was particularly vital, as the foreign market (including Canada) represented about 53% of the gross earnings of the Yank companies, of which Europe alone accounted for 25%.

Johnston pinpointed Cuba as a glaring example of nationalistic trends. That market has been worth $4,000,000 annually. There are also serious problems developing in South America, the Middle East and Far East. Not the least aspect of the difficulties was the prospect of devaluation in some of the Latin American territories.

Most of the problems stem from growing nationalistic tendencies in these countries, and there were increasing moves to exclude foreign distributors and compel the Hollywood product to be handled by nationals of the countries concerned. That could well lead to product being sold on flat rate terms instead of percentage rentals, thereby seriously hurting the earning capacity of all producers and distributors.

While the problems were admit-

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'Spartacus' Socko 109G B'way Advance; Only 3-Mins. Taken Out

Combination of advance sales for the Oct. 6 DeMille Theatre, N.Y. world premiere of "Spartacus" and the floodtide of enthusiastic preview card reactions from a San Francisco sneak on June 30 have heightened the expectations of Universal executives for the $12,000,000 Bryna production starring Kirk Douglas.

Although the pic's Broadway box is three months away and the only consumer ad published so far was in a recent N.Y. Times, the advance sales as of Friday (8) registered a hotsy $109,648. It was quick to point out that this was more than the advance racked up by "Ben Hur" on its Loew's State opening day. The film company feels that the comparison augurs well because Metro's spectacular reaches has grossed $10,000,000 of its reported $13,000,000 cost in the first 60 engagements. The "Spartacus" advance also is brisk in other houses, including at the RKO Pantages in Los Angeles.

The Frisco sneak drew a capacity audience of 3,400 to the Paramount in Oakland. As of last Friday (8), 1,469 cards had been sorted by U and Bryna (tippers, with 92% of the reactions stacked in a bundle marked "excellent." As a result of the audience comments and their own observations of how the picture played, exec producer-star Douglas, producer Edward Lewis and director Stanley Kubrick concluded that only slight changes were desirable. They figured to cut out only three minutes of the sneak's three-hour and 15 minutes.

3rd Metro Quarter, $7,317,000; Vogel Details Position, Prospects of Company That Beat Wreckers

On the basis of Metro's third quarter profit of $7,317,000, an increase of 18.8% over the results for the same period of a year ago, prexy Joseph R. Vogel indicated last week that he would recommend to the board of directors that additional dividend action be taken. Whether the present quarterly melon of 30c would be raised or whether a special divvy would be declared would be up to the board, Vogel declared. The profit for the fiscal year ending Aug. 31 is expected to top $9,000,000, he said.

At a luncheon Thursday (7) at 21 for trade and financial writers, Vogel painted a rosy future for the company that came to near-liquidation during 1957 and 1958 because of proxy fights. "If things turn out right," Vogel said, "fiscal 1961 should see Metro make more money than any film company has ever made before." His optimism was based on upcoming film productions — "Cimarron," "Mutiny on the Bounty," "King of Kings" and "Four Horsemen of the Apocalypse," revenue from television, both in leasing features and in making telepics, the reissue of "Gone With the Wind," and income from other divisions of the company.

The third quarter profit was achieved with a gross of $97,000,000 ($4,000,000 less than the previous year). The gross declined, according to Vogel, because of the Hollywood strike which caused the release of fewer pictures. The $7,317,000 profit is equal to $2.92 per share on the 2,505,100 shares outstanding—a 12-year high for the company.

"We expect earnings for the full fiscal year ending Aug. 31 to exceed $7.75 per share—and we have sound reasons to believe that fiscal 1961 will produce an even higher return," Vogel declared. "The strength of our assets and our concrete plans for the future

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Scopes in 'Comeback'

Dayton, Tenn., July 12.

John T. Scopes, who was convicted in 1925 for teaching the theory of evolution here, will be the guest of honor of the city on July 21, which marks the 35th anni of the conclusion of the trial. On that day, Scopes also will attend the first U.S. showing of Stanley Kramer's "Inherit the Wind," the film based on the Scopes trial.

The visit to Dayton by Scopes will be his first since his conviction. He is currently employed as a geologist in Shreveport, La.

Pathe Labs Wants Daily Rushes, Too

Hollywood, July 12.

Pathe Laboratories' deal with Theatre Owners of America to finance wholly indie films to ease the product shortage at theatres refers only to "brand new" pictures and not pix already completed, according to Sam Burkette, sales manager for Pathe.

It's believed that one of reasons for not investing in films already produced is Pathe's desire to participate in all phases of production, which here would include processing of daily rushes, said to average $20,000 per picture. Such participation, of course, wouldn't be possible in case of films already finished. Financing deals with producers automatically would include all processing, both daily rushes and release prints.

There apparently is to be no ceiling placed on budgets of films whose scripts are to be passed on and approved by exhibs before any financing arrangements are made. Burkette said that if a script calls for $2,000,000, or even $3,000,000, Pathe would make this amount available.

In having exhibs themselves approve scripts which then would be acceptable to them as product for their houses, it's understood that a committee of six members would be set up by the TOA, with four votes needed for a story to qualify for Pathe financing.

NO UNNAUGHTY NUDES TO CHICAGO CENSORS

Chicago, July 12.

Picture censor zealots here have manifest a traditional animus for nudist pictures, no matter how innocently the cameras may angle them. Latest of the breed to be made verboten is "Nature's Paradise," causing Fanfare Films, Philadelphia, the distrib, to file in Chi Federal District Court.

Film was shot in a British nudist colony.

Rosenberg's 4 Indies

Hollywood, July 12.

Frank P. Rosenberg has activated a four-pix indie production slate following windup of his assignment as producer of Marlon Brando's Pennebaker production, "One-Eyed Jacks," at Paramount.

Producer last week bought "The Sweltering Sky," 10-year-old novel by Paul Bowles, and opened talks with Elizabeth Taylor's agents about her in star role. Previously set was "North From Rome," Helen MacInnes bestseller, for United Artists release.

Also set are "Beowulf" and "The Lion," a Cuesta mag yarn.

HAMILBURG'S CARTOON DEAL WITH GAKKEN

Hollywood, July 12.

Mitchell J. Hamilburg, Hollywood agent and packager, is internationalizing his operations. While in Japan on a four-month round-the-world trek, he closed for global distribution of motion picture and television output of Japanese cartoonery by Gakken Film Co., he reported upon his return.

Deal involves half-ownership in all films, and repg a $250,000 investment, Hamilburg stated. To facilitate handling of films in Europe, he opened a new overseas office in London last week.

Intensive Bantam Book Bally For 'Spartacus'

A milestone in the continuing and ever-expanding cooperative tieups between motion pictures and the paperback editions of novels whence the films are derived will be marked by the unprecedented plans now being formulated by Bantam Books to complement the release of the $12,000,000 "Spartacus" next autumn. BB prez Oscar Dystel will market his reprint of the Howard Fast novel with the greatest point-of-sale array of promotional auxiliaries in the publisher's history via a 16-page insert of art which will also be stitched into each copy of the book.

Layout will spread-eagle all the highpoints of the film production, reproducing colorful scenes from the film. It will notch a new high-water mark in tieups between paperback editions and films.

Also to be sent opinion-making journalists worldwide will be a copy of a letter Kirk Douglas star

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The Bellboy

A series of farcical episodes about a bumbling bellhop knit together into an uninspired film. Jerry Lewis name alone must make it a b.o. contender.

Hollywood, July 5.

Paramount release of Jerry Lewis Production. Stars Jerry Lewis; Produced and directed by Lewis. Screenplay, Lewis, Frank Tashlin; camera, Haskell Boggs; editor, Stanley Johnson; music, Walter Scharf. Previewed July 5, '60. Running time, 72 MINS.

Paramount has what appears to be a safe boxoffice proposition in "The Bellboy," an episodic farce written, produced and directed by and starring Jerry Lewis. As a midsummer attraction for vacationing schoolchildren, it's a natural. But, from an artistic standpoint, "Bellboy" is mere tongue screen comedy, the victim of its energetic star's limited craftsmanship.

The picture is as it admits to an introductory disclaimer a "series of silly sequences with no story no plot." It follows Lewis as a bellhop at Miami's fashionable Fontainebleau Hotel, through a number of zany misadventures in which he speaks not a word of dialog. Several of the sequences are amusing, but too many are dependent upon climactic sight gags anticipated well in advance of the punch. The film has a tendency to grow repetitious, one of the major reasons for this being Lewis's strict adherence to the sort of physical exaggeration (the pained movement and distorted facial maneuvers) that has become his trademark.

There is reason to suspect that the character of "The Bellboy" had the potential of turning into a memorable vehicle for Lewis. There are latent elements of Charlie Chaplin's Little tramp, Jacques Tati's Hulot, Danny Kaye's "Mitty" and Harpo Marx's curiously tender child-man, but the execution falls far short of such inspiration. Under Lewis's direction, the "Bellboy," for all of his "lovable underdog" possibilities, emerges a two-dimensional portrait, a clown without a soul, a funnyman to be laughted at, but not rooted for.

Lewis has surrounded himself with some exceptionally vigorous talents for this film and, as director, he has enlisted from them a controlled enthusiasm he himself has not matched. Among the standouts in the large, relatively unfamiliar supporting cast are Alex Gerry, Bob Clayton, Bill Richmond in a Stan Laurel takeoff that is likely to inspire audience cheers; and the Novelties, who fashion one of the picture's comedy peaks. Milton Berle puts in a surprise guest appearance.

Cinematically "Bellboy" is a satisfactory achievement. Chief among its generally strong departmental contributions are Haskell Boggs' agile camera work, Stanley Johnson's sharp and tricky, but sensitive, editing (making the most of John P. Fulton's striking special photographic effects) and Walter Scharf's particularly vital musical punctuation of episode endings and use of instruments to represent characters.

Since all the action takes place at the actual Fontainebleau, and no well-known names other than Lewis grace its cast roster, "Bellboy" undoubtedly was brought in on an unusually small budget. The combination of exuberant timing and Lewis' luvie draw should be sufficient to insure profit. Tube.

Les Etoiles De Midi

(Stars at Noon)
(FRENCH-COLOR)

Paris, July 12.

CFDC release of Film Du Rhone Films production. Stars Bourvil, Danielle Darrieux. Directed by Claude Autant-Lara. Screenplay, Autant-Lara, Jean Aurenche, Pierre Bost; camera, Henri Alekan; music, Georges Van Parys. At Marbeuf, Paris. Running time, 79 MINS.

Well-made feature dramatizing events some long remembered among parts of the left French [illegible] Though [illegible] it has a solid [illegible] and some eye-catching [illegible] It leans mainly a special feature pic for an arty house. Or this could be cut down for solid supporting fare or secondary playoff spots abroad.

Color, lensing and incidental acting by real mountaineers are all good. Though familiar overall, this has some originality via its war tale of a German escape, the raising of a couple of lost climbers and the agility and knowhow involved in this sport. Mosk.

Light Up the Sky

(BRITISH)

Lightweight yarn about fun, games—and a spot of tragedy—on a British searchlight site during the war. Good for U.K. but chancey in U. S.

London, July 5.

British Lion release of Launder-Gilliat production. Stars Ian Carmichael, Tommy Steele, Benny Hill. Directed by Lewis Gilbert. Screenplay, Vernon Harris from Robert Dunn's play "Touch Of Light." Producer, Peter Tanner; camera, John Wilcox; music, Douglas Gamley; song, "Touch Of Light," by Lionel Bart and Michael Pratt. At Plaza, July 5, '60. Running time, 90 MINS.

Lt. Ogilvie	Ian Carmichael
Blue McCaffey	Tommy Steele
Bill McCaffey	Benny Hill
Ted Green	Richard Talbot
Lance Bombardier Tomlinson	Victor Maddern
Roland Reeves	Harry Locke
Frank Smith	Johnny Briggs
Spinner, Blue	Cyril Smith
Harry Grover	Dick Emery
Simpers	Caroline Richmond
Jean	Susan Burnet
Theatre Act	Sheila Hancock
Mr. Jennings	Fred Griffiths

"Light Up The Sky" is the latest entry in a long line of Britain's war pix. This one's a comedy, which perhaps unwisely also brings in undertones of pathos and, in the end, tragedy. It deals with a searchlight unit manned by such incompetents that most make the average audience wonder how the 1939-1945 skirmish didn't end in disaster. From the U. K. point of view the casting of Ian Carmichael, Tommy Steele and Benny Hill, with firetrale support, makes it a likely b.o. winner. Americas may find this too insignificant for serious consideration.

Though much of the military detail is suspect (the atmosphere of the unit, the behavior of its members and the dialog is almost embarrassingly authentic, allowing for the fact that this has been conceived as a comedy and therefore exaggerated. Snags are that the story is straggly, and director Lewis Gilbert has slipped too easily into snapping up some quick vaudeville yocks, largely from ribald dialog.

This has no real plot, being simply the display of various members of the unit. There's the girl-chasing soldier who gets himself into a jam with a local girl. The older soldier whose son is killed in Egypt. The shy one who deserts in order to find his girl friend and clear up some misunderstanding. The comedy rank. The understanding but vapid officer.

From the theaging angle, the most interesting point is that this is the first time Tommy Steele has played a straight role which has not been custom-made for him. He is surprisingly well disciplined in a part that is no bigger than the next man's. Benny Hill, a talented comedian who has so far not clicked in films has still to find his way in pictures. In pitting laughs he still remains himself, and not a character.

Ian Carmichael flips gaily through the role of a pleasant inefficient officer. Among the other performances that give yeoman service to this flimsy film are those of Victor Maddern, as a grouchy lance-bombardier in charge of the site, Harry Locke, as a cigarette-smoking Cockney cook, Johnny Briggs, as the lovelorn youngster who gets bumped off, and Sydney Tafler, as the older man who is like a father to his messmates. Cyril Smith, Susan Burnet, Dick Emery and Caroline Robinson are also occasionally employed to some effect.

There is one scene dragged in which gives Steele and Hill a chance to parody the sort of song-dance act which was one of the major sufferings that every soldier had to endure during the war. They do it well, but it doesn't help much.

Direction, lensing, editing and artwork are all adequate, but this is a surprisingly unambitious effort from Lewis Gilbert, who has been responsible for such notable pix as "Sink The Bismarck" and "Reach For The Sky." This one looks rather like the sort of chore he might have turned off during a seven days' leave. Mosk.

Three Penny Opera

(Die Dreigroschenoper)
(GERMAN)

Brandon Films release of G. W. Pabst production. With Rudolph Forster, Lotte Lenya, Carola Neher, Hans Busch, Fritz Rasp, Reinhold Schunzel. Directed by G. W. Pabst. Screenplay adapted by Leo Lania, Ladislas Vajda, Bela Balasz, from play written by Bertolt Brecht with music by Kurt Weill, editor, Karl Ludwig Pick; cinematography, Fritz Wagner; sound, Andre Adams; musical direction, Theodore Sakharoff. Reviewed at Museum of Modern Art, N. Y., June 21, '60. Running time, 111 MINS.

Mackie Messer	Rudolph Forster
Jenny	Lotte Lenya
Polly	Carola Neher
Street Singer	Hans Busch
Peachum	Fritz Rasp
Tiger Brown	Reinhold Schunzel

The venerable English sardonic "Beggar's Opera" was adapted by Kurt Weill (music) and Bertholt Brecht (libretto) into "Three Penny Opera," a much-produced stage work these last decades. Meanwhile the Nazis suppressed the 1931 film version and it has taken 30 years of patience on the part of Tom Brandon to collect prints from foreign sources. From these he has re-recorded and equalized the soundtrack. Work done by James Townsend with musical supervision by Henry Schuman, is technically notable.

Film was seen here briefly in 1931 in a cut version and without complete English titles, and created no stir whatsoever. It's easy to understand why — it was at least 30 years ahead of its time in point of view. Like the successful Mary Rodgers-American stage adaptation, which has been running for over five years off Broadway, the film is a sophisticated, cynically jaunty look at a seamy society. It's only moral crime does pay—if you're clever enough.

Despite the tremendous general popularity of Blade "Mack The Knife" theme, which might be expected to interest many filmgoers who do not ordinarily seek out the esoteric picture, will be most appreciated by art house audiences and, particularly, by cinema buffs interested in film techniques. As directed by G. W. Pabst, picture is a successful translation of a highly stylized stage work to the realistic screen medium, a problem which film producers continue to wrestle and seldom successfully.

Pabst, getting great help from the Weill score and settings by Andrej Andreiev, succeeds in creating a thoroughly believable never-never land, that is, a twin of the century London as imagined by a German who has lived through the post-war chaos of his own land. Within this frame, the Bertholt Brecht tale of the notorious cutthroat, Mackie Messer, unfolds with complete honesty and a lot of wild, hard-as-nails satirical satire. The social satire, in fact, is pretty blunt and much of the specialized humor as translated by the subtitles is heavy.

But the inter-relationships of the three main characters, or rather the relationship of Mackie with his one true love, Polly Peachum, and with the prostitute, Jenny, are defined with reality and insight. This is due not only to the performances of Rudolph Forster as Mackie, Carola Neher as Polly and Lotte Lenya as Jenny, but of course, to the Weill score. The 1931 Miss Lenya, Mrs. Weill in private life, is especially appealing with her odd and haunting "Pirate Jenny" number.

Camerawork by Fritz Wagner is literate, even by today's standards. While the film is chiefly interesting as a museum piece, it is an often lively one that stands to attract a lot of interest in "selected" dates. Addy.

Le Panier a Crabes

(The Crab Basket)
(FRENCH)

Paris, July 12.

Disport Film release of Lidoro-Cite production. With Pierre Michael, Anne Tonietto, Michel Bouquet, Paul Frankeur, Henri Tisot, William Sabatier. Directed by Joseph Lisiano. Adapted from Henri Lemoine Bro. camera, Pierre Petit; editor, Georges Alepee. At Marbeuf Cinema, Paris. Running time, 90 MINS.

Charles	Pierre Michael
Chantal	Anne Tonietto
Liliane	Anne Tonietto
Jacques	Michel Bouquet
Olivier	Paul Frankeur
Benoit	Henri Tisot

Pic deals with an idealist where broken first love leads to his flunking out of college, getting into the film game and making a first pic but sticking for parts unknown after the film is a triumph because of his refusal to make concessions. Film is somewhat surface in handling and its indulging in the soft underbelly of pix producing here makes it somewhat rational in implications. This looms mainly a local item with foreign biz chancey only on its theme and possible interest in French film matters.

This is the first for Joseph Lisbona who has given it sketchy but sincere mounting. The first part lacks enough insight into the growing love affair to make the second portion a seemingly different tale. It is a production that spots Lisbona may be heard from again in the film biz here.

Acting by a young troupe is adequate sans enough character depth to make the drama more cohesive. But it is a solid opus which ran into trouble with the governmental Centre Du Cinema here on its frank look at the corrupt side of filmmaking. Technical credits are good and the pic has a fine production gloss. Mosk.

Das Glas Wasser

(The Glass of Water)
(GERMAN-COLOR)

Berlin, July 12.

Deutsche Film Hansa release of a Georg Richter-Helmut Kautner production. Adapted from Eugene Scribe's stage play. Directed by Helmut Kautner. Stars Kautner. Camera, Günther Anders; music, Reinhold Bichlbach and Roland Sudeck; editor, Klaus Dudey. Tagesfilm, Berlin, July 8, '60. Running time, 94 MINS.

Sir Henry St. John	Gustaf Gründgens
Queen	Lieselotte Pulver
Lady Churchill	Hilde Krahl
Abigail	Sabine Sinjen
Arthur Masham	Horst Janson
Marquis de Torcy	Rudolf Fernau
Butler	Hans Leibelt
Masham	Reinhard Wendhausen
Lord Arundale	Joachim Hake

Helmut Kautner is one of West Germany's best directors with an imposing list of credits, but he seems to be out of his depth in this English period piece. Though he has made striking use of his color cameras, he has missed the light touch that is such an essential quality in restoration comedy. While it tries hard to be gay, flirtatious and inconsequential, the over-heavy Teutonic touch is all too frequently in evidence.

Although it is encouraging and welcome to see the German industry breaking away from the more conventional type of postwar production, "Glass of Water" is more distinguished for its technical achievements than for its story content. Apart from the exceptional color contrasts (black and white are blended with vivid hues), it also breaks new ground by the use of ultra modernistic decor for a period piece, though the costumes have the genuine early 18th Century appearance.

The original stage play, which lightly deals with intrigue and backstage shenanigans in the English Court in 1710, has been refurbished to meet the needs of the motion picture, and a few bright lyrics written by Kautner have been added to the script. They're okay in German, but it's questionable whether they would translate into the English language.

A fundamental weakness of the entire production is the inability of the cast, experienced though it is to capture the mood and period of the subject. Gustaf Gründgens, for example, makes a tremendous effort as the dashing debonair and witty Sir Henry St John, but the performance just misses. Lieselotte Pulver doesn't quite hit it off as the Queen, even though there is an inherent charm in her portrayal. Hilde Krahl is nearer the bullseye as the crafty Lady Churchill. Sabine Sinjen and Horst Janson offer an element of naive sincerity as the ingenue leads.

Among the technical credits full marks go to the camera work. Brisk editing is a plus feature. Myro.

Nianchan

(My Second Brother)
(JAPANESE—C'SCOPE)

Nikkatsu Corp. (Tokyo) production and release. Stars Hiroshi Nagata, Chiyoko Tsukamoto. Directed by Shohei Imamura. Screenplay, Sumio Yamanouchi, Ichiro Ikeda. Produced, camera, Masaharu Hamada; music, Toshiro Mayuzumi. At Rio Palace, Berlin. Running time, 100 MINS.

A sombre, depressing story of life in a Japanese mining town, "Nianchan" may have only limited chances overseas, though it is a well-made pic, sensitively photographed in black and white C'Scope.

This is a tale of poverty and hunger among a depressed community, told almost without relief. The central characters are four orphan children who are eventually compelled to separate, even though willing neighbors are prepared to share their last spoonful of rice. Shohei Imamura's direction is painstakingly sincere. The acting is more than competent, though the subject compels all the players to maintain an almost constant expression of misery. Myro.

Le Signe Du Lion

(The Sign of the Lion)
(FRENCH)

Paris, July 12.

AJYM production and release. Stars Jean Hahn. Features Yan Dandy, Michele Girardon, Christian Alers, Jean Le Poulain, Robert Ribard. Written and directed by Eric Rohmer. Camera, Nicolas Hayer; editor, S. Yersin. Previewed in Paris. Running time, 90 MINS.

Pierre	Jean Hahn
Rapistor	Yan Dandy
Paul	Michele Girardon
Paul	Christian Alers
Tiffany	Jean Le Poulain
Photographer	Gilbert Ricard

This "New Wave" film made by a highbrow critic has yet to get a release here. It deals with a foreigner living in Paris who finds himself caught sans money one summer and his way down to becoming a tramp before he is saved by friends and an inheritance.

The beginning is heavyhanded and ambiguous, but the film picks up via the study of the hero's downfall and endless treks through a cold Paris. It is an offbeater mainly with only arty pseudistics abroad on its aloofness and scattrack progression. But it does show another side of the so-called "Gay Paree."

Lead role is played by Yank actor Jean Hahn who is cast as some sort of foreigner living and studying music in Paris who comes into money. But then it seems it was all a mistake and he finds himself with debts and alone. His slow degradation is done with nonsence but insight. However, Hahn is somewhat too big and gruff to suggest a supposed artistic type using Paris as a Bohemian abode.

Director-writer Eric Rohmer displays a flair for showing the unglamorous qualities of Paris but rarely imbues this with the dramatic pitch to make the plight either moving or meaningful. Hence, the happy ending loses its needed ironic point. But the pic is unusual enough to merit arty chances abroad.

Technical credits are good. It is one of the early "New Wave" entries that has yet to be released anywhere. Mosk.

The Thief In the Bedroom

(SWEDISH—COLOR)

Berlin, July 5.

Svensk production and release. Stars Agi Bolin Gado Borenberg. Directed and screenplay, Göran Gustafs. Camera, Kurt Rick. Albania, settings, Arne Akermark; music, Beata Arnold. At Rio Palast, Berlin. Running time, 100 MINS.

An out-of-competition entry at the Berlin festival this Swedish comedy is a light-hearted trifle, with a few amusing though often-contrived situations. It's a safe bet for the Scandinavian territories, and will also have some appeal in other countries. But it's an unlikely prospect for the U. S.

The screenplay puts the focus on a rich widow and a poor writer who first meet in an aeroplane and then become involved in a series of complications. The plot develops mainly on farcical lines. There's an amusing, though overlong, sequence in which the writer and a thief are in the widow's bedroom at the same time.

Though completely unpretentious, this has been handsomely mounted and photographed in color. Gabi Stenberg is striking as the widow and Jarl Kulle does okay as the romantic male lead. Myro.

My Slave

(THAILAND—COLOR)

Berlin, July 5.

Thai Vigala productions. Stars Vichaya Watthaghasith, Prasitchaio Kingkara, Nanee Buragate, Abul Khalid. Aim to conquest. Directed by Thai Vigala. Screenplay, Vanpoet; camera, Plang Rongsiphan. At Berlin Film Fest, Running time, 120 MINS.

This one commands some special attention because it's Thailand's first entry at a western film festival. It's an item primarily for home consumption, but might have some curiosityseekers outside its homegrounds.

Story centers around a farmer's daughter who has been sold to a rich nobleman because of the fact that her father accumulated debts which he was unable to pay. She arouses the envy of her master's former favorite who tries everything to bring her into disrepute. Justice is meted out in the end.

Film lacks suspense mainly because too long. Direction by Thai Vigala is routine while the acting is a bit on the primitive side. Vichaya Watthaghasith, who enacts the title role, is quite a beauty who incidentally had a small part in Columbia's "River Kwai." Hona.

ANIMATORS ASK TIE-IN COIN

Amusement Stock Quotations

Week Ended Tues. (12)

N. Y. Stock Exchange

1960 High	1960 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
42⅞	23⅞	ABC Vending	207	39⅝	35⅛	35⅛	—4⅝
39⅞	25⅞	Am Br Par Th	186	36⅞	35⅝	36⅝	+ ⅛
42⅞	30⅞	Ampex	615	40⅛	35⅞	35⅝	—3⅞
45⅞	36⅞	CBS	104	43⅞	41⅛	41⅛	—1⅝
19⅞	14⅞	Col Pix	90	19⅛	17⅞	18	— ⅝
34⅞	17⅞	Decca	218	31⅞	29⅞	30⅛	— ⅛
40⅞	27⅞	Disney	152	33⅞	30⅞	31	—2⅛
136⅞	94	Eastman Kdk	279	129⅞	122⅞	123	—4⅛
8⅞	6⅞	EMI	309	7⅛	6⅞	7	—
23⅞	14⅞	Glen Alden	395	16⅞	15⅞	15⅞	— ⅝
18½	14	Loew's Thea.	152	17⅞	17⅛	17⅝	— ⅛
36⅞	22⅞	MCA Inc.	52	37⅛	33⅞	33⅞	—3⅛
32⅞	24⅞	Metro GM	756	32⅞	30	30⅞	— ⅝
66⅞	12⅞	NATI Corp.	1426	51⅞	46⅞	46⅞	—1⅝
13	6⅞	Nat. Thea	434	7⅞	6⅞	7⅞	+1
65⅞	39⅞	Paramount	462	63⅞	56⅞	56⅞	—5⅛
36⅞	26⅞	Philco	579	29⅞	27⅞	27⅞	— ⅛
256⅞	163⅞	Polaroid	251	228	218	219⅞	—4⅛
78⅞	59⅞	RCA	1535	66⅞	63	64⅞	— ⅞
11⅞	7⅞	Republic	811	11⅞	10⅞	11⅛	+ ⅝
15	12⅞	Rep., pfd.	32	15	14⅞	14⅞	+ ⅛
42⅞	23	Stanley Warr	65	28⅞	25	25⅞	—2⅛
30⅞	26⅞	Storer	9	28⅞	27⅞	28⅛	+ ⅛
39⅞	30	20th Fox	98	38	36⅞	36⅞	—1⅝
28⅞	23⅞	United Artists	108	27⅞	26⅞	26⅞	— ⅝
50⅞	37⅞	Warner Bros	185	50⅞	47⅞	47⅞	—2⅞
127⅞	89⅞	Zenith	368	122⅞	115⅞	116⅞	—1⅛

American Stock Exchange

6⅞	4⅞	Allied Artists	797	6⅞	4⅞	5⅞	+1⅛
7⅞	3⅞	Burkeye Corp.	137	5⅞	5⅞	5	— ⅛
5⅞	3⅞	Cinerama Inc.	507	4⅞	4⅞	4⅞	— ⅛
14⅞	11	Desilu Prods.	66	11⅞	11⅛	11⅞	— ⅛
7⅞	5	Filmways	15	5⅞	5	5⅞	— ⅛
2⅞	1⅞	Gold Films	113	1⅞	1⅞	1⅞	— ⅛
6⅞	3⅞	Nat'l Tel-film	33	5⅞	3⅞	4	—1⅞
9⅞	6⅞	Technicolor	225	9⅞	8⅞	8⅞	—1⅞
13	8⅞	Tele-prompter	55	12⅞	11⅞	11⅞	— ⅝
4⅞	2	Tele Industr's	19	3⅞	3⅞	3⅞	— ⅛
10⅞	8⅞	Trans-Lux	49	12⅞	11⅞	12⅞	+1⅞

Over-the-Counter Securities

	Bid	Ask
America Corp.	1⅞	2⅞
Magna Theatre	2⅞	3⅞
Movietab	15⅞	16⅞
Metropolitan Broadcasting	15	15⅞
Sterling Television	1⅞	1⅞
Scranton Corp.	2	4
U. A. Theatres	7⅞	8

* Week Ended Monday (11).

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Novins Conferring (Again) With Rank-Rediffusion on British Tollvision in Time to Come

International Telemeter, United States-based pay-as-you-see tv system owned by Paramount Pictures, still rates a chance of introduction in the United Kingdom despite the feeble tieup between J. Arthur Rank and Associated Rediffusion. The link between Rank and Associated, although just disclosed, actually was formalized months ago and primarily covers commercial tv relay facilities and, subsequently, a joint application of free-tv patents. But so far as the latter is concerned, the relationship apparently is not exclusive so far as Rank is concerned.

The Rank-Associated handout, from London, was curiously timed, having coincided with demonstrations of Telemeter as supervised by Louis Novins, president of Telemeter, and Barney Balaban, president of the parent Par.

Now comes this: The Rank organization in London has authorized a press statement saying that discussions have been held with Novins and "these discussions are to be resumed when Novins returns (to London from New York) in a few weeks' time."

This would seem to indicate that Rank, with its extensive theatrical holdings in the United Kingdom, is seriously considering an association with Telemeter.

Meanwhile, it's learned that Telemeter, as masterminded by Novins, Balaban, et al., would like to license out the system in Britain but would refrain from taking control of any kind of British Telemeter company.

"BETTER THAN BERGMAN?"

Ad For Swedish 'Love and Lust' Poses Question

Minneapolis, July 12.

The extent to which Swedish film director Ingmar Bergman has impressed himself and his pictures on the local public is evidenced by the neighborhood "fine arts" Campus theatre's current unique newspaper ads for August Strinberg's "Of Love and Lust" which it's exclusively showing Arstrun.

Ads play up as a caption in considerably larger type than is used in stating the film's title the query "Better Than Bergman?" On each side of the caption there's a question mark.

As a justification for the implication that Strinberg's direction skill in "Lust" may be superior to that which Bergman had been demonstrating the ad quotes from New York Cue's review "some of the best production, direction and photography we've had from Sweden."

CARTOONS' SIDE MONEY, $100-MIL

By LARRY GLENN

Hollywood, July 13.

Film cartoonists think they are entitled to a cut in lush merchandising returns accruing from annual gross receipts amounting to around $100,000,000 from sale of articles tied in with cartoon characters. Consequently this will be one of the demands in negotiations which Motion Picture Screen Cartoonists Local 839, IATSE, will start in Fall with merchandisers, as part of organization's overall plan to establish a management-labor trust fund to provide supplementary unemployment compensation, training programs and other projects.

Despite the tremendous annual $100,000,000 gross, animation producers and production artists permit most of the gravy to go to the networks, distribution syndicates, financiers, promoters and agencies, according to MPSC biz rep Larry Kilty.

Some producers, he declared, get from 2½ to 5% for licensing rights to merchandisers (toys, comic books, advertising uses, etc.) but it's not standard practice. A "tax" of one-half of one per cent written into all union contracts and passed on to licensees, he noted, would amount to some $500,000 per year, out of which novices could be trained and regulars could be maintained at something like subsistence level during slack periods—by making up differences between state unemployment compensation and say, 65% of their normal earnings.

'The Meek'

Plan was first advanced recently at a meeting of the union and representatives of 16 independent animation producers (including Format, Quartet, Playhouse, Graphic, Harman and TV Spots) and, Kilty said, many were receptive to the idea. The joint meeting was concerned with novice training but Kilty holds that this problem cannot be separated from the overall employment problem among cartoonists.

In addition to out-of-work pay and student training, the union-management trust fund could also carry on public relations and promotion activity designed to drum up more business for motion picture cartoonists and animation producers. Advent of King Features' program to produce animated product indicates the degree to which the animation industry has allowed outsiders to take over control and urges the need for concerted action which transcends the various rivalries in the industry, Kilty opined. "The meek may inherit the earth," he said, "but they seldom get any of the profit."

The-Man-Behind-Hercules' Muscles: Joe Levine's Dealing & Wheeling Coming to Major Public Notice

By ABEL GREEN

Boston, Independent exhibitor Joseph E. Levine, who has made impact on the distribution business in the past years via his beefcake Italo film imports, starting first with "Hercules," then segueing into a British exploitation chiller, "Jack The Ripper" via Paramount will also be allied with Metro in still another deal. This fall, concurrently, Warner Bros., which released the first film, is saturating the market with the follow-up "Hercules Unchained."

Levine is just back from Europe on the British exhibition ballyhoo attendant to the latter, and also supervised the start of "Thief of Bagdad," again with Steve (Hercules) Reeves, which starts production this week in Rome. No distribution deal has been set yet.

The Metro picture, for fall release, is slated to be retitled "Where The Hot Wind Blows" (originally "The Law"). It costars Gina Lollobrigida and Yves Montand. Latter will ride the crest of the soon-to-be-released Marilyn Monroe costarrer for 20th-Fox "Let's Make Love."

To Shoot On Coast?

Levine now has his eyes on making his first film in Hollywood, a reverse of the flight of production from the American film capital, but admits that business associates think he should ride the crest of the foreign productions for another year or two before essaying a U.S. financing deal.

Levine's showmanship, which has been of the nature of revitalizing the former ballyhoo techniques which gave the picture busi-

(Continued on page 16)

Tieup With A Tieup

Even a railroad strike has tieup possibilities. Joseph E. Levine's Embassy Pictures has invited commuters, who are forced to remain in Manhattan because of the Long Island r.r. shutdown, to see any performance of "Hercules Unchained" today (Wed.) at any Skouras Theatre in town.

They have only to show their commutation tickets to obtain the cuffo admission.

MPEA More Prominent At Venice Pix Festival This Year; Advance Plans

Rome, July 12.

MPEA participation at the Venice Film Fest (Aug. 24-Sept. 7) will be on a larger scale than last year, according to the Association's Mediterranean topper Frank Gervasi, who added that the MPEA office here had already held a preliminary meeting of the company's publicity managers in an attempt to coordinate ideas and planning for the Yank participation. MPEA veepee Ralph Hetzel is also expected to attend the festival with his family, in addition to Gervasi and the latter's Rome assistant, Henry Borgese.

MPEA choices for feature pic selections at Venice are expected momentarily with the deadline time approaching. Gervasi said he was cabling N.Y. to urge action by the MPEA selection group in this connection.

Rules say that the Venice selection committee must be shown all entries by July 15, and that the final print of accepted feature pix must arrive in Venice by July 31 at the latest. There have been exceptions in recent years.

Understood meanwhile that Venice topper Emilio Lonero already has met with execs from several Yank majors to talk over with them participation at event with both in-competition and out-of-competition pix. Most recent contact was with 20th-Fox' Spyros Skouras during his recent visit to Rome.

KEN HYMAN'S 'MACABRE'

Hollywood, July 12.

Columbia Pictures will release "Danse Macabre," Kenneth Hyman production based on the Frederic Mullally tome and to be filmed in England.

Hyman is son of Eliot Hyman.

Allied Artists Shares Up $1.50

Allied Artists became a slick issue on the American Stock Exchange last week as word got around that the film company has moved into the black. Common shares hit a new high of $6.75 and closed the week at $6.25 for a gain of $1.50 on volume of 59,000 shares. This is unusually robust activity for a stock that's been static for many months.

Report is that the film corporation will show a profit of about $1,100,000 for the year ended last June, due to a flock of successful low-budget pictures. Also, "Al Capone," which went into release near the end of the previous fiscal year, has made a strong contribution.

The reported net is particularly impressive when compared with losses of $262,499 for 1959, $1,189,688 for 1958 and $1,783,910 for 1957.

Earnings for 1960 are estimated at $1.25 per share.

Two Systems Hit Front Pages But Indef Delay on British Pay-See

By ERNIE PLAYER

London, July 12.

Tollvision hit British headlines big following demonstrations given by International Telemeter, the Paramount Pictures subsidiary, of its "Theatre in the Home" system as now test-operating in Toronto and the disclosure by the Rank Organization and Rediffusion Ltd. that they were jointly forming "Choicevision."

Big corollary question is, how and how soon can Government approval be gained for any pay-as-you-view operations in view of the pending appointment of a Government committee to review the whole future of tv and radio, inasmuch as the subject would have to come into this committee's deliberations? Answer is seen as "several years."

Being drawn neither into "political" speculation of this kind nor into many details of local operating arrangements sought or already made, Louis A. Novins, president of International Telemeter, talked at three sessions of press lookees at the May Fair Hotel. He declared ITC had set up a British-controlled company "which will take whatever steps it deems advisable" to get permission to oper-

(Continued on page 16)

Reelect H. J. Rice

Harry J. Rice has been reelected president of the Publicists Association, East, affiliate of the IATSE. Alvin Adams was renamed first veepee.

P. Dale Soriano was elected second veepee, Harry F. Rice, third veepee, Thomas Kirby, secretary-treasurer, and David Cassidy, business agent.

Clayton Pantages Touring For 20th Sales Step-Up

Albany, July 12.

Acceleration of sales and bookings, through Sept. 24, is the goal of 20th Century-Fox exchange tours being made by Clayton G. Pantages, Albany branch manager, and William Williams, sales chief of the Dallas office. Ultimate goal of the trips is, of course, added cash in the company till.

Williams conducted a sales meeting in the local unit after Pantages had hit the road for a swing starting at Philadelphia June 30 and ending in New Haven, July 18 (presumably with a two-day huddle in the New York home offices to follow, as the climax).

Itinerary for Pantages also called for day-long stops in Washington, Pittsburgh, Charlotte, Atlanta, Jacksonville, New Orleans, Dallas, Oklahoma City, Memphis, Cincinnati, Cleveland, Buffalo and Boston.

EVERY EXHIBITOR IN THE UNITED STATES MUST BE INFORMED IMMEDIATELY OF THE TREMENDOUS BOXOFFICE IMPORTANCE OF HAL WALLIS' PRODUCTION OF "G. I. BLUES" FEATURING ELVIS PRESLEY'S RETURN TO THE SCREEN. THE URGENT COMMUNICATION ON THE NEXT PAGE WENT TO 379 EXECUTIVES OF SOME 5,000 THEATRES. IT IS REPRINTED FOR THE ATTENTION OF BUYERS, BOOKERS, AND SHOWMEN WHOM I DID NOT HAVE THE CHANCE TO REACH WHILE I WAS AT THE PARAMOUNT STUDIOS.

WESTERN UNION TELEGRAM

WESTERN UNION TELEGRAM

WUU046 PD

WN LOS ANGELES CALIF JULY 7 1021A PDT

I DO NOT WANT TO SPOIL THE GREAT SURPRISE AND TREAT THAT YOU AND YOUR ASSOCIATES HAVE IN STORE FOR YOU WHEN YOU SEE PARAMOUNT'S THANKSGIVING RELEASE "G.I. BLUES", I REPEAT "G.I. BLUES", BUT I AM SO BURSTING WITH ENTHUSIASM AFTER HAVING SEEN THE FIRST ASSEMBLY OF THE FILM TODAY THAT I CANNOT REFRAIN FROM SENDING YOU THIS WIRE TO TELL YOU ALL THE WONDERFUL THINGS ABOUT "G.I. BLUES" AND WHAT A VERY, VERY GREAT AND WONDERFULLY ENTERTAINING PICTURE IT IS. HERE IS A NEW ELVIS PRESLEY, HANDSOME, CHARMING, DEFT, HUMOROUS AND ROMANTIC. HE WILL SLAY HIS OLD FANS AND WIN MILLIONS OF NEW FANS OF ALL AGES. HIS TEN SONGS RANGE FROM MILD ROCK AND ROLL TO A CAPTIVATING BABY'S LULLABY. HE WAS NEVER IN BETTER VOICE AND NEVER PUT OVER HIS SONGS MORE TELLINGLY. THEN THERE IS JULIET PROWSE WHOSE UNIQUE BEAUTY, PHYSICAL APPEAL AND BREATHTAKING DANCE NUMBERS SET THE SCREEN ON FIRE. THERE NEVER WERE TWO SUCH COMBUSTIBLE PERSONALTIES LIKE PRESLEY AND PROWSE IN ONE PICTURE. THEIRS IS THE KIND OF YOUTH, CHARM AND BEAUTY THAT MAKE US ALL FEEL WE WISH WE WERE TWENTY ONCE AGAIN. THE PRODUCTION NUMBERS, DRAMATIC SCENES, COMEDY ROUTINES AND MILITARY SEQUENCES, UNDER NORMAN TAUROG'S VERY ABLE DIRECTION, ARE ALL UP TO AND ABOVE HAL WALLIS' RIGID STANDARD OF PERFECTIONISM. G.I. LOVE THOSE G.I. BLUES AND YOU WILL TOO. REGARDS

GEORGE WELTNER, VICE PRESIDENT IN CHARGE OF WORLDWIDE SALES.

L.A. Perking; 'Bellboy' Bingo $28,000, 'Crack' 16G; 'Portrait' Sturdy at 17G, 'Elmer' Fancy 27G, 'Apartment' 25G

Los Angeles, July 12.

First-run houses continue to show robust prosperity. One stanza with "The Bellboy" scoring new endpoints at nearly $28,000 or better in three spots. There are several general holdovers, too, with some strong stanzas. Downtown commission parking here.

"Crack in Mirror" set first gross week at Grand, good but $16,000 vs. best in three stanzas. "Our Man Flint," and other newcomer should hit a lusty $3,000 at El Rey. "Apartment" still is strong in third Chinese stanza.

"Portrait in Black" is rated sturdy in second round for three sites. "Elmer Gantry" is after a fine take in second up at Hollywood Paramount. "Bells Are Ringing" shapes big in second Fairfax week.

Estimates for This Week

Hillstreet, Hollywood, Wilton (Metropolitan, FWC, SW) (2,752; 75c-$2.44) 99-$1.50 — "Bellboy" (Par) and "Tarzan Magnificent" (Par). Socko $28,000 or close. Last week, Hillstreet, $10,000 in Outer Square; Col, "12 to Moon" (Col) (2d wk), $9,500. Hollywood with Los Angeles, "Black Orpheus" (Lop); "The Adventures" (Par), $11,500. Wilton with Downtown Paramount, Hawaii, Lorain, "Hercules Unchained" (WB), Blackboard in Homewoods (AA), $34,000.

El Rey (FWC) (891; 99-$1.50) — "Oscar Wilde" (Indie). Lush $5,000. Last week with State, Vogue, "Huckleberry Finn" (M-G), "Gallant Hours" (UA), "El Rey," "Giant of Marathon" (M-G), Vogue, "Last Stagecoach West" (Fan), State, $13,200.

Los Angeles, Vogue, Loyola (FWC) (2,017; 99-1,296) 99-$1.50 — "Clock in Mirror" (20th) and "Wild River" (20th). 1st general release. Good $16,000 or close.

Pantages (RKO) (2,812; 99-$2) — "Bells Are Ringing" (M-G) (2d wk). Big $15,000. Last week, $25,200.

Hollywood Paramount (Para) (1,600; 99-$2) — "Elmer Gantry" (UA) (2d wk). Fine $27,000. Last week, $27,000.

Four Star (CATC) (868; 99-$1.50) — "Quiet Flows Don" (UA) (2d wk).

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'Palace' Good 17G, St. L.; 'Bells' 16G, 2

St. Louis, July 12.

Lone newcomer this session is "Ice Palace," rated good at Fox. Otherwise, city has only holdovers and most of them are doing splendidly. "Bells Are Ringing" looks socko in second at State while "Rat Race" shapes fast in second at the St. Louis. "The Apartment" looms great in second Esquire session. "Carry On Nurse" still big in seventh week at the Shady Oak.

Estimates for This Week

Ambassador (Arthur) (2,970; $1.50-$2.25) — "Can-Can" (20th) (8th wk). Big $8,500. Last week, $9,000.

Apollo Art (Grace) (700; 90-$1.25) — "Man in Corked Hat" (Indie) (3d wk). Nice $1,500. Last week, $2,000.

Esquire (Schuchart-Lenfest) (1,800; 90-$1.25) — "Apartment" (UA) (2d wk). Great $16,000 or near. Last week, $19,500.

Fox (Arthur) (5,000; 60-90) — "Ice Palace" (WB). Good $17,000 or near. Last week, "Story of Ruth" (20th) (2d wk), $10,000.

Loew's Mid-City (Loew) (1,700; $1.50-$2.50) — "Bell-Hur" (M-G) (7th wk). Steady $17,000. Last week, $17,200.

State (Loew) (3,000; 90-$1.50) — "Bells Are Ringing" (M-G) (2d wk). Socko $19,000. Last week, $18,000.

Pageant (Arthur) (1,000; 90-$1.50) — "Last Summer's Day" (Indie) (2d wk). Okay $1,500. Last week, $2,000.

St. Louis (Arthur) (3,000; 60-90) — "Rat Race" (Par) (2d wk). Fast $12,000. Last week, $15,000.

Shady Oak (Arthur) (400; 60-90) — "Carry On Nurse" (Gov) (7th wk). Fig $1,500. Last week, $1,700.

Key City Grosses

Estimated Total Gross

This Week $2,669,500
(Based on 22 cities with 244 theatres, chiefly first run, including N. Y.)

Last Year $2,627,633
(Based on 23 cities and 241 theatres.)

'Polly' Happy 14G, Philly; 'Why' 11G

Philadelphia, July 12.

Six shapes vish here this round despite the opposition of nice summer weather over weekend. "Pollyanna" leads happy at first week at small Trans-Lux. Another novie, "Why Must I Die," is rated trim at Goldman. "Bells Are Ringing" looks fine in second week at Stanley.

"Psycho" shapes socko in third Arcadia session. "Apartment" leaves neat 16 fourth at Randolph. "Ice Palace" is down to a sad total in second Fox week.

Estimates for this Week

Arcadia (S&S) (326; 99-$1.80) — "Psycho" (Par) (3d wk). Socko $16,000. Last week $18,000.

Boyd (SW) (1,502; $1.40-$2.75) — Ben-Hur" (M-G) (33d wk). Big $23,000. Last week, $25,000.

Fox (Milgram) (2,000; 99-$1.80) — "Ice Palace" (WB) (2d wk). Way off to sad $6,500. Last week, $17,000.

Goldman (Goldman) (1,200; 99-$1.80) — "Why Must I Die" (AI-Trans) $13,000. Last week, "Story of Ruth" (20th) (3d wk), $7,500.

Midtown (Goldman) (1,000; $2-$2.75) — "Can-Can" (20th) (10th wk). Stylish $15,000. Last week, dittto.

Randolph (Goldman) (2,500; 99-$1.80) — "Apartment" (UA) (4th wk). Neat $15,000. Last week, $23,000.

Stanley (SW) (2,250; 99-$1.80) — "Bells Are Ringing" (M-G) (2d wk). Off to nice $15,000. Last week, $23,000.

Stanton (SW) (1,483; 99-$1.80) — "Pay or Die" (AA) (3d wk). Fine $7,000. Last week, $7,200.

Trans-Lux (T-L) (500; 99-$1.80) — "Pollyanna" (BV). Socko $14,000. Last week, "Just on Summer's Day" (Indie) (3d wk), $2,200.

Viking (Sim) (1,000; 99-$1.80) — "Huckleberry Finn" (M-G) (2d wk). Okay $7,500. Last week, $11,000.

World (RAB-Pathe) (410; 99-$1.80) — "Dreams" (Janus). Good $3,500. Last week, "Espresso Bongo" (Cont) (4th wk), $2,900.

'Portrait' Hotsy $6,000, L'ville; 'Pay' Lean 5G

Louisville, July 12.

Strength of some pix is keeping downtown houses from usual summer doldrums. "Pay or Die" Rubloff's single entry, is sole fresh film but it looms very slow. "Ben-Hur" in eighth frame of the Brown, is gaining renewed vigor at the wickets. Are holdover in "Portrait in Black" hop in second at the Kentucky. "Bells Are Ringing" at United Artists is lustily good.

Estimates for This Week

Brown (Fourth Avenue) (1,200; $1.25-$2.50) — "Ben-Hur" (M-G) (8th wk). Solid $12,000 after last week's $12,500.

Kentucky (Switzer) (600; 75-$1.25) — "Portrait in Black" (U) (2d wk). Hep $6,000 after first week's $9,000.

Mary Anderson (People) (900; 75-$1) — "Ice Palace" (WB) (2d wk). Light $3,500 after first week's $6,500.

Rialto (Fourth Avenue) (1,000; 75-95) — "Pay or Die" (AA). Rated favorable reviews but a sad $5,000 or near looms. Last week, "Story of Ruth" (20th), $5,500.

United Artists (UA) (1,000; 75-$1.25) — "Bells Are Ringing" (M-G) (2d wk). Helped by another Saturday night sneak preview to good $6,000, after first week's $10,000.

'Apartment' Sock $10,000, Mpls; 'Pollyanna' Boffo 9½G; 'Bells' 9G in 2d

Minneapolis, July 12.

Following a sadly disappointing holiday week, local biz remains spotty this round. However, "Bells Are Ringing" is big at State in second. Are newcomer is "Apartment," standout downtown newcomer appears great at the World. "Rat Race" at Orpheum and "13 Ghosts" at Pan both shape heavy in first holdover rounds.

Downtown houses are getting an unprecedented amount of first-run competish from nabe cinemas this week. The nabe first-runs are impressive in numbers and quality of product. "Pollyanna" is hefty in initial outs at St. Louis Park. "Snow Queen" is day-dating at five theatres in earliest clearance slot to gross a smash total. "Espresso Bongo" looks nice in third chapter at Uptown.

Estimates for This Week

Academy (Mann) (947; $1.75-$2.65) — "Ben-Hur" (M-G) (20th wk). No substantial drop seen for this smash entry. Strong $13,000. Last week, $14,000.

Century (Cinerama, Inc.) (1,150; $1.75-$2.65) — "Can-Can" (20th) (4th wk). Neat $12,000, same as last week.

Gopher (Berger) (1,000; 85-$1) — "Dinosaurus" (U). Drab $4,000. Last week, "Huckleberry Finn" (M-G) (2d wk), $4,500.

Lyric (Par) (1,000; $1-$1.25) — "Ice Palace" (WB) (2d wk). Fair $5,000. Last week, $6,000.

RKO Orpheum (RKO) (2,800; $1-$1.25) — "Rat Race" (Par) (2d wk).

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'Portrait' Great $22,000, Det.; 'Bells' Loud 15G, 'Pollyanna' Bright 20G

Broadway Grosses

Estimated Total Gross

This Week $640,700
(Based on 26 theatres)

Last Year $602,733
(Based on 22 theatres)

'Apartment' Fine $9,000 in Prov.

Providence, July 12.

Holdovers are garnering the big coin, hereabouts despite terrific competition from ideal summer weather over weekend. State's second of "The Apartment" is rated happy. Third of "Ben-Hur" is rated capacity. Majestic's second of "Hercules Unchained" shapes socko. RKO Albee's novie, "Pay Or Die," looks light.

Estimates for This Week

Albee (RKO) (2,200; 65-90) — "Pay Or Die" (AA) and "Hypnotic Eye" (AA). Dull $4,000. Last week, "Story of Ruth" (20th) and "Bobikins" (20th) (2d wk), $3,000.

Elmwood (Snyder) (724; $1.50-$2.50) — "Ben-Hur" (M-G) (3d wk). Sellout $11,000 or near. Second same.

Majestic (SW) (2,200; 65-90) — "Hercules Unchained" (WB) (2d wk). Socko $9,000. First was $11,000.

State (Loew) (3,200; 75-$1) — "Apartment" (UA) (2d wk). Happy $9,000. First was $11,000.

Strand (National Realty) (2,200; 65-90) — "Rat Race" (Par) (2d wk). Fair $4,000. First was $5,000.

'Ruth' Rich at $10,000, Toronto; 'Pompeii' 30G, 'Apartment' Boffo 16G

Toronto, July 12.

Although dented by a heat wave and rain over the weekend, biz is generally good currently with "Story of Ruth" good at Carlton. "Bramble Bush" is rated big at Hollywood. "The Last Days of Pompeii" is just fair at a 10-house Taylor combo. Among holdovers doing well, all in second stanzas are "The Apartment," wow at Loew's; "Adventures of Huckleberry Finn," nice at Uptown; "Rat Race," big at Imperial, and "Oscar Wilde," fine at Eglinton.

Estimates for This Week

Carlton (Rank) (2,318; $1-$1.50) — "Story of Ruth" (20th). Good $10,000. Last week, "Flame over India" (20th) (3d wk), $7,000.

Century, Downtown, Glendale, Kingsway, Midtown, Oakwood, Odeon, Prince of Wales, Scarboro, State (Taylor) (1,238; 1,050; 995; 697; 1,089; 1,138; 752; 1,200; 684; 694; 50-65) — "Last Days of Pompeii" (UA). Fair $30,000. Last week, "Marimba Love" (UA) and "Music Box Kid" (UA), $15,000.

Eglinton (FP) (1,080; $1-$1.40) — "Oscar Wilde" (FAW) (2d wk). Fine $5,000. Last week, $6,000.

Hollywood (FP) (1,080; $1-$1.25) — "Bramble Bush" (WB). Big $13,000. Last week, "Suddenly Last Summer" (Col) (9th wk), $5,000.

Hyland (Rank) (1,057; $1) — "Carry on Constable" (Rank) (5th wk). Hefty $5,000. Last week, $6,000.

Imperial (FP) (3,343; $1-$1.25) — "Rat Race" (Par) (2d wk). Strong big at $10,000. Last week, $15,000.

International (Taylor) (557; $1-$1.25) — "Black Orpheus" (UA) (4th wk). Nice $3,500. Last week, $4,000.

Loew's (Loew) (2,749; $1-$1.25) — "Apartment" (UA) (3d wk). Wham $16,000. Last week, $18,000.

Tivoli (FP) (932; $1.50-$2.50) — "Can-Can" (20th) (13th wk). Okay $7,000. Last week, $7,500.

Towne (Taylor) (690; $1-$1.50) — "Battle of Sexes" (Cont) (6th wk). Neat $4,000. Last week, $5,000.

University (FP) (1,363; $1.50-$2.75) — "Ben-Hur" (M-G) (30th wk). Lusty $12,000. Last week, same.

Uptown (Loew) (2,745; $1-$1.25) — "Huckleberry Finn" (M-G) (2d wk). Nice $11,000. Last week, $13,500.

Detroit, July 12.

Top new product and strong holdovers promise a solid week for downtown dispensers. "Portrait in Black" shapes smash at the Palms. "Pollyanna" looms big at the Mercury. "Dinosaurus" is fine at the Broadway-Capitol while "Bells Are Ringing" is loud at the Adams, to round out four newcomers.

"Can-Can" stays hot in sixth session at the Madison. "Ben-Hur" is sockeroo at United Artists. "Apartment" still is wow in fourth week at Michigan. "Windjammer" sails strongly into 10th week at Movie Hall.

Estimates for This Week

Fox (Fox-Mich) (5,000; $1.25-$1.49) — "Story of Ruth" (20th) and "Land of Bible" (20th) (4th wk). Down to mild $10,000. Last week, $13,500.

Michigan (United Detroit) (4,000; $1.25-$1.49) — "Apartment" (UA) and "Music Box Kid" (UA) (4th wk). Wow $21,000. Last week, $23,000.

Palms (UD) (2,961; $1.25-$1.49) — "Portrait in Black" (U) and "Too Soon to Love" (U). Great $22,000 or over. Last week, "Ice Palace" (WB) and "Mustang" (UA), $17,500.

Madison (UD) (1,400; $1.50-$3) — "Can-Can" (20th) (6th wk). Hotsy $27,000. Last week, $28,500.

Broadway-Capitol (UD) (3,500; $1.25-$1.49) — "Dinosaurus" (U) and "S.O.S. Pacific" (U). Fine $17,000. Last week, "13 Ghosts" (Col) and "Electronic Monster" (Col) (2d wk), $14,000.

Adams (Balaban) (1,700; $1.25-$1.50) — "Bells Are Ringing" (M-G) loud $15,000. Last week, "Huckleberry Finn" (M-G) (2d wk), $8,000.

United Artists (UA) (1,097; $1.25-$3) — "Ben-Hur" (M-G) (21st wk). Sensational, $20,000. Last week, $24,200.

Music Hall (Cinerama, Inc.) (1,296; $1.75-$2.65) — "Windjammer" (NT) (10th wk). Great $21,200. Last week, $19,850.

Trans-Lux Krim (Trans-Lux) (1,000; $1.49-$1.65) — "Carry On Nurse" (Gov) (4th wk). Strong $5,000. Last week, $6,000.

Mercury (UM) (1,470; $1-$1.49) — "Pollyanna" (BV). Bright $20,000. Last week, subsequent run.

'Pay' OK $13,000, Cleve., 'Bells' 11G

Cleveland, July 12.

"Pay or Die" is pulling the Allen out of its recent slide to get the best take of the newies. It's rated okay. "Bells Are Ringing" shapes fine at State in second. Third frame of "Portrait in Black" stacks smash at Hippodrome. "Apartment" on fourth lap remains pleasing at Stillman.

Longrunners are topped by "Ben-Hur" hefty in 24th round at the Ohio. "Can-Can" in seventh folio at Palace is okay.

Estimates for This Week

Allen (SW) (2,800; 85-$1.50) — "Pay or Die" (AA). Okay at $13,000. Last week, "Ice Palace" (WB), $9,500.

Continental Art (Art Theatre Guild) (950; $1.25) — "Jazz on Summer's Day" (Indie) (2d wk). Mild $1,400. Last week, $1,600.

Heights Art (Art Theatre Guild) (950; $1.25) — "Espresso Bongo" (Cont) (2d wk). Average $1,500. Last week, $1,600.

Hippodrome (Eastern Hippo) (3,700; 85-$1.50) — "Portrait in Black" (U) (3d wk). Big $12,000 after $15,000 for second and wow opener.

Ohio (Loew) (2,200; $1.25-$1.75) — "Ben-Hur" (M-G) (24th wk). Hearty $13,000 after $13,400.

Palace (Silk & Hexagon) (3,550; $1.25-$2.25) — "Can-Can" (20th) (7th wk). Satisfactory $10,000 after $12,100 last week.

State (Loew) (2,700; 85-$1.50) — "Bells Are Ringing" (M-G) (2d wk). Nice but not big at $11,000. Last week, $15,000.

Stillman (Loew) (2,700; 85-$1.50) — "Apartment" (UA) (4th wk). Pleasing $9,000 after $10,000 in third.

'Apartment' Socko $14,000, K.C. Ace; 'Portrait' Great 9G, 'Can-Can' 11G

Kansas City, July 12.

"The Apartment" is the biggest film here recently being great in second week at the Plaza, topping other holdovers and first runs. It's first found hit a roaring $17,000, well above hopes and one of the best at the house. Only newcomer is "Last Days of Pompeii" slow at the Missouri. "Bells Are Ringing" at Midland looms generally okay in second.

"Portrait in Black" at the Roxy still is great in second. "Can-Can" at Brookside holds bright in fourth round, while "Ben-Hur" at the Capri holds up well in 24th stanza.

Estimates for This Week

Brookside (NT) (800; $1.50-$2) — "Can-Can" (20th) (4th wk). Bright $13,000, close to Last week $13,600.

Capri (Durwood) (1,200; $1.50-$2.50) — "Ben-Hur" (M-G) (24th wk). Good $10,000. Last week same.

Kimo (Dickinson) (504; 90-$1.25) — "Jazz on Summer's Day" (Cinema) (2d wk). Fine $1,000. Last week, $1,500.

Midland (Loew) (3,500; 90-$1.25) — "Bells Are Ringing" (M-G) (2d wk). Firm $8,000, may hold again. Last week $8,500.

Missouri (RKO) (2,389; 75-$1) — "Last Days of Pompeii" (UA) and "12 House To Kill" (20th). Slow $4,500. Last week, "Mountain Road" (Col) and "Music Box Kid" (Col) (2d wk), $3,500.

Paramount (LP) (1,900; 75-$1) — "Ice Palace" (WB) (2d wk). Mild $5,000. Last week, $6,500.

Plaza (NT) (1,900; $1.25) — "The Apartment" (UA) (2d wk). Sock $14,000, topping most first weeks here, stays. Last week $17,000.

Roxy (Durwood) (850; $1-$1.50) — "Portrait in Black" (U) (2d wk). Great $9,000, holds again. Last week $10,000.

Uptown, Granada (NT) (2,043; 1,217; 75-$1) — "Story of Ruth" (20th). Second week in Uptown. Best at Granada. Nice $2,500. Last week, $7,000 at Uptown only.

Fairway (NT) (700; $1) — "Carry on Nurse" (Gov). Inaugurates new artflim policy, reopening $4,500. Holding. Last week in combo with Granada Isis (1,300) and Vista (700). "Sword and Cross" (Howco) and "Desert Desperadoes" (Howco), $7,500.

Chi Solid; 'Psycho' Sockeroo $30,000, 'Portrait' Great 27G, 'Bells' Lusty $28,000; 'Apartment' Smash 24G, 4

Chicago, July 12.

Firstrun outlook here continues rosy this frame, though some sectors could be affected by the warm weather and Demo convention interest. Lone movie in Monroe's "Gunfighters of Abilene" and "Mustang," which looms fair.

In second week, Chicago's "Ice Palace" shapes sod while "Pay or Die" looks heftv at Cinestage. "Psycho" in third stanza at the Woods is rated ooo.

"Portrait in Black" is virtually as great in third at Oriental. State-Lake's "Bells Are Ringing" in second holdover lap, is bidding for fame, coin. "Anatomy" is sockeroo in fourth United Artists canto.

Esquire's "I'm All Right Jack" is smash in second. Oriental's "Story of Ruth" shapes fine in fourth week. "Oscar Wilde" is figured brisk in second Carnegie round, and World's "Jazz Festival" looks happy for ditto session.

Estimates for This Week

Carnegie (Telem) (195, $1-$1.80) — "Oscar Wilde" (Films Around World) (2d wk) Hep $4,000. Last week, $4,500.

Chicago (B&K) (3,900, 90-$1.80) — "Ice Palace" (WB) (2d wk) Sad at $13,000. Last week, $20,000.

Cinestage (Todd) (1,039, 90-$1.80) — "Pay or Die" (AA) (2d wk) Heftv $12,000. Last week over $14,000.

Esquire (B&K Balaban) (1,350, $1.25-$1.80) — "I'm All Right, Jack" (Col) (2d wk) Smash $14,000. Last week, $19,000.

Monroe (Josan) (1,000, 65-90) — "Gunfighters of Abilene" (UA)

(Continued on page 18)

'Pollyanna' Mighty 12G, Cincy; 'Portrait' Wham 11G, 'Race' 9G, 2d Wk.

Cincinnati, July 12.

Cincy's brisk film biz trend carries into current session. "Pollyanna," some great at Keith's in leading fashion, "Turn Magnificent" and "Walk Like Dragon" opened at the Albee, rated only okay. Strong second-week holds are "Portrait in Black" now at Grand and "Rat Race" due at Palace. "Macumba Love" and "Inside Mafia" in rated good on west side of Twin Drive-In. "Can-Can" and "Ben-Hur," hard-ticketers, continue torrid.

Estimates for This Week

Albee (RKO) (1,100, 90-$1.25) — "Tarzan Magnificent" (Par) and "Walk Like Dragon" (Par). Okay $8,000. Last week, "Ice Palace" (WB), nine days, $9,000.

Capitol (SW-Cinerama) (1,400, $1.25-$2.25) — "Ben-Hur" (M-G) (12th wk). Big $19,000, aided by extra show for javes. Last week, $19,500.

Esquire Art (Shor) (300-$1) — "Jazz on Summer's Day" (Indie) (2d wk). Close to preem week with swift $2,700.

Grand (RKO) (1,400, 90-$1.50) — "Portrait in Black" (U) (2d wk). Big $11,000 or near after $13,000 box.

Guild (Vance) (300, $1) — "Wild Strawberries" (Indie) (3d wk). Lotsa cream at $2,300. Last week, $2,700.

Hyde Park Art (Shor) (300, $1) — "Seventh Seal" (Indie) (2d wk). Firm $1,100. Last week, $1,300.

Keith's (Shor) (1,500, 90-$1.25) — "Pollyanna" (BV). Great $12,000. Holds. Last week, "Kidnapped" (BV), $4,300.

Palace (RKO) (2,600, 90-$1.25) — "Rat Race" (Par) (2d wk). Fine $9,000. Last week, $11,000.

Twin Drive-In (Shor) (1,200 cars each side, 90c) — "Macumba Love" (UA) and "Inside Mafia" (UA), west side. Good $8,000. Last week, "Goliath and Barbarians" (AI) and "Natchez Trace" (Indie) (2d wk), $8,000. East side, "Goliath and Barbarians" (AI) (Indie) and "Natchez Trace" (Indie) (m.o. three days of third week), and "Carnival Story" (Indie) and "Fiend of Dope Island" (Indie) (reissues), $7,000. Last week, "Three Stooges" (Col) and "My Dog, Buddy" (Col), $12,000.

Valley (Westfo) (1,200, $1.50-$2.50) — "Can-Can" (20th) wk. Hotsy $13,000. Last week, $14,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities are net, i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however as indicated, include U. S. amusement tax.

'Road' Trim 12G, D.C.; 'Bells' 18G 2

Washington, July 12.

Unmistakable downbeat mars the mediocre outlook this round. The few newcomers are a bit spotty. "Mountain Road" shapes good in first at Palace. "Bells Are Ringing" looks wow in second at Capitol. "Savage Eye" and "39 Steps" both are lanky. "Strangers When We Meet" looks brisk at Trans-Lux in second. "Apartment" at Keith's still is sock in second. But "Ice Palace" looms very mild in two spots.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,490, 1,000, 90-$1.49) — "Ice Palace" (WB) (2d wk). Mild $10,000. Last week, $14,000.

Capitol (Loew) (3,426, $1-$1.49) — "Bells Are Ringing" (M-G) (2d wk). Wow $18,000 after $24,500 opener.

Keith's (RKO) (1,850, $1-$1.49) — "Apartment" (UA) (4th wk). Sock $15,000. Last week, $19,000.

MacArthur (K-B) (900, $1.10) — "Oscar Wilde" (Films Around World) (2d wk). Fair $3,800 after $4,600 opener.

Ontario (K-B) (1,240, 90-$1.49) — "Modern Comic Jungle" (20th). Mild $4,000. Last week, "Conspirators of Hearts" (Par) (2d wk), $3,100.

Palace (Loew) (2,300, 90-$1.25) — "Mountain Road" (Col). Good $12,000. Last week, "Pay or Die" (AA), $9,000.

Playhouse (T-L) (458, $1-$1.80) — "Savage Eye" (T-L). Fine $5,000 or near. Last week, "Babette Goes to War" (Col) (2d wk), $1,300.

Plaza (T-L) (276, $1.25-$1.80) — "Career Girl" (Indie) (5th wk). Trim $2,300. Last week, $2,700.

Town (Kingo) (600, $1-$1.49) — "39 Steps" (20th). Fast $6,000. Last week, "Brides of Dracula" (U) and "Leech Woman" (U) (2d wk), $4,000.

Trans-Lux (T-L) (600, $1.25-$2) — "Strangers When We Meet" (Col) (2d wk). Brisk $9,500 after $16,700 opener.

Uptown (SW) (1,300, $1.49-$2.75) — "Can-Can" (20th) (7th wk). Good $8,000. Last week, $7,800.

Warner (SW) (1,440, $1.49-$2.75) — "Ben-Hur" (M-G) (17th wk). Great $19,500. Last week, $19,000.

'BELLS' GOOD $4,000, OMAHA; 'RACE' 6G, 2D

Omaha, July 12.

Biz is sluggish at downtown firstruns this session, although holdover week of "Rat Race" is good at the Orpheum. "Bells Are Ringing" is fairly good at the State but reissue of "Greatest Show on Earth" is slow at Orpheum. Hard-ticket "Ben-Hur" stays great in its 21st stanza at the Cooper.

Estimates for This Week

Cooper (Cooper) (683, $1-$2.20) — "Ben-Hur" (M-G) (21st wk). Looks good $7,000. Last week, $8,000.

Omaha (Tristates) (2,066, 75-$1) — "Greatest Show on Earth" (Paramount). Modest $3,000, with practically no night biz. Last week, "Ice Palace" (WB), $4,500.

Orpheum (Tristates) (2,877, 75-$1) — "Rat Race" (Par) (2d wk). Looms good $6,000 after $7,500 box.

State (Cooper) (743, $1) — "Bells Are Ringing" (M-G). Good $4,000. Last week, "Huckleberry Finn" (M-G) (2d wk), $3,000.

'Dinosaurus' Fair 7G, Seattle; 'Race' $6,500

Seattle, July 12.

First-run trade is uneventful here this session mainly because there are so many holdovers. "Dinosaurus" is only fair at Orpheum, being the lone important newcomer. "Bells Are Ringing" is lusty in second at Music Box while "Portrait in Black" shapes big in second at Music Hall.

Estimates for This Week

Blue Mouse (Hamrick) (739, $1.50-$3) — "Ben-Hur" (M-G) (23d wk). Great $16,000. Last week, $16,200.

Coliseum (Fox-Evergreen) (1,879, $1-$1.50) — "Rat Race" (Par) and "Chance Meeting" (Par) (2d wk). Good $6,500. Last week, $10,700.

Fifth Avenue (Fox-Evergreen) (2,500, $1-$1.50) — "Apartment" (UA) (2d wk). Hep $7,000. Last week, $9,700.

Music Box (Hamrick) (850, $1-$1.50) — "Bells Are Ringing" (M-G) (2d wk). Loud $5,000. Last week, $6,300.

Music Hall (Hamrick) (2,200, $1-$1.50) — "Portrait in Black" (U) (2d wk). Big $6,000. Last week, $7,300.

Orpheum (Hamrick) (2,600, $1-$1.50) — "Dinosaurus" (U) and "SOS Pacific" (U). Fair $7,000 or near. Last week, "Ice Palace" (WB), $6,800.

Paramount (Fox-Evergreen) (828, $1.25-$2.50) — "Can-Can" (20th) (2d wk). Fine $7,500. Last week, $10,600.

'Portrait' Huge 22G Leads Hub; 'Psycho' 18G, 3

Boston, July 12.

Heat wave is hurting Boston biz currently but there are some bright spots. One of these is the lone newcomer, "Portrait in Black," which shapes sockeroo at the Astor. "39 Steps" opened mildly at the Exeter Saturday (9).

Holdovers were hit by the heat but "Psycho" at the Paramount in third is matching the heat with blistering pace. "Apartment" is doing strongly in fourth at Orpheum. "Story of Ruth" is falling at Memorial. "Ice Palace" is fair at the Met in second. Hard ticketer "Ben-Hur" is still drawing big at the Saxon as is "Can-Can" at the Gary.

Estimates for This Week

Astor (B&Q) (1,270, $1-$1.75) — "Portrait in Black" (U). Sockeroo $22,000 or near. Last week, "Rat Race" (Par) (6th wk), $4,200.

Beacon Hill (Sack) (678, $1.50) — "Magdalena" (Indie) (4th wk). Nifty $5,500. Last week, $7,000.

Boston (Cinerama Inc.) (1,354, $1.20-$2.65) — "This Is Cinerama" (12th wk). The 11th week ended Monday (11) was fine $14,000. Last week, $16,000.

Capri (Sack) (824, $1-$1.50) — "Oscar Wilde" (20th) (3d wk). Dropping to tame $3,000. Last week, $3,600.

Exeter (Indie) (1,376, 75-$1.25) — "39 Steps" (20th). Opened Saturday (9). Last week, "Battle of Sexes" (Cont) (8th wk), okay $5,000.

Gary (Sack) (1,277, $1.50-$3) — "Can-Can" (20th) (17th wk). Good $11,000. Last week, $13,000.

Kenmore (Indie) (700, $1.25-$1.50) — "Carry On, Nurse" (Gov) (7th wk). Fine $5,000. Last week, $6,000.

Metropolitan (NET) (4,357, 70-$1.10) — "Ice Palace" (WB) (2d wk). Fair $12,000. Last week, $15,000.

Memorial (RKO) (3,000, 60-$1.10) — "Story of Ruth" (20th) (4th wk). Mild $7,000. Last week, $8,500.

Orpheum (Loew) (2,900, 90-$1.50) — "Apartment" (UA) (4th wk). Nice $16,000. Last week, $18,500, over hopes.

Paramount (NET) (2,357, 70-$1.10) — "Psycho" (Par) (3d wk). Hot $18,000 or near. Last week, $22,000.

Pilgrim (ATC) (1,900, 60-$1.10) — "Hercules Unchained" (WB) (2d wk). Okay $9,000. Last week, $10,000.

Saxon (Sack) (1,100, $1.50-$3) — "Ben-Hur" (M-G) (34th wk). Great $20,000 for 10 shows. Last week, $24,000 for 12 performances.

Trans-Lux (T-L) (730, 75-$1.25) — "So Dark the Night" (Indie) and "Young Have No Time" (Indie) (2d wk). Good $5,800. Last week, $5,200.

B'way Okay; 'Elmer' Sockeroo 55G, 'Battle' Wow 23G, 'Strangers' Boff 40½G, 'Bells' Great 178G for 3d

Broadway first-runs have not only the usual post-holiday letdown but also the first fine weather weekend to contend with this session. However, launching of some new, strong product plus continued strength by several recent openers is helping the overall gross picture.

"Elmer Gantry" is heading for a wow $55,000 opening round at the Capitol. It is holding, of course "Battle in Outer Space," second big newcomer, is likely to nab a great $23,000 on initial stanza at the small-seater Forum.

Continuing to lead the field in total money is "Bells Are Ringing" with stageshow which looks mighty $178,000 at the Music Hall in third week. It continues "Strangers When We Meet" held at wham $40,500 in second round at the Criterion.

"Psycho" still shapes socko $36,000 in fourth session at the DeMille and is staying. It is likely to hit a smash $17,000 in same week at arty Baronet. "Trials of Oscar Wilde" is holding solidly at $9,100 in second stanza at the arty Paris.

"Murder, Inc." is holding with a big $18,500 in second round at the Victoria. "Apartment" shapes smash, having landed $30,000 in fourth stanza at the Astor and great $ w,000 at the arty Plaza, where day-dating "Story of Ruth" is dipping to mild $20,000 or close in current (fourth) week at Paramount. "From the Terrace" opens Friday (15), day-dating with arty Murray Hill.

"Lost World" moves into the Warner today (Wed.) after a highly successful seven-week run with "Pay Or Die." "Ice Palace" dipped to fair $18,000 in second round at the Palace.

"Can-Can" wound its 18th frame at the Rivoli with big $29,000 or near. "Ben-Hur" is heading for a mighty $54,500 in present (34th) week at the State.

Estimates for This Week

Astor (City Inv.) (1,094, 75-$2) — "Apartment" (UA) (5th wk). Fourth week ended last night (Tues.) was sock $30,000, after $37,000 for third.

Capitol (Loew) (4,820, $1-$2.50) — "Elmer Gantry" (UA). Initial session finishing today (Wed.) looks to hit smash $55,000 or near. Holds match in ahead "Rat Race" (Par) (6th wk-8 days), $14,000.

Criterion (Mos) (1,671, 90-$2.40) — "Strangers When We Meet" (Col) (3d wk). Initial holdover session ended last night (Tues.) was wham $40,500 after $52,500 for first week.

DeMille (Reade) (1,658, 90-$1.80) — "Psycho" (Par) (4th wk). This round ending today (Wed.) looks to hold at mighty $36,000 after $43,000 for third week. Continues indef.

Palace (RKO) (1,642, 90-$2) — "Ice Palace" (WB) (2d wk). Second round completed last night (Tues.) was good $18,000 after $24,000 for opener.

Forum (Mos) (813, 90-$1.80) — "Battle in Outer Space" (Col). Initial week ending tomorrow (Thurs.) is heading for great $23,000 or near. Stays on. In ahead, "Oscar Wilde" (Films Around World) (2d wk-11 days), $10,500.

Paramount (AB-PT) (3,663, $1-$2) — "Story of Ruth" (20th) (4th final wk). This stanza finishing tomorrow (Thurs.) is heading for mild $20,000 or near after $26,000 for third week. "From the Terrace" (20th) opens Friday (15).

Radio City Music Hall (Rockefeller) (6,200, 90-$2.75) — "Bells Are Ringing" (M-G) and stageshow (3d wk). Current week winding up today (Wed.) looks like wow $178,000 or close. Continues naturally. Second stanza was $193,000.

Rivoli (UAT) (1,545, $1.50-$5.50) — "Can-Can" (20th) (18th wk). The 18th week finished last night (Tues) was big $29,000 for 14 performances. The 17th session was $30,000 for 12 shows.

State (Loew) (1,900, $1.50-$3.50) — "Ben-Hur" (M-G) (34th wk). Current session ending today (Wed.) is likely to hold at giant $54,500 for 14 performances after $54,600 for 13 shows. Stays on.

Victoria (City Inv.) (1,003, 50-$2) — "Murder, Inc." (20th) (3d wk). First holdover round ended Monday (11) was big $18,500 after $28,000 for opener.

Warner (SW) (1,418, 90-$2) — "Lost World" (20th). Opens today (Wed.). In ahead, "Pay or Die" (AA) (7th wk-6 days) held at okay $12,000 or near. Sixth full week, $17,000.

First-Run Artes

Baronet (Reade) (430, $1.25-$2) — "Psycho" (Par) (4th wk). Current round winding up today (Wed.) is headed for smash $17,000 after $19,000 for third week.

Fine Arts (Davis) (468, 90-$1.80) — "Hiroshima Mon Amour" (Zenith) (9th wk). Eighth round finished Sunday (10) was sock $10,800 after $10,500 for seventh.

Beekman (R&B) (540, $1.25-$1.75) — "Subterraneans" (M-G) (2d wk). Initial round ended yesterday (Tues.) was good $7,500.

Fifth Ave. Cinema (R&B) (250, $1.25-$1.80) — "Dreams" (Janus) (7th wk). Sixth week ended Monday (11) was okay $2,700 after $2,900 in fifth stanza.

Normandie (T-L) (592, $1.25-$1.80) — "Operation Amsterdam" (20th) (2d wk). Initial session completed yesterday (Tues.) was fair $3,500, and won't be around long. "The Idiot" (20th) opens July 20 with benefit.

Little Carnegie (L. Carnegie) (320, $1.25-$2) — "Man in Cocked Hat" (Show) (5th wk). Fourth stanza completed Monday (11) was big $12,500 after $13,500 for third week. Pic giving this house one of best engagements in many months.

Guild (Guild) (450, $1-$1.75) — "I'm All Right Jack" (BL) (12th wk). The 11th round ended Sunday (10) was rousing $13,000 after $14,500 for 10th week.

Murray Hill (R&B) (365, 95-$1.80) — "Battle of Sexes" (Cont) (3th-final wk). The 12th frame finished Sunday (10) was good $3,800, same as for 11th week. "From the Terrace" (20th) opens Friday.

Paris (Pathe Cinema) (348, 90-

(Continued on page 18)

'Portrait' Sock $12,000, Balto; 'Pollyanna' 10½G, 'Apartment' Good 8G, 3d

Baltimore, July 12.

"Portrait in Black" and "Pollyanna" are brightening the week here. "Portrait" being sock in first at the New. Second is very solid at Hipp. Of the holdovers, best are "Apartment," good in third week at Stanton, "Ben-Hur" still holding in 13th frame at Town, and "Oscar Wilde" nice in third week at the Five West. "I'm All Right, Jack" is pleasing in first at the Little.

Estimates for This Week

Century (Fruchtman) (3,200, 50-$1.25) — "Ice Palace" (WB) (2d wk). Slowed to slight $3,000 after $8,000 opener.

Charles (Fruchtman) (500, 50-$1.25) — "Hiroshima" (Brandon) (2d wk). Dim $1,200 after $1,000 in first.

Cinema (Schwaber) (460, 90-$1.50) — "Dreams" (Janus) (2d wk). Warm $2,600 after $3,300 in first.

Five West (Schwaber) (460, 90-$1.50) — "Oscar Wilde" (Films Around World) (3d wk). Nice $2,800 after $3,000 in second.

Hippodrome (Rappaport) (2,300, 50-$1.25) — "Pollyanna" (BV). Lively $10,500. Last week, "Huckleberry Finn" (M-G) (2d wk), $4,000.

Little (Rappaport) (300, 50-$1.25) — "I'm All Right, Jack" (Col). Neat $4,500. Last week, "Day They Robbed Bank" (M-G), $1,800.

Mayfair (Fruchtman) (750, $1.49-$2.50) — "Can-Can" (20th) (7th wk). Holding nicely at $6,800 after $7,000 in sixth.

New (Fruchtman) (1,000, 50-$1.25) — "Portrait in Black" (U). Sock $12,000. Last week, "Story of Ruth" (20th) (3d wk), $3,000.

Pitkin (Schwaber) (460, 90-$1.50) — "Carry On, Nurse" (Gov) (4th wk). Okay $2,500 after $2,800 in third.

Stanton (Fruchtman) (2,800, 50-$1.25) — "Apartment" (UA) (3d wk). Good $8,000 after $9,000 in second.

Town (Rappaport) (1,125, $1.49-$2.50) — "Ben-Hur" (M-G) (13th wk). Holding at fine $10,000 after same in previous week.

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Germans Mull Swing to U.S. Co-Prods. As Means of Expanding in America

Berlin, July 5.

In a move to get the benefit of American know-how, and to help establish German stars in international markets, the local industry here is giving serious thought to developing coproduction with Hollywood.

Prelim talks already have been started by some of West Germany's leading producers, and the chances are that a number of projects may develop within the coming months. In the past year, the Germans have had a chance to see the Americans at work, Charles Schnee having filmed "I Aim at the Stars" in Munich, while Perlberg-Seaton are currently making "Counterfeit Traitor" in Hamburg after three weeks of filming in Berlin. Other Hollywood pix are sledded for filming in Germany in the future.

Hitherto, attempts at coproduction have been stymied by German impatience: they've wanted to rush into production within a few weeks of scripting, without giving enough time for a proper deal to be worked out with an American major. One American, who acts as an intermediary between the Germans and Hollywood, is trying to convince the local studios that it takes time to set up a deal. The right stars are not available at a snap of the fingers, and the U.S. end may have second thoughts on some aspect of the treatment. He believes, however, that there is a gradual realization of the advantages that will accrue to the German industry.

In the three main producing centres of Germany—Berlin, Munich and Hamburg—there are well-equipped studios and an adequate supply of trained personnel. There is also an abundance of talent with a fluent command of the English language, though it might be necessary to dub the voices of American stars if dual-language versions are envisaged.

The main attraction so far as the German industry is concerned is that such coproduction would help in getting a surer foothold in the American market. There's a sad recognition of the fact that only a handful of German-speaking films have made the grade in the U.S. while other foreign language films have been making substantial headway.

Capture of the international markets has become more vital with expansion of tele, and with it the end of the films made purely for home consumption. To a large extent such pictures can be seen for free on the home screens, and directors and writers are being encouraged to think in wider terms.

Despite Heavy Praise, 'Bells' in Berlin Fold

Berlin, July 5.

"Die Engel in der Leitung," German version of the Broadway legit musical "Bells Are Ringing," ran here until June 13 instead of June 19 as originally skedded. Unsatisfactory biz is to blame. "Bells" has opened here May 20, playing at the 1,000-seat Titania - Palast. Vico Torriani, Swiss-born German film and recording star, who had the male lead in the German production, deplored the failure of "Bells" to click in Berlin.

One of the reasons why the show failed to last may stem from the fact that the U.S. musical ran here under its original English title, the German tag was only mentioned in brackets. It's felt that a big German marquee title would have been more of a lure. Also the location may not have been ideal for this musical.

Local crix put most of the blame for the production's short-comings on the absence of qualified stars. Local reviews on "Bells" were by no means mediocre. The difficult effort was generally praised and quite a few scribes opined that the German production turned out much better than expected. In fact, there were some who called the effort one of the most remarkable things of the local legit season.

Patronage Off Albeit Scales Up in Japan

Tokyo, July 5.

Decrease in attendance has been more than offset by the general increase in admission scales in Japan theatres over the first three months of the calendar year, according to figures released by National Tax Agency.

Boxoffice receipts for January through March were about $56,000,000 as compared to about $55,000,000 for the same period a year ago. Concurrently, attendance dropped from 287,000,000 for the first three months of 1959 to 278,943,000 for the same period this year. Computations show attendance sagged 3.1% while earnings climbed by the same margin.

20th-Fox Sets British Prod. At 21 Films

London, July 5.

Spyros P. Skouras, 20th Fox prexy, last week announced a British production program of 21 films, with an investment of $20,000,000 on the first eight pix. It's the biggest program ever announced in this country by a Hollywood company, but Skouras stressed that 20th-Fox Hollywood production would not be chopped down because of it. He explained that this was the culmination of years of pressure put on him by James Pattinson, his London managing director.

Robert Goldstein, the company's head of European production, introduced some of the producers and directors who would be responsible for forthcoming pix. They included Walter Wanger, Reuben Mamoulian, Dimitri De Grunwald, Tom Morahan, Sidney Buchman, Rudolph Mate, Nunnally Johnson and Michael Powell.

Skouras said that the success of such films as "Inn Of Sixth Happiness," "Sink the Bismarck" and "Anastasia" has contributed to the launching of such a big program. Until now, production in Britain by 20th-Fox has been spasmodic.

Michael Powell is setting up "The Queen's Guards," with Raymond Massey, Daniel Massey, Robert Wagner, Susan Yorke and Suzy Parker. Nunnally Johnson is to film "The Visit," the play in which the Lunts are now appearing in the West End. Tom Morahan is currently filming "Destruction Test," with Suzy Parker and Bradford Dillman. Sidney Buchman is skedded for "The Mark," which he'll produce with Raymond Stross. It will star Rod Steiger and Maria Schell. Later he'll do "The Wingate Story." Walter Wanger is now seeking an actor to play Caesar opposite Elizabeth Taylor in "Cleopatra." Dimitri De Grunwald is just finishing "The Millionairess," with Peter Sellers and Sophia Loren.

Other titles named are "Esther and the King," now shooting in Rome with Joan Collins and Richard Egan; "Casino Royal," directed by Gregory Ratoff and starring Peter Finch and Robert Morley; "South of Java Head," with Dirk Bogarde; "O Mistress Mine," the Terence Rattigan play which Leo McCarey will produce and direct; "Turn of the Screw," a Jack Clayton film starring Deborah Kerr; "White Rabbit," "King Must Die," "Double Image," "Bachelor's Baby" and "The Jurystan."

Jacey Cinemas Get Chain

London, July 5.

The Monsseigneur chain of news theatres has changed hands for a reported $1,500,000. New owners are Jacey Cinemas of Birmingham, which already has a string of theatres here and in the provinces.

By the takeover, Jacey extends its circuit strength from 10 to 17 theatres. The Monsseigneur group was pounded 30 years ago by Jack Davis with the help of Max Feldman. Both died last year.

Goldschmidt Doing 2 Pix

Paris, July 5.

French film producer Gilbert de Goldschmidt is doing two pix, with directors essaying their first feature films. Both come from local video work. Goldschmidt's Madeleine Films backs the productions. First one, "Vacation In Hell," with Jean Kerchbron directing, starts this week. The second, "Girl With the Golden Eyes," based on an Honore De Balzac story, has Gabriel Albicocco directing.

Rising star Marie Laforet will play the heroine of "Girl," about the trials of a good girl during the French 19th Century.

Venice Fest Will Get Olympic Pix

Rome, July 12.

Spectators at this fall's Venice Film Fest will not have to miss the concurrent Olympic Games after all if a current project jells.

Plan would be to fly footage of each day's Rome events to Venice for projection ahead of each evening showings at the Lido Festival Palace. In this way, festivalters will be able to glimpse a condensation of daily athletic achievements before settling down for their nightly film fare.

Newsreel coverage is no novelty at Venice, and is also featured at other film fests. But this would be the first time a long-distance coverage would be attempted.

German Exhibitors May Adopt Brit. Plan For Keeping Pix Off Tele

Berlin, July 5.

Confronted with the problem that has already beset the American and British picture industries, the Germans are now considering whether it would be feasible to adopt the British FIDO plan to halt the sale of feature pix to tv. The matter was raised by exhibitor interests at a Spio (leading organization of the German industry) meeting here last week. And it was decided to examine the matter in relation to the German anti-cartel laws as well as in regard to the American anti-trust laws.

If the reports on both issues are favorable, it is anticipated that Spio will appoint a delegation to visit England to obtain first-hand info on the workings of the British Defense Organization. The Germans are basically thinking along the same lines as contained in the British plan; basically, to collect coin for the fund by taking a little off the top of each paid admission.

One of the problems with which the German industry has had to contend is a local restriction preventing the sale of foreign pix to theatres if they are over a given number of years old. A few distribs are doing a thriving business offering such product to the network, usually at a fee of $2,000 per pic.

The situation will, of course, become more acute next year when West Germany's second network goes on the air. The details of this operation are now being finalized, but it will certainly be partially commercial.

Surplus of Film Festivals Rapped By British Pix Producers' Chief, Says Rapid Spread Weakens Them All

Berlin, July 5.

Arthur Watkins, president of the British Film Producers Assn., lashed out at the plethora of film festivals and urged some form of limitation of numbers when speaking at the open forum of the International Federation of Film Producers Assn. at the Congress Hall here last Saturday (2).

The BFPA prexy said the Federation welcomed festivals since they played an important part in the progress of the motion picture throughout the world and for three reasons. Firstly, they gave international audiences the best in contemporary film; they provided a meeting place for reps of the industry to discuss mutual problems; and thirdly, through the assistance of the International press provided a shop window for the industry to the public.

Although the Federation supports and welcomes film fests in principle, Watkins warned that there were faults and dangers. He asserted that all was not as well it should be. The whole matter would, therefore, be a priority item on the agenda of the general assembly, which would meet in San Sebastian, July 18-19.

Commenting on the number of fests, Watkins recalled that last year the Federation had 18 applications for approval, and this year already had 30. If the number was not reduced, the festivals would defeat their own object. Already, there were not enough films of festival standard to go around and industry reps hadn't the time to attend all of them, let alone support them with sizable delegations. Finally, if something was not done to keep the number of fests within bounds, both the public and the press would begin to lose interest.

Had Considered Rationing Fests

The Federation, Watkins added, had considered rationing fests on many occasions, but all the schemes suggested had proved impracticable. If the regulations were in order, the international body had no alternative but to approve. Therefore, the Federation thought the remedy rested with the festivals themselves. They would have to find a means of conferring together and deciding themselves to limit the numbers in accordance with a mutually agreed scheme, or face the inevitable results of growing trade and public disinterest.

The BFPA topper also spoke out frankly on the question of jury decisions, his comments presumably having been influenced by the noisy demonstrations that greeted the results at Cannes in May. Jury decisions, he said, had not always been as widely acceptable as they should be. And if fests were to continue to command the respect of those who compete, that state of affairs must be remedied. There was, he averred, too much suspicion of the influence of "politics" of one kind or the other on the verdicts which were reached, of pressures being brought to bear which had little relation to the merits of the films.

Watkins declared that juries must be left free of every kind of interference or persuasion. Winning films must be selected on merit alone and on no other consideration. If that meant one country might collect all the prizes at a single festival or become the winner of the grand prix five years running, it should not make the slightest difference or have the least effect on the decision which the jury reached.

Assoc. British Picture Net Off to $4,122,730

London, July 5.

Associated British Picture Corp. gross profits have dropped by about $4,700,000 for the year ending March 31. The net profit is $4,122,730, as compared with last year's net of $8,464,623.

The directors of ABPC are recommending that shareholders again get a total dividend of 60%.

Union Leaders Worry Over U.S. Prod. in Mexico

Mexico City, July 5.

Union leaders, while backing Jorge Ferretis, Film Bureau head who has laid down the law that Mexico cannot be presented unfavorably in Hollywood productions made in the republic, are worried about a possible decline in American production activity.

Mexican union delegates as well as artists reps are heading toward Hollywood to smooth out the "war of words" between Jorge Ferretis and director John Sturges and to clear up the "false versions" of official and union "thick headedness" in the matter of insisting on script changes.

Carlos Tinoco, who heads the technicians and stagehands section of the Union of Film Production Workers, is one of the industry's goodwill ambassadors headed for the U.S. He pointed out that unions have always given "every facility to American producers." But he added that "we will never permit them to defame our country or our citizens." Tinoco plans to invite key Hollywood producers to visit Mexico and see the facilities offered, and to talk to top union bosses as well as federal officials, including Ferretis and Federico Heuer of the Film Bank, so that they can have a true picture of the squabble started during shooting of Yul Brynner's "Magnificent Seven."

Alfonso Sanchez Tello, union exec who also acts as liaison between American producers and Mexican unions and officials, also is readying to cross border on a goodwill mission. He admitted that Film Bureau insistence on scene cuts in "Magnificent Seven" were an irritant to Sturges and perhaps damaging to development of the story line. However, he also said "we cannot permit foreign producers to do whatever they wish, especially when this is damaging to our national prestige."

All of the above hope they can convince Hollywood producers that Mexico is still an ideal place to make pictures, and that they should not shun it.

Subsidized Legit in France Plans Up-to-Date, Unusual Entries Next Yr.

Paris, July 5.

The state-subsidized legit setup, the Comedie-Francaise, after a lacklustre 1959-1960 season, is preparing some more up-to-date and unusual entries for next year. In spite of Culture Minister Andre Malraux's decree for housing mainly ancient tragedy rather than farce and comedy at the C-F, ordinary productions have kept down interest and attendance.

But the other nationalized houses, Jean-Louis Barrault at the Odeon-Theatre De France and Jean Vilar at the Theatre National Populaire, had successful seasons.

So C-F will probably do the late Albert Camus' "Caligula" on a suggestion from Malraux, and get stager Raymond Rouleau to do Victor Hugo's "Ruy Blas." It also likely will produce a new play by Henri De Montherlant, "Cardinal D'Espagne," with possibly Pierre Fresnay mounting; a Labiche comedy, "Le Voyage De M. Perrichon," with Jean Meyer directing; Aristophanes' comedy, "The Birds," Jacques Fabbri, a dynamic new theatrical force, doing it.

It also likely will get actor Daniel Ivernel to set in and direct Racine's tragedy, "Andromaque." A Bertolt Brecht play also may be on the agenda, according to acting prexy Maurice Escande.

Hence, the C-F is trying to do some facelifting and get some new life and zest into its heavy rep and staging techniques. The three national companies also have agreed not to compete via adding the same pieces to their repertoires as has happened before.

Aussie Indies Expand

Sydney, July 5.

Current hot pace of live shows here sees overtures being made for the takeover by indie interests of Greater Union Theatres' Odeon, Darlinghurst, for stageshows. The Odeon, second-release house, is in the plush Kings Cross area and is regarded as okay for stage productions.

Apart from the Tivoli, operated by the Tivoli vaude-revue loop, all other key legit houses here are operated by J. C. Williamson Ltd. Odeon is one of the oldest cinemas here.

'Apartment' Boff
Chinese,

'Apartment' Continues Great
Astor and Plaza, N. Y.

'Apartment' Great
United Artists, San Francisco

'Apartment' Looks Sensational
Michigan, Detroit

'Apartment' Great
Esquire, St. Louis

'Apartment' Huge
Penn, Pittsburgh

'Apartment' Staying Sock
Keith's,

Nation-wide-wise "The Apartment" is Sockeroo-wise!

'Apartment' Smash
United Artists,

'Apartment' Socko
Plaza,

'Apartment' Solid
Loew's State, Providence

'Apartment' Sock
Orpheum,

'Apartment' Still Smash
Paramount,

'Apartment' Lusty
Fifth Avenue, Seattle

'Apartment' Tops
Loew's,

'Apartment' Still Socko
Randolph, Philadelphia

A BILLY WILDER PRODUCTION
"SOME LIKE IT HOT"

THE APARTMENT

A MIRISCH COMPANY PRESENTATION STARRING

Jack Lemmon Shirley MacLaine Fred MacMurray

CO-STARRING **Ray Walston** AND **Edie Adams**

WRITTEN BY BILLY WILDER AND I. A. L. DIAMOND / DIRECTED BY BILLY WILDER / FILMED IN PANAVISION

Boys Will Be Thieves

Minneapolis, July 12.

With juvenile delinquency mounting, thefts of outdoor theatres' speakers, costing $10 apiece, present increasingly a serious and costly problem for this area's owners-operators. Pledges have been obtained from police departments to take vigorous action in apprehending offenders, mostly youths.

An 18-year old youth recently was fined $100 in municipal court in connection with the theft of 17 of the car speakers from Twin Cities area 100 Twin drive-in theatre. Two other boys were involved.

The trio had cleaned out the owner's entire back row of speakers. They were stopped later by police for a driving violation and a routine check of their car turned up the speakers.

Chet Harringer, 100 Twin manager, estimates that the outdoor theatre's losses from speakers thefts have totalled about $4,000 in the past three years. The suburb's police chief told the court that "we're going to make it hard on such thieves in the future—we're going to press every case to the limit."

A number of the drive-ins have increased the rewards offered via trailers for the apprehension and conviction of speakers thieves.

Levine: Beefcake Wrangler

Continued from page 7

now the greatest impact in the golden era of the industry, now he uses a new technique.

He uses a television commercial campaign, whereby he can harness the video medium to boomerang merchandising, much as tv sponsors project any new commodity. In short, rather than await the relatively slow payoffs with the 600 prints which is now his program, Levine wants to enjoy a 1,500-theatre simultaneous national saturation (which would mean a 1,500-print investment) to ride the crest of a big television trailer.

"In short, what's wrong with bankrolling my own television spectacular on behalf of my own new picture?" asks Levine. "I'll pay for the spec time, talent and costs, just as I pay for the prints and advertising now in most of my deals with the picture companies. I can create the biggest boxoffice explosion with a national saturation—now just a keyed by key-city booking—and the people can patronize their local theatres on the basis of my television spectacular.

"What if it comes to a million? I can get it back at the boxoffice two and two-and-a-half times. Now have I the copyright on this idea. Any film company is welcome to it. I say this can be done a half-dozen times a year, or more, and by a different company. The theatreowners will support it, and so will the distribution end, and they're supporting me now in my terms where I pay the cost of the prints and the cost of the advertising and, in some instances, I'm already paying part cost of the production.

"This is television in reverse. The pay-see performance is just that—offer it to shows for television, the film automatically becomes a release."

Just finished, after 14 weeks of shooting in Rome and on the island of Ischia (off Italy), is "Morgan The Pirate," also starring Reeves in the title role of the infamous Sir Henry Morgan. Use of over 5,000 extras (the prime factor in these mammoth productions) figures in this Andre deToth directed film, in Eastmancolor and Dyaliscope. No release has been set on this one.

Levine set a pattern with his first deal with Warner Bros.' sales topper Benjamin Kolmenson, getting $1,000,000 advance for "Hercules" in return for delivering the ad campaign, delivering the 600 prints and virtually insuring a presold campaign with fellow-exhibitors. "I was presold anyway," says Levine, "but that was our deal and continues for three more pictures, the second of which is the current 'Hercules Unchained.' I'm now going it alone. I had some fellow-showmen as part of my syndicate in the first picture." (WB's distribution terms are 25-40%.)

Mr. Tom's

As the trend developed, Italian producers sought out Levine who now has five such ventures in work overseas, either solo or as coproductions. "Thief of Bagdad" (with Titanus) gives the Italian producer the rights for Italy and France, and Levine owns the rest of it. Steve Reeves, who made "Hercules" for $12,000 now gets $175,000 and 10% of "Thief" which costars Pier Angeli. Reeves' beefcake b.o. appeal sent him up to $50,000 for his second Levine picture, "Hercules Unchained" (Lux-Galatea coproduction) which he also owns for the whole world except Continental Europe. Levine bought it from Lux-Galatea for $300,000.

Metro paid Levine $400,000 advance on "Where the Hot Wind Blows," which, incidentally, is unique in that it has nine different corporations participating in this hour. Lux Film-Titanus production, including director Jules Dassin's own company.

"Laughs of Jay" (Titanus) with Anna Magnanani, Ben Gazzara, Fred Clark and Toto (the clown), is another Levine venture. Metro has the world distribution but Levine, who owns U. S. and Canada, has not yet made a domestic distribution deal.

Levine also has "1,001 Nights" Lux for the world except Italy and France which Lux will control, and envisions selling off some regional rights to interim distributions when he meets them at the Venice Film Festival.

Boston-originating theatreowner now Gotham-based (with his Embassy Pictures, the distribution company) Joe Levine admits to getting a little tired of the U. S.-to-Europe commuting. He's been going over on an average of once a month.

But he's not tired of what Levine thinks is a show business fundamental—hailing. He has George Jessel on his payroll to laugh-up and talk-up exhibitor powwows, press conferences, etc. He throws fabulous parties, which even if half of 'em are freeloaders who can't be interpreted into a nickle at the boxoffice is worthwhile because even if they ask, who is Joe Levine? on "what is Hercules?" I know it makes for good business. In time they get to know—and that's what showmanship and hailing is: getting your merchandise into the public consciousness. Levine seems to be the right track because he's being press-syndicated and most "goodied."

'Nationalism'

Continued from page 8

tedly complex, Johnston was confident that it would be possible by patient negotiation to keep restrictions within reasonable bounds, and thereby make it possible for the majors to maintain their foreign grosses.

Johnston noted that while the new agreements negotiated in Europe were more favorable to the American industry, it was that part of the world particularly that had seen the biggest expansion of television outside the United States, and the growth of video was undoubtedly hurting the boxoffice.

It was for that reason that the Association had recently established a tv department, with the object of evaluating overseas problems. There was, however, no program at the moment to restrict the sale of features to tv, as was being done via the FIDO scheme in Britain.

Johnston saw the European Common Market and the European Free Trade Area as another potential problem in Europe. The grouping together of 13 nations in the two camps could, he feared, be regarded as an effort to restrict the distribution of American films.

On the question of censorship, Johnston said that apart from fighting the battle on the home front, where continuing attempts were being made to introduce a classification system, there were also serious censorship problems to contend with, particularly in Latin America and the Far East. These, however, did not substantially affect earnings, even though they provided difficulties.

MGM's 3rd Quarter

Continued from page 8

give us every confidence in continued growth."

Vogel maintained that the company was still seeking other forms of diversification in and out of the entertainment industry and that the company had sufficient cash and could obtain the necessary financing for a major acquisition.

He pointed out that the company had $112,000,000 in cash, $35,000,000 in securities and a working capital of $80,000,000. He added that the current book value was $88,000,000 or $35 per share.

The quarterly dividend check of 30c per share which will be mailed to stockholders in a few days, Vogel noted, will be fourth since the company resumed divvy payments in 1959. He stressed, too, that the 12-week third quarter ended June 9 was the seventh consecutive profit period since the present management assumed office.

In a question and answer period, Vogel said that 40% of the company's net income came from production-distribution, 43% from television, and 17% from the rest of the divisions. At the same time, he disclosed that production-distribution contributed 78% of the total revenue, television 10%, with the other divisions providing the remainder.

Metro has made no decision as yet on the disposition of its post-1948 films. Personally I feel there is no hurry in putting them into release," he said. He noted that the company was still selling its pre-1948 films and that there were many markets in which the pre-48's has not yet been sold. He said the company had received $34,000,000 from the tv rentals of its pre-48 features and shorts and expects another $24,000,000 "in another two years."

Toll Interest

Vogel acknowledged the company's interest in television. In addition to negotiations with Matty Fox, he revealed the company was talking to another electronics company—a company nobody has mentioned so far—about a pay-tv system. "MGM intends to play a part in this field if such activity can be shaped up significantly and profitably." He stressed that no deal had been made with Matty Fox, but that he had talked to the Television Inc. (formerly Skiatron of American) topper two weeks ago.

Vogel said that the company hoped to make 35 pictures in 1960-61 and planned to release about 22. He said the cost of this program would be $60,000,000. He disclosed that the company had brought up 160,000 shares of its own stock during the past year mainly for stock option purchases and additional purchases would depend on the board of directors.

Other Vogel comments included:

The company hopes to recover the full cost of "Ben-Hur" by the end of the year. A little more than $10,000,000 in film rentals has come in since Christmas, 1959 and the picture has only been booked in a total of 60 theatres. The pace of "Ben-Hur" "is way ahead" of Paramount's "The Ten Commandments."

Metro's properties have increased three-fold in three years. The company has been offered much more for the studio property, for example, than it was three years ago. At the same time, the lake are a money-maker and are valued at three times the price offered three years ago.

The company is negotiating with a network for a one-shot showing of a big film, similar to the deal on "Wizard of Oz." Vogel declined to name the picture involved, but he indicated that the price was $250,000 for a one-shot showing.

He was high on the company telepix plans including series involving Agatha Christie stories, Alan Jay Lerner's "Lee Girls," "The Islanders," and "The Asphalt Jungle."

Veepcy to Ira Michaels

Ira Michaels, who joined Janus Films six months ago as general sales manager, has been named a vice-president of the company.

Janus has sole U.S. distribution rights to the films of Sweden's Ingmar Bergman as well as other foreign product.

Abram Myers' 31-Year Tenure Ending; Trade Wonders, 'Whither Allied States'?

By HY HOLLINGER

Abram F. Myers, one of the most blunt-spoken figures in the film industry for the past 30 years, has submitted his resignation as general counsel and chairman of the board of Allied States Assn. Once a Trade Commissioner, he's been associated with Allied since its founding in 1929, as president and general counsel from 1929 to 1931, with his present titles since 1932.

As the spokesman for the small exhibitor, he is regarded as the individual most responsible for bringing about the divorcement of the major companies from their theatre circuits and for the consent decrees that now govern the industry.

Myers led the fight of the small exhibitors to bring about the end of the monopolistic practices (he thought) destroying independent theatre operators. Myers has frequently been condemned by second guessers for bringing about a situation—divorcement of production and theatre operation—that many now blame for worse problems now facing the industry. Detractors have charged that as a result of divorcement the former theatre-owning production companies cut down their filmmaking programs because they no longer were under the necessity of supplying their own theatres. To those who see divorcement as the lethal blow that put the industry on the ropes, Myers is no hero.

Coming from Government, Myers has been an advocate of going-to Government when exhibitors were unable to get satisfaction from the distribution companies. He has instigated several Congressional investigations of film company practices, but in recent years has failed to win any clear-cut victories from these. His most recent project an appeal for a Congressional probe of the alleged laxity of the Dept. of Justice in enforcing the antitrust laws as they apply to the film industry, has so far failed to find a sympathetic Congressional committee. Myers has prepared a "white paper" in which are outlined the charges against the D. of J. as well as a listing of the alleged malpractices of the film companies.

In recent years, Myers himself has become a debate theme within Allied as two factions within the exhibitor organization battled for control. Basically the conflict was Uncle Sam-can-solve-it versus you'll-be-sorry.

Hot Bulletin

Myers' bulletins from his Washington headquarters sharply rapped various practices of the film companies, often arousing the ire of the opposition group in his own camp. Foes contended that Myers took stands and issued statements without consulting officials of Allied.

The conflict in the organization erupted at last year's convention in Miami Beach. Although Myers' faction triumphed then, the victory resulted in the withdrawal from Allied of the Western Pennsylvania and New England units.

Myers' intention to call it finis was first tipped in VARIETY a little over a year ago. At that time, he indicated that he would resign after he had concluded his work on the "white paper" campaign. He said he planned to devote part of his retirement to the writing of a book on aspects of the motion picture industry that have not been covered before.

Myers notified Allied of his intention to quit at a March 28 board meeting of the organization, repeating a statement he had made at an earlier meeting that he desired to be relieved of the burdens of the dual offices sometime this year. At his request, a committee was named to confer with him in regard to his retirement and to plan for carrying on the work of the association. The committee met with Myers on June 30 at the Elkhart Lake, Wisconsin convention of Allied Theatre Owners of Wisconsin. At that time, Myers revealed his intention to step down as of July 1.

However, the committee unanimously urged him to continue as general counsel and consultant, with a Washington office, during the period in which Allied decided on a new modus operandi.

For Allied, it means a complete transition from the manner in which it has functioned for the past 31 years under Myers' aegis. Al Myrick, president of Allied, will summon the special committee to a meeting sometime in August in order to decide Allied's future course without Myers at the helm. "The committee members expressed their deep regret that Allied must lose the services of the man who has been its guiding spirit for 31 years," Myrick stated.

Coast Move Flop, WB Sales, Ads In Manhattan Anew

Warner Bros. homeoffice officially is back in New York. Charles Boxberg's domestic distribution department and the foreign operations end headed by Wolfe Cohen are entrenched at 666 Fifth Ave., in the Manhattan office space vacated a couple of years ago when the decision was made to house the homeoffice at the studio. This obviously didn't work.

Also back on the same premises, namely the Tishman Bldg., is the ad-pub department which is now headed by Richard Lederer.

WB also holds office space on Gotham's 14th St., where the accounting department has been set up.

President Jack L. Warner is continuing to headquarter at the studio and exec v.p. Ben Kalmenson, as before, will about evenly divide his time between N.Y. and L.A.

'There Was a Russian' To Film in Yugoslavia With Peter Sellers in '61

Peter Sellers will star in the film version of Sam Spewack's new comedy "Once There Was a Russian," scheduled to be filmed as an indie venture in the fall of 1961 in Yugoslavia and England after its presentation on Broadway.

Sellers will be involved in the production in association with Spewack, Leonard Kay, Martin Segal and Kenneth Schwartz. The latter trio, in addition to Mel Howard, will present the Spewack play on Broadway this coming season.

RANK'S BOWLING TEST IN NEWMARKET, ONT.

Toronto, July 12.

J. Arthur Rank, which has recently jumped into the Canadian legitimate stage in Toronto—with revues, financially successful—is now entering the bowling market to combat the current fall-off in cinema attendance.

Debut occurs at Newmarket, Ontario, on Sept. 1 with a new building equipped with 16 five-pin lanes, this to be expanded to 32 alleys—if trade warrants.

Brunswick-Balke-Collender of Canada Ltd. was given the contract, which includes automatic pinsetters, electronic foul-line indicators and electric scoreboards. Lord Rank operates the only film house in Newmarket—the Roxy 700-seater—besides his some 120 trans-Canada cinemas, including his Canadian showcase, the 2,318-seater Carlton, Toronto.

Readying 'Ben-Hur' For 8 Added O'seas Dates

Metro has set "Ben-Hur" for eight new overseas openings during the next three months.

The picture, already playing in seven foreign locations, is now set for Buenos Aires (Aug. 11), Montevideo (Aug. 18), Bombay (Aug. 20), Durban (Sept. 1), Perth (Sept. 14), Calcutta (Sept. 15), Adelaide (Sept. 21) and Brisbane (Sept. 27).

Allied Artists' New Sales Pitch On 'I Passed For White' As Timid Theatremen Duck Title

Allied Artists had to depart from the usual distribution outlets in the handling of "I Passed for White" because of the reluctance of first-run theatres and regional circuits, both in the east and the south, to book the picture. Rational to date the company was based on the fear that the racial nature of the title and the subject matter would raise "incidents" in areas sensitive to racial. Thousands more than 250 engagements of the film have proven that there is nothing offensive in the film and absolutely no "incidents" have been reported. Actually, the film only presents the "passed for white" problems and offers no solution.

Shut out by key theatres which didn't "want to stir up trouble," AA dumped its original sales approach, bypassed the timid exhibitors, and went after drive-ins and sub-run situations which ordinarily do not play films on first-run. The results have been astonishing. On the basis of 1,000 completed and confirmed bookings, AA now stands to rack up a whopping domestic gross of more than $1,000,000 on a picture that cost $250,000 to make.

Many of the theatres, and particularly the drive-ins, taking a chance on the film found themselves doing record business and requested extended playing time. The theatres that originally "feared" the picture recommendeyed after they observed the market activity and booked the picture subsequently in situations that remained opened. Similarly drive-ins and sub-run theatres that do not normally play a picture after it has been shown in competition requested and received bookings.

Richmond Trouble

Knowing the sensitivity of the south to the subject matter, AA moved slowly in exporting the film below the Mason-Dixon line. The film company tried Richmond, Va., first, where the picture did as well it was moved over to another house after completing its first-run date. Once AA cracked Richmond, it moved further south. Numerous key theatres and sub-runs turned thumbs down, but on the basis of the business the film racked in drive-ins and sub-runs they subsequently altered their policy. Dallas first-runs mixed the film and AA placed it in five drive-ins simultaneously. The company now has 240 bookings in the Dallas area. The experience in Houston was somewhat similar. Other parts of the south in which the picture has played or has been booked include New Orleans, Savannah, Miami, Jacksonville, St. Petersburg, and Memphis. AA has made no attempt as yet to date the picture in Alabama, Louisiana or Mississippi.

The booking problem did not only involve the south. AA ran into similar turndowns in various sections of the north and midwest but was able to overcome the "fears" by offering the picture to drive-ins and sub-runs. The amount of biz the drive-ins were able to attract has served to alert the industry to the importance of the outdoor theatres.

'Ben-Hur' at Venice

Rome, July 12.

Metro's "Ben-Hur" will be screened at the Venice Film Festival, out of competition, on the afternoon of Aug. 28, showing sponsored by the Italian Exhibitors Assn. and concerning Italian premiere of the Metro picture.

It was, of course, shot here.

Lombardo Seeks Theatre Allies

Rome, July 12.

Importance of direct producer-exhib contract is the main point which Titanus Films prexy Goffredo Lombardo is trying to spotlight via a 10-day, 12-city airplane tour of Italy designed to put Titanus and its upcoming product across to cinema owners in all of Italy by the long-lost personal touch. Exec expects to visit top exhibs in Milan, Turin, Genoa, Padua, Trieste, Bologna, Florence, Ancona, Bari, Naples, Catania and Cagliari in his 12-day swing.

"Direct contact between producers and exhibitors," Lombardo claims, is above all a recognition of the importance of the cooperation given by the exhibitors sector in the success enjoyed by the Italian film on the home market in all sectors and in all strata of the public."

Titanus has also changed its policy of one general assembly per year to one of two conclaves every 12 months. Lombardo feels this gives the company a better chance to show the true picture of company product at a given time. And it takes into consideration changes in production dates due to actor availability, delays in preparation of films, etc.

American Archbishop Heads Vatican Team On Communications Data

Rome, July 12.

Archbishop Martin J. O'Connor, U.S. prelate, serving as rector of the North American College in Rome, has been named by Pope John XXIII to head the secretariat preparing material on communications media for the Second Vatican Council, expected to convene in early 1962.

The Pontiff has stated that this secretariat will "deal with questions touching modern means of communicating ideas," including motion pictures, the press, television and radio.

Pope Pius XII in 1954 appointed Archbishop O'Connor president of the Pontifical Commission for Motion Pictures, Radio and Television. This unit has since been given permanent status as an office of the Holy See and empowered to establish a film library at the Vatican.

ATLANTA DELUXE FLATS ON SITE OF CINEMA

Atlanta, July 12.

Included in plans for two downtown high-rise apartment buildings is a 14-story structure at the corner of Forsyth and Luckie Streets now occupied by the Rialto, one of city's oldest picture houses.

To be known as Executive House, the 104-unit $2,500,000 apartment building will have 12,000 square feet on each of its floors.

It will be "a year and a half" before construction is started, according to Bob Morrow, manager of the Rialto and secretary-treasurer of Independent Theatres of Georgia, which would own and operate the luxury apartment building.

Stoll Theatres, Britain, Declare Upped Dividend

London, July 12.

At the recent annual stockholders meeting of Stoll Theatres Corp., board chairman Prince Littler proposed a dividend for the year of 10% plus a tax-free dividend of 2½% from capital profits.

Littler announced that the group's trading profit for the year was $941,120, compared with the previous year's figure of $939,469. He expressed satisfaction that business in the West End has stood up well through the year but said that there were still difficulties in the provinces.

The board chairman received some heckling but was overwhelmingly supported by shareholders' votes.

British Toll

Continued from page 7

ate and lay cables but beyond declaring that the outfit should be completely financed by British capital and would include "important elements of the entertainment industry." Nevins wouldn't give on who might be hitter. He said ITC would be transferring its rights on a national basis, after which the national companies would organize licensees on "natural subdivisions of the country to include representative local interests."

Nevins stated that during the two weeks the telemeter system had been installed at the May Fair, not only had several would-be franchise holders made contact but also some visitors from the Continent.

Rank's and Rediffusion's public announcement came Tuesday (5) and declared that the two had a longterm agreement for the development and transmission of pay tv when permitted in the U.K. and overseas. Recalling that the two groups made known last October that they'd entered into a long-while pact whereby Rank acquired the right to use Rediffusion's system of wired tv and relay operations, the statement declared that research and development into pay-as-you-see would be pooled, with both partners contributing important U.K. patents. The partners would contribute not less than £140,000 apiece to the initial capital of $280,000 of the "Cheltenview" setup, but ultimately "a very large interest is contemplated." Cheltenview systems would be available in due course for general licensing to interested operators.

No public demonstration of these systems has yet been given. ITC's "Theatre in the Home," as shown at last week's press conference, was same as in Toronto operation, excepting that the earphones had been adapted to take local silver coins in units on to a maximum of one pound ($2.80). Programs shown at demonstrations were the Paramount short, "A Touch of Larceny," on "Channel A" at five shillings (70c); "Visit to a Small Planet" on "Channel B" at four shillings and sixpence (65c) and a free showcase of the conference room itself on the third channel. Systems had, which been adapted to operate on British frequencies and the local 405 lines.

Asrogate that knotty question of Government approval, said that although ITC can transmit either over the air or by wire, Nevins declared that he envisaged the operation in its introductory stages on wire because this would add the three channel-channels to existing facilities here. He added that no members of the Government had yet taken a gander at the system.

Berlin Film Festival—1960

By HANS HOEHN

Berlin, July 12.

Cutest guest	Spain's puppet star Maria Piedelli
Sweetest guest	Susan Strasberg
Most charming guest	Cary Grant
Most cheered guest	Jean Gabin
Most glamorous guest	Pascale Petit
Most natural guest	Trevor Howard
Most neglected guest	Tina Louise
Most crowded party	Ella Silman's open house
Most attractive affair	MPEA reception
Best reviewed film	England's "Angry Silence"
Best reviewed males	1. Jean-Pierre Cassel ("Love Game") 2. Spencer Tracy ("Inherit the Wind") 3. Pier Angeli ("Angry Silence")
Best reviewed females	1. Lee Remick ("Wild River") 2. Jean Seberg ("A Bout De Souffle") 3. Jo Van Fleet ("Wild River")
Most debated persons	The film jury
Most happy guests	The Spontards
Saddest visitor	The weather

RICKETSON'S FIRST READY

Denver Showman Plans A Second Feature on Coast

Denver, July 12.

Frank H. Rickerson Jr., Denver showman, who has recently gone into film production under the name of Shergart Productions, had the first public showing of his first film, "For the Love of Mike," yesterday (Mon.) at the Denver Theatre.

Regular premiere of the picture is also set for Denver early in August. Showman is now on the Coast setting up production arrangements for his next Shergart film.

"For the Love of Mike," which is in Deluxe Color and Cinemascope, has Richard Rowehart, Stuart Erwin and Rex Allen. It was filmed largely in Mexico though concerning the people of the Tesuque pueblo near Santa Fe, N.M. National release is to be through 20th Century-Fox.

German Stars Not Cutting Mustard

Frankfurt, July 12.

Germany has too many "little" stars and they are certain to be clobbered at Hollywood, makes fewer but bigger feature films, So argues Peter Knorwel in the mass-circulation newspaper Bild. He makes a gloomcast of the 173 American films due to hit German screens in 1960-61. How can the German stars compete with multiple casts with Clark Gable, Frank Sinatra, Sophia Loren, Gina Lollobrigida, Marlon Brando, Yul Brynner, Kirk Douglas et al?

German stars like Maria Schell, Curt Jurgens and Horst Buchholz are also appearing in American films. "Our cheap made-at-home little films can't compete," Knorwel claims, adding that the Germans, too, will have to concentrate on fewer and better pics.

German productions are also falling off, he notes, with 166 German language films in 1958, 148 in 1959 and only about 105 scheduled for this year.

Americans lost year took 47 million marks (nearly $12,000,000) home from the German theatres while the Germans made only about three million marks (about $750,000) in the American theatres, and the Americans have already started their tough selling season in Germany, offering a series of blockbusters like "Some Like It Hot" and "Pillow Talk" which kept the key houses in the main cities tied up for 10, 20 or 25 weeks, he adds.

Fabian Family To Buy Shopping Unit

Albany, July 12.

The S. H. Fabian family and not Stanley Warner Corp. of which Fabian is proxy, is engaged in the negotiations to acquire the $10,000,000, 25-store Latham Corners Shopping Centre in Albany, N.Y.

The deal has not been closed as yet, but indications are that an agreement will be reached with Maxwell Cummings, head of the Montreal firm which established the center and opened it in October, 1947.

According to Fabian, the deal involves a realestate investment for the family.

Suffering Jurors Survive 26 Pix, Earn Stony Quiet

Berlin, July 12.

There's a new record for international juries at film festivals: unpopularity. At Cannes earlier in the year the announcements of the prizewinners were greeted with jeers and boos, while at Berlin last week the results were received in almost stony silence.

The audience neither the Zoo Palast hardly reacted at all until it was announced that the British entry, "The Angry Silence," had won first the international critics' prize and then the Catholic award. These announcements provoked a spontaneous burst of applause, which was in marked contrast to the mild handclapping that followed the choice of the Golden Bear winner. Indeed, when it was stated that the Swedish film had got the jury vote, one member of the audience shouted "The jury must be nuts."

The jury had no easy task. Having to sit through 25 full length features in 26th was out of competition. At one point the jury complained to the festival authorities at the mediocre quality of many of the entries and asked if it would be permissible to skip some, which had no possible chance. Fest rules however could not permit such action, and the jury patiently sat through the lot, although the Pakistani entry was stopped after a few minutes as it was being screened without subtitles in consideration of talent and no interpreter was available.

In the final analysis the jury had to decide between Godard's "El Lazarillo de Tormes" and the German made "Wanda," which the vote was taken, the result was five-five. Harald Braun, president of the jury, personally voted for "Wanda," but as chairman was permitted to vote his casting vote. As "Lazarillo" had been leading in the unofficial voting on previous rounds, he gave it in favor of the Spanish film. This for what is believed to be the first time Spain has collared the top prize at an "A" international fest.

The announcement that the Dutch film "Fata Lobbit," had walked off with the Golden Bear for full length documentaries meant that Walt Disney had suffered his first defeat in Berlin in 10 years. His "Jungle Cat" was a strong effort but was beaten to first place not only by the winner, but also by a Swiss entry.

The feature jury accompanied its award for best direction to Jean-Luc Godard with a backhander for the film, the French-made "A bout de Souffle." The citation declared that a young director had broken away from traditional form, and had "thus created a film which, in its wealth of cinematic conceptions and its disregard of established rules has enriched the art of cinema even though the story content might receive criticism."

Although there was some disappointment and surprise that "Inherit the Wind" was not among the finalists, the Stanley Kramer picture distinguished itself by capturing two prizes, the best acting prize for Fredric March and a special prize from a youth jury.

Berlin Prizewinners in Full

Golden Bear (Best film)	"El Lazarillo de Tormes"	Spain
Silver Bear (Best comedy)	"Les Jeux de l'Amour"	France
Silver Bear (Best director)	Jean-Luc Godard for "A bout de Souffle"	France
Silver Bear (Best actress)	Juliette Mayniel for "Kirmes" (German)	France
Silver Bear (Best actor)	Fredric March for "Inherit the Wind"	U.S.A.
Golden Bear (Best documentary)	"Fata Lobbi"	Holland
Golden Bear (Best Short)	"Le Songe des Chevaux Sauvages"	France
Silver Bear (Short)	"I Vecchi"	Italy
Silver Bear (Short)	"Diario"	Argentina
Critics Award	"The Angry Silence"	Britain
Catholic Award	"The Angry Silence"	Britain
Youth Award	"Inherit the Wind"	U.S.A.
Youth Award (documentary)	"Jungle Cat"	U.S.A.

Note: Jeanne Moreau, best actress, got the prize for her work in a German film, though she is, of course, French.

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FRANKIE VAUGHAN

Directed by GEORGE CUKOR · Written for the screen by NORMAN KRASNA

Additional Material by HAL KANTER

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Picture Grosses

'Ghosts' Hot $9,000 In Pitt; 'Portrait' Big 11G, 'Apartment' Wham 22G

Pittsburgh, July 12.

Two newcomers here this week with "13 Ghosts" opening big at the Harris and "Who Must I Die" shaping well at Stanley. "Apartment" at Penn is third and "Portrait in Black" is second at Fulton here the markets still warming and shape wow.

"Ben-Hur" continues magnificent in 20th round at Warner and "Can-Can" holds firm in 10th at Nixon.

Estimates for This Week

Fulton (Shea) (1,635 $1-$1.50)—"Portrait in Black" (U) (2d wk). Wow $11,000. Last week, $13,000.

Harris (Associated) (2,199 $1-$1.50)—"13 Ghosts" (Col) Hefty $9,000. Last week, "Story of Ruth" (20th) (3d wk), $5,000.

Nixon (Rubin) (1,760 $1.20-$2.75—"Can-Can" (20th) (10th wk). Steady $6,500. Last week, $6,600.

Penn (UATC) (3,300 $1-$1.50)—"Apartment" (UA) (3d wk). Socko $22,000. Last week, $24,000.

Squirrel Hill (SW) (834 $1.25)—"Black Orpheus" (Lopert) (2d wk). Buff $4,000. Last week, $3,500.

Stanley (SW) (3,700 $1-$1.50)—"Why Must I Die" (AI). Hurried booking when "Ice Palace" bis collapsed. Soft $6,500. Last week, "Ice Palace" (WB), $8,700.

Warner (SW) (1,513; $1.50-$2.75—"Ben-Hur" (M-G) (20th wk). Wham $19,500. Last week, $16,500.

'Bellboy' Hep $11,000, Indpls.; 'Ben-Hur' 9G

Indianapolis, July 12.

First run biz is showing a little life here again this week with "Bellboy" showing the way with good biz at the Indiana. "Apartment" also is sure in second stanza at Loew's. "Ben-Hur" is holding big in 20th week at the Lyric. "Rat Race" is rated okay in second at the Circle.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 75-$1)—"Rat Race" (Par) (2d wk). Okay $5,000. Last week, $7,500.

Indiana (C-D) (3,200; 75-$1)—"Bellboy" (Par) and "Hoppity Goes to Town" (Par). Good $11,000. Last week, "Circus of Horrors" (AI) and "Transparent Man" (Indie), $8,000.

Keith's (C-D) (1,300; 90-$1.25)—"Ice Palace" (WB) (2d wk). Fair $4,000 in 5 days. Last week, $7,000.

Loew's Lowe (2,427; 90-$1.25)—"Apartment" (UA) (2d wk). Nice $7,000. Last week, $12,000.

Lyric (C-D) (850; $1.25-$2.50)—"Ben-Hur" (M-G) (20th wk). Big $9,000. Last week, ditto.

LOS ANGELES

(Continued from page 10)

Fine $3,500. Last week, $6,500.

Fox Wilshire (FWC) (1,990; $2-$2.40)—"Story of Ruth" (20th) (2d wk). Okay $7,000. Last week, $9,400.

Fine Arts (FWC) (681; 90-$1.50)—"Captain's Table" (Rank) (2d wk). Fairish $2,500. Last week, $4,000.

State (UATC) (2,404; 90-$1.50)—"Huckleberry Finn" (M-G) and "Last Stagecoach West" (Fox) (2d wk). Thin $2,000.

Downtown, Fin. Baldwin (SW-Prin-Elect) (1,757; 756; 1,800; 90-$1.50)—"Portrait in Black" (U) and "S.O.S. Pacific" (U) (2d wk). Sturdy $17,000 or near. Last week, $24,300.

Downtown Paramount, Hawaii (ABTP-GAS) (3,300; 1,100; 90-$1.50)—"Hercules Unchained" (WB) and "Bluebeard's 10 Honeymoons" (AA) (2d wk). Trim $9,500.

Orpheum, Beverly, Iris (Metropolitan-Elect-FWC) (2,213; 1,150; 822; 90-$1.50)—"Fugitive Kind" (UA) (2d wk) and "The Pusher" (UA) (Orpheum) (2d wk). "Gallant Hours" (WB) (repeat, Beverly 1st wk). "All That Heaven Allows" (U) (reissue) (Iris 1st wk). Soft $7,800. Last week, $12,600.

Chinese (FWC) (1,408; $2-$2.40)—"Apartment" (UA) (3d wk). Smash $25,000. Last week, $30,900.

Music Hall (Rosi) (720; $1.65-$2.25)—"Rock to Wall" (May) (4th wk). Slim $3,000. Last week, $3,400.

Carthay (FWC) (1,138; $1.75-$3.50)—"Can-Can" (20th) (18th wk). Busy $14,000. Last week, $11,800.

Crest (Elect) (750; $1.25-$2)—"Carry On, Nurse" (Gov) (10th wk). Hot $4,100. Last week, $4,500.

Warner Hollywood (Cinerama Inc) (1,389; $1.20-$2.65)—"Search for Paradise" (Cinerama). Started 23d week Sunday (10) after big $19,300 last week.

Egyptian (UATC) (1,392; $1.25-$3.50)—"Ben-Hur" (M-G) (33d wk). Potent $29,000. Last week, $33,700.

OBITUARY FOR TWO

K.C. Loses Tower, Esquire, Which Box Side By Side

Kansas City, July 12.

Wreckers have begun to raze two downtown theatres for a new parking lot. Victims Tower Theatre and the Esquire Theatre side by side on 12th Street have been dark for several months.

Tower formerly was the Pantages with a notable history as a vaude house. It supposedly cost $600,000 when opened Aug. 27 1921, with the late Coast showman, Alexander Pantages, himself, on hand.

Rhoden Investment Co. held title to the Esquire, and operated it until recently as a film house. It has been closed for long periods off and on in the past five years or so. Previously a burlesque house. It was acquired by Barney Joffee, the late Nate Rinck and the late M. W. Reinke, and renamed the Downtown in 1934. It became the Esquire Theatre when it was acquired by the Rhoden interests in 1938.

'APARTMENT' BIG 10G, DENVER; 'PORTRAIT' 7G

Denver, July 12.

With 30,000 Shriners in city for their national convention, biz usually is not being helped much. The visitors are providing too much entertainment of their own. Also a surplus of holidayers will into overall biz. However, "Apartment" shapes big in third frame at Paramount. "Rat Race" is fair in second at the Denver while "Bells Are Ringing" seems solid in second at Orpheum. "Portrait in Black" still is big in second at the 600-seat Towne.

Estimates for This Week

Aladdin (Fox) (900; $1.50-$2.50)—"Can-Can" (20th) (13th wk). Socko $3,000. Last week, $7,000.

Centre (Fox) (1,270; $1-$1.65)—"Ice Palace" (WB) (2d wk). Fair $7,000. Last week, $11,000.

Denham (Indie) (800; $1.25-$2.50)—"Ben-Hur" (M-G) (20th wk). Socko $14,000. Last week, $14,200.

Denver (Fox) (2,432; $1-$1.25)—"Rat Race" (Par) (2d wk). Fair $8,000. Last week, $15,000.

Esquire (Fox) (600; $1)—"Carry On, Nurse" (Gov) (8th wk). Big $4,000. Last week, $3,000.

Orpheum (RKO) (2,690; $1-$1.25)—"Bells Are Ringing" (M-G) and "Boy and Pirates" (UA) (2d wk). Mild $8,000. Last week, $10,000.

Paramount (Indie) (2,100; 90-$1.25)—"Apartment" (UA) (3d wk). Sock $10,000. Last week, $13,500.

Towne (Indie) (600; $1-$1.45)—"Portrait in Black" (U) (2d wk). Big $7,000 or near. Last week, $10,000.

'Portrait' 13G, 'Bellboy' 14G, Both Big in Buff.

Buffalo, July 12.

Biz looks uneven here this round with general tone soft. However, "Portrait in Black" shapes big at Lafayette as does "The Bellboy" at Paramount. "Mountain Road" is rated solid at Century while "Tarzan the Magnificent" is only fair at Center. "The Apartment" looms on fair side in second round at the Buffalo. "Ben-Hur" shapes good in 17th round at the Teck.

Estimates for This Week

Buffalo (Loew) (3,100; 70-$1)—"Apartment" (UA) (2d wk). Fair $11,000 or near. Last week, $18,000.

Center (AB-PT) (2,000; 70-$1)—"Tarzan the Magnificent" (Par) and "Missile to Moon" (Indie). Fair $8,500. Last week, "Ice Palace" (WB), $7,000.

Century (UATC) (2,700; 70-$1)—"Mountain Road" (Col) and "Three Men in Boat" (Col). Mild $8,000. Last week, "Can-Can" (20th) (9th wk), $7,500 at $1.75-$2.50 scale.

Lafayette (Rosi) (3,000; 70-$1)—"Portrait in Black" (U) and "Rasmie" (AA). Big $13,000 or close. Last week, "Pay or Die" (AA) and "Yaqui Drums" (AA), $5,000.

Paramount (AB-PT) (3,000; 70-$1)—"The Bellboy" (Par) and "Elephant Gun" (UA). Sock $14,000 or near. Last week, "Rat Race" (Par) and "Walk Like Dragon" (Par) (2d wk), $10,000.

Teck (Loew) (1,200; $1.75-$2.75)—"Ben-Hur" (M-G) (17th wk). Good $7,500. Last week, $8,000.

Cinema (Martins) (450; 70-$1)—"Lesson in Love" (Indie). Good $1,500. Last week, "The Lovers" (Zenith) (4th wk), $1,200.

MINNEAPOLIS

(Continued from page 10)

Holding up at torrid $10,000. Last week, $11,500.

RKO Pan (RKO) (1,800; 85-$1)—"13 Ghosts" (Col) (2d wk). Looks okay $5,000 after opening with $11,500.

St. Louis Park (Field) (1,000; $1-$1.25)—"Pollyanna" (BV). Resuming weekday matinees with this well plugged entry. First round looks great $9,500. Last week, "Scent of Mystery" (Todd) (5th wk), $3,000 at $1.50 admish.

State (Par) (2,200; $1-$1.25)—"Bells Are Ringing" (M-G) (2d wk). Running a bit below hopes but $9,000 is still big. Last week, $10,000.

Suburban World (Mann) (800; $1)—"Wind Cannot Read" (20th) NSH $1,700. Last week, "Node in White Car" (T-L), $1,800.

Uptown (Field) (1,000; $1.25)—"Expresso Bongo" (Cont) (3d wk). Firm $3,500. Last week, $4,000.

World (Mann) (400; $5-$1.45)—"Apartment" (UA). Crix praise should help this to a sock $10,000 or over. Last week, "Carry on Nurse" (Gov) (8th wk), $4,000.

N.Y. Sound Track

Continued from page 4

in German . . . **Manfred Durniak** sold his "Berliner Kaleidoskop," a cartoon, to Universal. May run with U's "Spartacus," a short subject . . . **Helmut Karstner's** next directorial effort is "Skin For Skin," a topical subject, for UFA . . . **Boyd Buchmann**, Danish bandleader and film comic, has the lead in UFA's "Topsy-Turvy," which **Kurt Ulrich** will produce . . . **Curtis Bernhardt** is directing UFA's "Stefanie in Rio." **Sabine Sinjen** and **Carlos Thompson** are the stars . . . **Trevor Howard**, in Berlin for the fourth time, will be starred with **Lilli Palmer** in the Horn Simpatom, "Wild Duck," a British pic . . . **Cary Grant's** "The Grass Is Greener" will have the German title "Ist getrueffelteuerkt wird subaure" ("Breakfast At Home"). Grant didn't like this title at all but local Universal people told him that this is a title which will be understood by Germans.

Philip A. Waxman has bought screen rights to "Gewalt," 1959 novel by **William Kelley**, for early 1961 indie production. Kelley is script . . . **Pat Crowley** formed Crowley Productions and purchased **Sidney Michaels'** play, "Dutch Treat," for initial undertaking . . . singer **Beatrice Kay** makes dramatic film bow in **Sam Fuller's** "Underworld, U. S. A." . . . **Pearl Buck** and director **Ted Dmytryk** to produce author's "The Big Wave" for Allied Artists in Japan . . . **Jack Lemmon** stars in **Sam Spiegel's** "Dangerous Silence" . . . Warner Bros. blocked actor **Richard Long** and producer **Howie Horwitz** new term tickets.

Producer William Castle grossed "close to $10,000,000" from his first three gimmick films, "Macabre," "House on Haunted Hill" and "Tingler," which cost less than $6,000,000 to make. So he told **Kay Kritzwiser** of Toronto Globe & Mail while there promoting his "13 Ghosts."

Peter Falk off to Puerto Rico and the starring role in **Robert Lippert's** production of "Secret of the Roots" . . . Continental acquired the Italian "General della Rovere" . . . **Ray Bell**, Columbia public relations rep, and his daughter, **Mrs. Carol Stewart**, were White House guests at a dinner honoring the King and Queen of Thailand . . . **Sam Spiegel's** "Bridge on the River Kwai" will be shown at the Karlovy Vary festival next Wednesday (20).

John E. Fitzgerald, show business **columnist** for Our Sunday Visitor, Catholic weekly, has taken a leave of absence to work with **George Stevens** in an editorial capacity on "Greatest Story Ever Told." He'll be with the producer 10 weeks.

"Mouse That Roared," which played six months at the Guild grossed $73,200 in its first week at six nabe houses . . . International Federation of Producers' Associations okayed Montreal for an international festival. Opens Aug. 12 . . . **Samuel Bischoff**, who's to reproduce with **David Diamond** "The Supreme Executioner," in Washington this week seeking from the Department of Defense films showing German concentration camps at the time the Allies liberated all prisoners. Feature is to be based on Nazi executioner **Adolph Eichmann** . . . Paramount's annual report to stockholders has been given a merit award by Financial World. Citation noted content, design and typography.

Darryl F. Zanuck's "A Crack in the Mirror" has been invited as an official entry at the Locarno Film Festival . . . With the completion of **Otto Preminger's** Exodus in Cyprus, **Fred Hift**, his executive assistant and location publicity man, is returning Israel and then heads for Athens, Zurich and Salzburg before returning to New York to work on the pre-release **holiday** . . . The Friden Calculating Corp. which provided $4,000,000 worth of business machines for **Billy Wilder's** "The Apartment," bills the picture in its house organ as starring "150 Friden calculators. **Jack Lemmon**, **Shirley MacLaine** and **Fred MacMurray**" . . . **William Kostry** of Boston has been named International Hoagy Chairman of Variety Clubs International by chief barker **Edward Emanuel** . . . United Artists sales chief **William J. Heinzman** reports that "The Apartment" has rolled up $1,345,976 in 51 key regional premieres in three weeks . . . **Tennessee Williams'** "The Fugitive Kind" has been invited for a special presentation at the San Sebastian Spanish Film Festival . . . **Maria Schell** in Gotham following completion of retakes on **Metro's** "Cimarron" . . . **Mrs. Betty McCaffrey Ziegler**, office manager of United Artists Philly branch, is the subject of a women's page feature in **The Evening Bulletin about her 40 years with the film company**.

SCREEN GEMS' SUIT

Columbia Subsid Sues Kleinerman and Cinepix Re TV

Columbia and Screen Gems filed a copyright infringement action in N.Y. Federal Court last week against Morris Kleinerman and Cinepix Inc. charging an unauthorized distribution of 13 cartoons to television.

Plaintiffs, as represented by Sargoy & Stein, want an injunction, surrender of all negatives and damages of at least $250 for each alleged infringement.

TED MANN BIDS IN DOUGLAS' 'SPARTACUS'

Minneapolis, July 12.

Via competitive bids, eight unseen, Ted Mann has landed another big hard-ticket picture, Kirk Douglas' "Spartacus," for his local Academy. Universal will follow "Ben-Hur" now in its 20th week and still doing big business.

The Academy also has had the 70m "Around the World in 80 Days," "South Pacific," "The Big Fisherman" and "The Diary of Anne Frank" for long and prosperous hard-ticket runs.

There had been speculation in local film circles that "Spartacus" might go to Cinerama's Century where Todd-AO recently was installed so that the current hard-ticket "Can-Can" could be booked first non-Cinerama picture, excepting "Windjammer," to be shown at the house since it became the local Cinerama home.

With still a third 70m house here, the Harold Field neighborhood St. Louis Park, now with a first-run policy in the bidding market for the big pictures, there's other local speculation as to where "Exodus" will go.

Fargo Kicks DST, Showmen Joyous

Fargo, N. D., July 12.

Exhibitors in this largest North Dakota city are jubilant over the knocking out of daylight saving time in a referendum election. There is a local option in this state on fast time and the Fargo development leaves only one town, Wahperton, on the DST.

The fact that Fargo adjoins a Minnesota town, Moorhead, and Minnesota has statewide DST influenced the local governing city commission originally to adopt it. However, sufficient pressure was brought on the commission by exhibitors and other DST opponents to have the matter put up to the voters.

'WINDJAMMER' AT DRIVE-IN

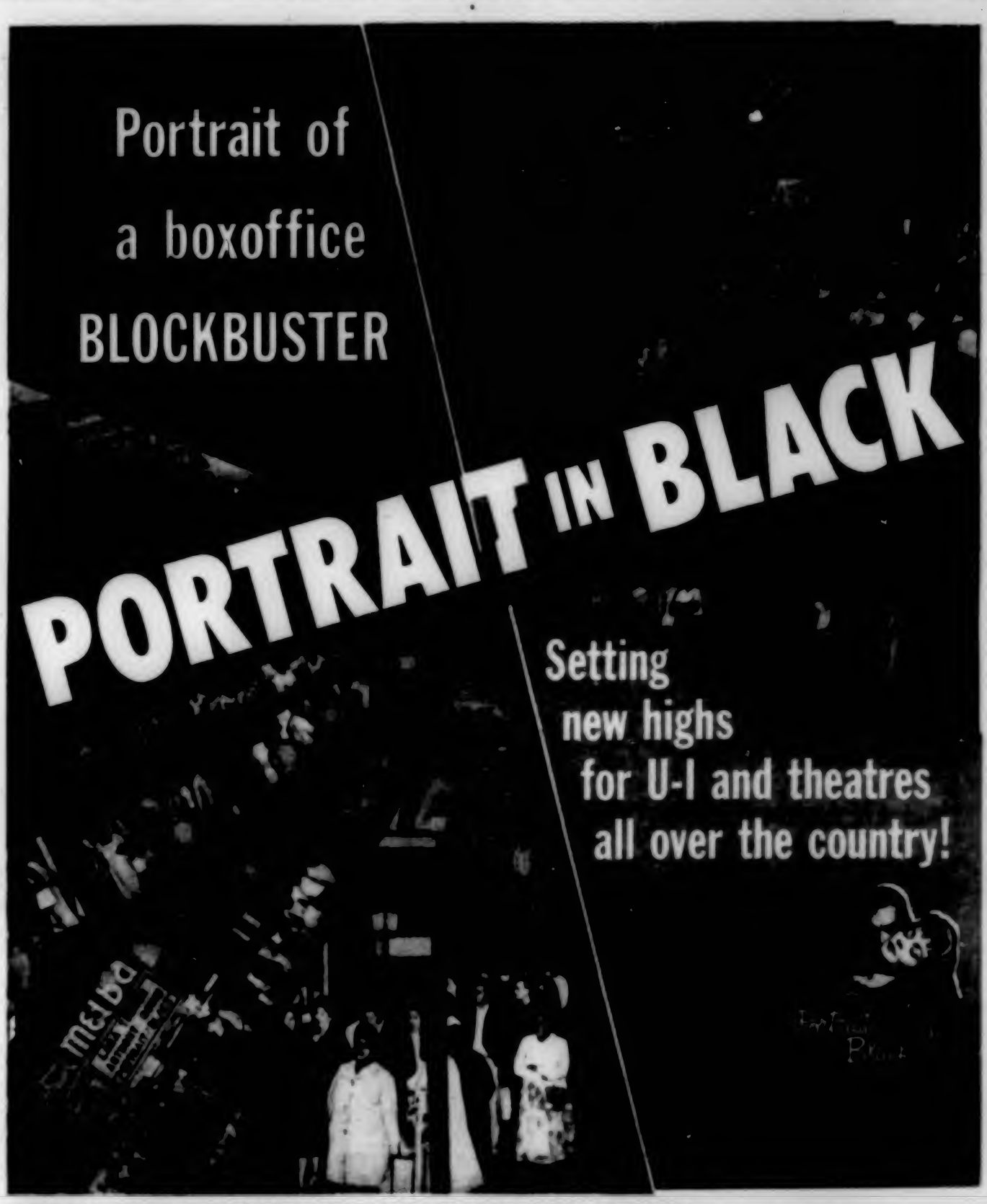
Seats $1.25 Plus 35c For 8-11 Agers

Albany, July 12.

Super 50 Drive-in, near Ballston Spa, in advertising "For the First Time in the World at a Drive-in Theatre" a limited engagement of "Windjammer" opening Wednesday (6), set an adult admission of $1.25 and a 35c charge for children eight to 11. Under-eights will be admitted free.

The automobiler, with a capacity of more than 1,000 cars and, as such, largest in the Albany exchange district, is operated by Alan V. Iselin, also general manager of the new Hellman in Albany, which recently played the CineMiracle picture for 31 days.

The Super 50 date is for three weeks.



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SEATTLE, WASH., Music Hall...
BIGGER than Imitation of Life

SAN FRANCISCO, CALIF., Golden Gate...
BIGGER than Imitation of Life and Pillow Talk

LOS ANGELES, CALIF., Multiple Run...
BIGGER than Imitation of Life and Pillow Talk

CLEVELAND, OHIO, Hippodrome...
As BIG as Pillow Talk

SALT LAKE CITY, UTAH, Multiple Run...
BIGGER than Imitation of Life and Pillow Talk

CHARLOTTE, N.C., Manor...
BIGGER than Imitation of Life

CHICAGO, ILL., Roosevelt...
As BIG as Pillow Talk

PORTLAND, ORE., Multiple Run...
BIGGER than Imitation of Life and Pillow Talk

TULSA, OKLA., Delman...
BIGGER than Imitation of Life and Pillow Talk

MILWAUKEE, WISC., Towne...
As BIG as Imitation of Life

GALVESTON, TEXAS, Martini...
BIGGER than Imitation of Life and Pillow Talk

SPARTANBURG, N.C., State...
BIGGER than Imitation of Life

ST. JOSEPH, MO., Missouri...
BIGGER than Imitation of Life

KANSAS CITY, MO., Roxy...
As BIG as Imitation of Life

ASHEVILLE, N.C., Plaza...
BIGGER than Imitation of Life and Pillow Talk

GRAND RAPIDS, MICH., Keiths...
As BIG as Imitation of Life

LOUISVILLE, KY., Kentucky...
BIGGER than Imitation of Life and Pillow Talk

SYRACUSE, N.Y., Paramount...
BIGGER than Imitation of Life

LONG BEACH, CALIF., Rivoli & Towne...
BIGGER than Imitation of Life and Pillow Talk

PITTSBURGH, PA., Fulton...
As BIG as Imitation of Life

TUCSON, ARIZONA, Cactus Drive In...
BIGGER than Imitation of Life

RIVERSIDE, CALIF., De Anza...
BIGGER than Imitation of Life and Pillow Talk

CINCINNATI, OHIO, Grand...
As BIG as Imitation of Life

Five-Tongue Soundtracking for 'Pepe' Strives to Beat O'Seas Music Jinx

Hollywood, July 12.

To combat the normal bugaboos faced by American musicals in the foreign market, Columbia and producer-director George Sidney will soundtrack two of the leading songs in "Pepe" in five different languages. Move is believed to be the first time a film company has recorded tunes multilingually with the original performers.

To be put into French, German, Spanish, Italian and English are the "Pepe" title song and "Lovely Day," both of which contain story points and motivation. Cantinflas and a group of young singers do the title tune, with Shirley Jones warbling "Lovely Day."

Hollywood musicals generally run a rough course outside English-speaking countries, and individual songs even are deleted at times because they could not possibly be understood in a foreign tongue. The "Pepe" tunes which have nothing to do with the plot—such as a red-hot beat number by Bobby Darin—remain solely in English.

Five-language recording additionally is expected to open up a new market for the film's soundtrack album, with the language extending with the market. Album will be released by Colpix Records under supervision of Jamie Taps.

Ticket System

Continued from page 1

and the remaining supply of tickets for sale at the window would be delivered to the respective theatres.

There have been frequent complaints in the past from theatre party agents about the locations of seats selected by various treasurers, but Helwitz has generally been regarded as "fairer" in that regard. In somewhat similar manner, it's figured that the new arrangement may reduce dissatisfaction on the part of mail order patrons and perhaps even the brokers.

It's pointed out in the trade, however, that a major aspect of the central office setup will be that it will tend to concentrate control of the tickets for all Shubert theatres directly in the hands of the boxoffice, rather than indirectly through the various boxoffice men. That will be particularly true as to the desirable seat locations.

The effect, therefore, is likely to be to leave the theatre treasurers with only the extreme rear and side locations and lesser-demand upstairs seats, the "peanuts," as they're called, to be disposed of over the window. There was already some grumbling over the situation yesterday by Shubert treasurers.

On the other hand, Jimmy Murphy, head of the Treasurers & Ticket Sellers Union, Local 751, pointed out that if, as reported, the new Shubert setup does not involve any breach of the existing contract (which extends until August, 1961) by reducing the stipulated employment, his organization can have no objection. "The whole thing is just a rumor until John Shubert or someone else in authority confirms it, however," he said.

To the trade, the significant angle of the central ticket office involves the ever-present but rarely-discussed-publicly matter of "ice"—the reported bonuses privately paid to boxoffice employees by brokers as a share of scalpers' charges. There have long been rumors of theatre owner and manager dissatisfaction with the amount of "ice" passed along by treasurers.

Any system that leaves the boxoffice staff with only the "peanuts" to dispose of, while all the desirable seats, and indeed all the broker allotments, are controlled by the management, clearly represents a drastic change in the distribution of the shadowy, but reportedly lush supply of "ice."

Benito M. Silva, owner of the Mexico Theatre at Carrizo Springs, Tex., underwent surgery at Santa Rosa Hospital, San Antonio and is convalescing.

WB Stock

Continued from page 1

and Eliot Hyman) at a minimum of $100,000 each. After the purchaser, Creative Television Artists, collects the 100G per pic the proceeds will be split 50-50 between Creative and WB. The guaranteed $10,400,000 may realize still another $10,000,000.

The WB board this week formally authorized negotiations with Creative. A terse press statement said as much, and no more. Unstated is the taxation aspect, which could be a drawback. Internal Revenue hasn't officially declared whether the proceeds can be regarded as capital gains or can be spread on a straight corporate income basis over a period of up to six or seven years.

WB fiscal position is strengthened further by (1) an additional 104 post-'48 features in the library which presumably are intended for marketing later and numerous shorts, (2) $21,000,000 in cash items listed as of the end of the 1959 fiscal year, (3) an estimated sales value, after taxes, of the company's interest in Associated British Pictures Corp. Equity in Associated British is carried on the books at $5,680,000.

Book values versus estimated sales values are interpreted in terms of multi-million-dollar finance. Realestate, the post-1948s and the stock in Associated British are entered on the books at $13,274,968. The estimated sales value is $108,000,000, or an excess of $92,225,254, which is the valuation placed on "hidden assets" by the downtown professional.

ABPC's Profit Dip

London, July 11.

Associated British Productions Corp., 37½% of which is owned by Warners, disclosed in its annual report a decline in trading profits of $4,676,000, leaving earnings for the year at $10,529,000.

Profits of television operations dropped $1,960,000, to $6,572,000. Net from film production, distribution and exhibition fell more than $2,700,000, to $3,157,000.

Bantamized 'Spartacus'

Continued from page 1

and catalyst of the filmization of "Spartacus," has written to the book trade. In this letter, Douglas expresses his views of how valuable cross-promotion of a paperback edition and a filmization of a subject can be.

In adding another exploitation tier, Bantam publications this summer will feature copies of Van Rant's art reproductions of "Spartacus" highlights, further trailerizing both forthcoming film and book.

Obviously Bantam has allocated a far greater outlay of money in ballyhooing its "Spartacus" reprint than normally but Dystel is well aware of the release pattern of the picture. New York and Boston theatres which booked the Douglas epic plan to show the film a solid two years. Chicago, Los Angeles, Baltimore, Pittsburgh, Cleveland, Detroit and other metropolitan theatres have agreed to solid one-year bookings.

As the film will be roadshown, Dystel is aware it will have a slow public playoff, that its impact will not be fleeting, but durable.

Loew's Equals 61c

A net profit of $1,633,000, equal 61c per share, was recorded by Loew's Theatres for the 40-week period ending June 9. The net income for the third quarter which ended June 9 was $676,700, equivalent to 24c per share, as compared with $375,100, equal to 14c per share, for the same quarter a year ago.

Since the company did not have an independent existence until the spring of 1959, having been associated with Metro, no figures have been issued for the comparable 40-week period of the preceding year.

The $1,633,000 racked up in the most recent 40-week period came from a gross revenue of $32,566,000, of which $2,011,000 was set aside for income taxes and $2,103,000 for depreciation.

Tisch's Thinking

Continued from page 4

ing Leonard Marks and Charles Benenson (who is also a director), both of whom are recognized as "quiet but very capable real estate operators, very knowledgable of values."

As one downtowner observes, "All over the U. S. the realty map has changed. 'Downtown' in some cases is no longer a plus, because of parking or other reasons. And if Loew's can't convert into a luxury apartment site or a hotel, then maybe it's worth more as a bowling alley or stores—certainly anything's better than losing money with depressed theatre operation."

Oursler's Reply

Continued from page 4

formed them into vivid scripts. But we frequently drew our material straight from this book. The mood and method of this book have always been the basis and spirit of the radio program."

The VARIETY story on June 29, based on an interview with Denker, listed Denker as the author of a stage version of "The Greatest Story Ever Told" which 20th-Fox acquired along with Oursler's book. Oursler Jr. states that his father was co-author of the play.

The Oursler children are also disturbed by the article's mention of problems involving the Oursler estate. "The Oursler estate views with alarm and suspicion Denker's attempt to sue 20th and further clog production of the film," writes Mrs. Armstrong. "We are old-fashioned enough to think that since 20th has put a great deal of money into this film it's entitled to a crack at getting it back, plus. Denker is entitled to disagree."

Mrs. Armstrong further states: "When it comes to 'reclaiming rights to the property' which he names as reason for the suit, Denker must realize his rights are, after all, secondary to those of the estate, 20th is primarily interested in the Oursler book, not in radio scripts or the dramatization, lesser corollaries of the package. And 20th hired Denker to do a treatment of Oursler's book, not a rehash of old scripts."

The VARIETY article, in mentioning the estate problems, said, "It seems that Oursler, who was married twice and had two children by each wife, left his estate to his second wife with the understanding that she would, in turn, leave it to the four children."

However, Oursler Jr. declares: "It may seem that way to Mr. Denker, but it does not seem so to us, or to our lawyers. Nor did it seem that way, I believe, to my mother or father. Certainly they never declared such an understanding in writing, or in any conversation with us."

Vancouver Film Festival

Wednesday, July 13 (4:30)—"The TRAIN WITHOUT A TIMETABLE" (Yugoslavia).
Wednesday, July 13 (8:30)—"WILD RIVER" (U. S. A.).
Thursday, July 14 (2:30)—Open.
Thursday, July 14 (8:30)—"THE WORLD OF APU" (India).
Friday, July 15 (2:30)—"A GRANDE GUERRA" (Italy).
Friday, July 15 (8:30)—"VILLAGE ON THE RIVER" (Hungary).
Saturday, July 16 (1:30)—Open.
Saturday, July 16 (8:30)—"PRIVATE PROPERTY" (U. S. A.).
Saturday, July 16 (8:30)—"ASHES AND DIAMONDS" (Poland).
Monday, July 18 (2:30)—"TOKOLOSHA AND SHAKA'S PEAK" (Uganda).
Monday, July 18 (8:30)—"THE FIRST DAY OF PEACE" (Canada).
Tuesday, July 19 (2:30)—"ENVOY OF THE PEOPLE" (Mongolia).
Tuesday, July 19 (8:30)—"HIROSHIMA MON AMOUR" (France).
Wednesday, July 20 (2:30)—"APPASSIONATA" (Czechoslovakia).
Wednesday, July 20 (8:30)—"LEAGUE OF GENTLEMEN" (Britain).
Thursday, July 21 (2:30)—"THE WHOM THE LARKS SING" (Hungary).
Thursday, July 21 (8:30)—"THE MAGIC CHAIR" (Sweden).
Friday, July 22 (2:30)—"VIN DE FI ESTA" (The Blood Feast) (Argentina).
Friday, July 22 (8:30)—"EL GENERALE DEL DIVERSIO" (Italy).
Saturday, July 23 (1:30, 5:30, 8:30)—Open.

L.A. Hotel's $7-Mil Take

Continued from page 3

convention warms up tv sets for the remainder of the week.

Film studios were geared to handle anticipated crowd of 600 sightseers, families of politicians and newsmen invited by Eric Johnston, prexy of Motion Picture Assn. of America, as a public relations gesture. Tours of Disneyland were tossed in as extra dividend. Requests for accommodations on both counts were light Monday-Tuesday, but Duke Wales, pubrelations head of Assn. of Motion Picture Producers, was braced for heavy flood of the curious during next three days.

Bob Dingilian of Wales' office was stationed at Disneyland all week to tend to visitors, who had to make their own way by auto or regular bus transportation to the amusement park in Anaheim. The association, however, provided bus transportation at 10 a.m. daily from the Ambassador Hotel for those making studio tours. Bus rental cost the Assn. $35 per day per bus. Only 40 persons took advantage of studio sightseeing Monday visiting 20th-Fox and Warner Bros., Metro, Paramount and Columbia get their turns later in week.

Film exploiteers hitched a ride on the Convention bandwagon, with Russell Birdwell plugging John Wayne's "The Alamo" via distribution of 10,000 reprints to delegates and press of the three-page gate fold indirect plug for pic in current Life mag. Al Horwitz also took the indirect-plug route for Stanley Kramer's "Inherit the Wind" by running a reader as in the L. A. Times, Examiner, Herald-Express and Mirror-News on Monday proclaiming, "I release all Presidential delegates pledged to vote for me." It was signed "Matthew Harrison Brady," name of the character played by Fredric March in the role patterned after William Jennings Bryan, a three-time Loser as the Democratic Presidential candidate.

Chamber of Commerce figured visitors would spend on the average $170 per person during the five days, and divided the dollar take as follows: hotels and motels 30c; hotel restaurants 12½c; other eateries 18c; beverages (with accent on hard stuff), 6½c; retail stores, 18½c; local transportation (taxis, buses) 4c; sightseeing services, 1½c; night clubs, 5½c; gasoline and auto services, 3c. That left 7½c which the Chamber of Commerce chalked up to incidentals.

L.A. police, who still have their work ahead handling traffic flow to the Sports Arena (convention hall), warned visitors in a radio broadcast to be on lookout for pickpockets. Complaints by delegates about hotel accommodations were specially loud from groups housed in some of the smaller, older hotels. Grousing of this kind, of course is normal under such crowded conditions, and if serious dissatisfaction was widespread the full impact will be felt in the form of after-shockwaves from many corners of the nation.

The Beverly-Hilton had busiest day in history on Sunday, feeding 2,600 at the $100-per-plate dinner, following a series of late afternoon cocktail parties for "distinguished international press" and party functionaries, delegates and friends. Paul Butler, Democratic National Chairman, sponsored a poolside "pour" and buffet for the press which was liberally attended by Hollywood celebs and also Republican Hedda Hopper. The 20-acre parking lot of J. W. Robinson department store across from the BevHilton was taken over the pre-dinner soiree, where attendance was estimated anywhere from 4,500 (that many invites were sent out) to 6,000. If latter figure was right, and we of humanity left little room for doubting it, the affair probably set a record for gate-crashers.

Refreshment was poured from a 100 ft., two-sided bar set up in the middle of the parking area and stacked with 6,000 glasses. According to the head bartender, 90 cases of bourbon, scotch and vodka were trucked in from the Hilton winery as a starter, but it wasn't long before an emergency call went out to the Hilton cellar across the driveway for reinforcements. Crowd was jubilant but orderly and Johnny Boudreau's 25-piece band played heartily in the warm afternoon sunshine. At the dinner party music was provided by the bands of Johnny Green and Nelson Riddle.

A sizable representation of filmsters was brought on the stage of the Democratic Convention to serve as relief from what was one of the less inspired opening days that this party has put on in the last few years. Coming in to spell the parade of clichés were some of the top names of Hollywood, most of which have previously declared themselves as disciples of the party in convention and especially for frontrunning John R. Kennedy who seemingly has connections leading directly to Frank Sinatra. Peter Lawford, one of the more prominent members of the Sinatra clan, is a brother-in-law of Kennedy. He got the biggest hand from all the filmfolk introduced by Democratic National Committee Chairman Paul M. Butler.

The introduction of the celebrities came at a time when the gallery was half filled because of the bumper-to-bumper traffic that prevented many from coming to the Sports Arena. Among those taking a bow were Edward G. Robinson, Vincent Price, Ralph Bellamy, Nat King Cole, Sammy Davis Jr., Tony Curtis, Anthony Franciosa, Phyllis Kirk, Hope Lange, Janis Paige, Shirley MacLaine, Jan Sterling, Shelley Winters, and of course, Sinatra and Lawford. They all joined in the singing of "The Star-Spangled Banner" and recited the Pledge of Allegiance.

20th-Fox's Bally

Twentieth-Fox will spend $30,000 for Los Angeles area ad campaign on "The Lost World," marking greatest local expenditure studio has ever earmarked for a CinemaScope film.

Of the total, $16,000 will be spent on radio-television, including L.A. share of 20th's cosponsorship of the Democratic National Convention on ABC-TV.

"From The Terrace" will be plugged along with "World" on Convention coverage.

Press Censors

Continued from page 1

film industryites as concerning fourth estate attitude toward the film business, and the determination of the latter, at this time, to fight back. This was the most forthright blast at the press heard in many years. Copies of his talk were distributed in New York and widely throughout the country by the MPAA.

Lazarus also made a thinly-veiled threat that radio and television will pick up film revenues that the papers will lose unless there's more cooperation. "Certain pictures cry for radio and television coverage . . . and based on our experience of recent years, they're going to get it even if the newspaper schedules have to suffer," he stated.

Asked about the Lazarus address, Paramount v.p. Jerry Pickman said the matter has been the subject of meetings of the ad-pub directors committee of the MPAA for several years and he, Pickman, was in wholehearted agreement with Lazarus.

Lazarus cited a survey conducted by the Council of Motion Picture Organizations among 160 newspapers in 91 towns and cities representing every major market area. The findings of this pulse-taking are that more than one out of every five papers adopts "a decidedly uncooperative" attitude towards films and 23% of the papers checked actually refrain from reviewing the new features.

Lazarus urged that the papers print "a sound motion picture page," this being defined as one containing pic ads, editorial comment, illustrations, Hollywood columns, reviews and no outside ads.

The New York Critics Are UNANIMOUS!

New York Mirror

Peter Falk's Portrayal A Gem in 'Murder, Inc.'

By JUSTIN GILBERT

this is a case of one man being bigger than the movie. His name is Peter Falk. It is his first movie role. And it is only fair to say that he creates such a vivid portrait of a Murder, Inc. hoodlum, that his performance becomes one of those screen "unforgettables."

THEY TELL ME he often was responsible for his own bits of business and dialogue. If this be the case, he not only shows a superb grasp of acting, but of situation as well.

Falk's portrayal of Reles is the successor to George Raft's coin-flipping gangster of "Scarface."

New York Herald Tribune

The New Movie

'Murder, Inc.'

By PAUL V. BECKLEY

In "Murder, Inc." the most striking figure is Reles, because Peter Falk, essaying his first big movie role has played the role with the kind of violent enthusiasm that reminds one of the gangland movies of the 1930s.

As a matter of fact his performance has more subtlety and reality than were found in most of those earlier films. He uses the dialogue as if it came out of his own brain. Although hardly a sympathetic role—one's reaction progresses from quiet rage to a sort of morbid fascination—Falk shapes this abominable character in the round, changes mood with running abruptness, ranges from cool-eyed subservience in the presence of a Lepke to sudden maniacal rages when he feels himself snubbed by a frightened May Britt.

Curiously, there are moments when one forgets his ice pick, his rages, his casual slaughter in a sudden relish of his half-naive, half arrogant but unmistakably amusing description of the delights of a fashionable apartment. "And the decor," he says, "the whole thing, see the detail, there, beautiful detail work—and he fingers a fluted pilaster and then, his grin widening like that of a Santa Claus demonstrating an ingenious toy to a child, he presses one of the flutings and in mark surprise adds "Oh, oh, like in the movies. Bela Lugosi, see?" A portion of the pilaster opens to reveal a hidden cupboard where narcotics are expected to be concealed.

New York Times

Screen: 'Murder, Inc.'

By BOSLEY CROWTHER

AN amusingly virtuous performance by Peter Falk in the role of Abe Reles, the notorious gangland killer is the . . . distinction of Burt Balaban's "Murder, Inc." that came to the Victoria yesterday.

Mr. Falk, moving as if weary, looking at people out of the corners of his eyes, seems a travesty of a killer, until the water suddenly freezes in his eyes and he whips an icepick from his pocket and starts punching holes in someone's ribs. Then virtuousness pours out of him and you get a sense of a fellow who is hopelessly cracked and corrupt.

When he is used in the picture, as he is rather liberally there is a certain dark frightfulness and terror in this two-hour film.

New York Daily News

★ ★ ★ ½★

By WANDA HALE

Peter Falk of the Broadway stage gives the performance you will long remember in the part of the virtuous, arrogant, egotistical killer, Abe Reles.

New York World Telegram

By ALTON COOK

The story is told with vigor and zest. Peter Falk takes over a large share of this success with a performance making Reles one of the scummiest characters ever to hit a screen. He exerts the horrible fascination of a cobra, never allowing attention to stray away from him.

New York Post

By IRENE THIRER

Peter Falk's interpretation of psychopathic killer Abe Reles is a standout, a character actor's dream.

Gotta Watch TV to Get the Convention Covered, Press Finds; Video Way Out In Front As Politicos Seek Cameras

By LES CARPENTER

Los Angeles, July 12.

This is the year that television surged ahead of the printed word as the basic news medium of one of the biggest national news events of all—the Presidential nominating convention.

Newspaper reporters here are complaining more than ever because the tv networks were handed the lion's share of the convention space at the Sports Arena (the convention hall), while their private quarters and typewriters are selling under a tent in the sunshine outside the building. They are griping because their view of the convention speaker from their press seats is blocked by two huge platforms holding tv cameras. They are beefing because top politicos are tough to find—except on the tv screen.

It has become a fact that no newspaperman here can cover the Democratic National Convention adequately without access to a tv set to catch the avalanche of interviews and other exclusive appearances by the foremost newsmakers of the hour.

The nets, too, are in an about push to report the news first. The broadcasting philosophy is that the viewers have seen the gimmicks and aren't impressed any more; they want the hard news and whoever delivers it first gets the audience. All three tv-radio webs have an army of 300-350 each in Los Angeles, and Mutual Broadcasting has another 110.

A big price tag dangles over this major effort to do a job for the public and, at the same time, improve broadcasting's tarnished reputation with politicians in the wake of Congressional investigations and an abusive press.

Television has gone up like a pinnie in the quality of its news coverage since the 1948 national conventions in Philadelphia that year. In 1960 it has reached a height where delegates are quoting what they have heard on tv rather than anything they have read in newspapers. The relative inadequacy of the Los Angeles newspapers has helped some, but the vastly improved journalistic job of all three networks is primarily responsible. The tv audience for the Democratic convention coverage is being estimated at over 90,000,000 by web execs here—and almost every one of the top ones are here. Stanton, Sarnoff, Goldenson, Kintner, Trout, Aubrey, etc., are in town to win friends and influence politicians in the broadcasting game. Rank is so extensive around town that if Russia dropped a bomb here, broadcasting would have to start all over.

Politicians, who have an especially sensitive instinct for knowing what's best for them, are going before the tv cameras at the drop of an invitation. Even the Presidential candidates have been RSVPing "yes" to tv while seeing newspaper reporters only occasionally at huge press conferences where nothing is exclusive. And those are being televised, too.

NBC had a convention eve Sunday (10), coup with a special 90 minute "Meet the Press" starring all three announced candidates, Sens. John F. Kennedy, Lyndon B. Johnson and Stuart Symington. And CBS' "Face the Nation" had the other major figure of the day, Adlai Stevenson.

More than 750 correspondents and newscasters are here from individual radio or tv stations or chains, supplementing the web feed back home with special material.

Newspaper reporters feel the favored treatment for tv here in their seats. Sports Arena chairs for the scribes number more than 100 less than any recent national convention, while tv's space is at an all-time high. The combined square footage assigned to ABC, NBC and CBS, circling the meeting area of the Sports Arena, is larger than the convention floor itself. ABC even had room for a VIP lounge to dispense ionized air, an oxygen bar, soft music and vibrating chairs for hung over delegates and broadcasters. Newspapermen, forced to work in a tent strung up in a former parking lot outside, didn't think much of the heat or whoever was responsible for putting them in their "outside," as it's called.

It's the most expensive, most heavily staffed convention ever for the nets. CBS is using 36 cameras, NBC, 32, and ABC, 31. In addition, six cameras are used in the pool at the Sports Arena funneling the same coverage to all three webs.

Mutual, with proxy Bob Horleigh in charge here, assisted by v.p.s Joseph F. Keating and Stephen J. McCormirk and Norman Baer as news director, is originating 18 of its 36 daily five-minute news shows from convention headquarters here, plus broadcasting the proceedings in the hall.

The Democrats have given broadcasting its finest hour as an instrument of public service. And the Republicans are next.

NBC Takes Round 1

National Arbitron ratings for the three network competition in covering the National Democratic Convention on Monday (11) night gave NBC a clear lead over CBS and ABC. NBC average audience between 7:30 and 11 (eastern daylight time) was 14.4, while CBS grabbed 10.6 and ABC (from 8 to 11) hit 4.4.

In terms of homes per average minute NBC grabbed 6,450,000, CBS 4,863,000 and ABC 1,713,000 homes.

Rating marks formal beginning of "national Arbitron," in which ARB covers 100 "sampling points" around the country as a supplement to the permanent Arbitron returns in seven cities.

ABC's Tape Advantage

Chicago, July 12.

With video tape playing a major part in network coverage of this year's political conventions, ABC-TV figures to have a slight advantage over the other webs for the GOP meet, which opens here July 25. Reason is that Chi is the tape relay point for ABC, whereby the web will have access to all 10 machines at its Video Tape Central.

Only three have actually been allocated to John Daly's convention team, but the other seven would be available if the need for them should arise. Proximity of the machines will also give the network some money in its coverage.

This year will mark video tape's debut at political conventions.

Indie Radio's Big Convention Noise

Political conventions are getting unprecedented coverage by indie stations this year, with even the smaller local independent radio outlets sending their own teams to cover. Latest to do so is KRAM in Las Vegas, headed by onetime ABC v.p. Ted Oberfelder, now KRAM v.p.-general manager.

Under Oberfelder's direction KRAM has an 11-man editorial team, along with two production people, one engineer and Oberfelder himself in Los Angeles this week covering the the conventions. Same group will repeat in Chicago July 25. Unit will broadcast a minimum of 35 five-minute slices, 15 quarter-hours and spot news breaks during the convention weeks.

Editorial staff includes top Vegas

(Continued on page 24)

Neatest Trick of the Week

NBC-TV's coverage of the two political conventions, for all its razzmatazz, shapes up as child's play compared to the intricacies and complexities of getting such a multiplicity of commercials on the air, for so many sponsors.

With RCA coming into the fold at the last minute to give the web a solid SRO, NBC embraced the Demo meet this week (in sharp contrast to CBS' single sponsor setup) with a lineup that goes like this: Bristol-Myers, Thomas J. Lipton, Brown & Williamson, Field Enterprises, Cowles Magazines, B. F. Goodrich. Some of the clients are represented by anywhere from six to a dozen products.

What it all means is a technician's nightmare of live, film, tape, remote and integrated commercials and a clothing arrangement to avoid possible product conflict.

Convention Briefs

Los Angeles, July 12.

Mike Wallace, here doing a daily 30-minute television interview for Westinghouse Broadcasting Co., as a member of WBC's battery of 10 correspondents on the scene of the Democratic National Convention, is planning a radio-tv cross-country pulsetaking after the GOP confab.

With Sid Davis, member of Westinghouse's Washington bureau, and cameraman Don Volkman, Wallace will head toward Seattle after the two national conventions end, go down the West Coast, move across Arizona, Texas and Oklahoma and into the Mid-West and the East. They will go into New England and wind up in Pittsburgh, visiting in the interim such colorful datelines as Jackass Flats, Nev. (in the missile area) and Six Mile Hollow, W. Va. (where unemployment is acute).

"We want to find out what Americans are thinking about with our radio tapes and tv film," Wallace said. "We will interview people who have never appeared on tv before—and aren't apt to appear on it again."

Wallace plans a daily radio program on the tour and from three to 23 tv programs—all in the interview format—depending on how good the idea works out.

"Mike Wallace of the Convention" will be a daily feature of the Republican National Convention in Chicago as well as the Democratic convention now underway here. WBC sold it to WTTG-TV, Washington, and WNTA-TV, New York, as well as carrying it on the company's own outlets. It is filmed and flown by jet.

CBS, with 298 employees at the Democratic National Convention, added two more.

The web hired a fulltime doctor and nurse just in case.

Robert C. Doyle, who has left the webs to become a radio station and community antenna television owner is back at his old job at the Democratic National Convention here. Doyle is again producing director of the pool coverage in the convention halls of the Democratic and Republican National Conventions. He had done the job for all the nets at the 1952 and 1956 national conventions on loan to those days from first, ABC and then NBC.

In the meantime, he has become owner of WICL, Salisbury, Md., and of Delmarva Community Antenna Television in the same area.

He's using nine cameras in the Sports Arena here and calls it (because delegates are seated in a fan shape) the toughest convention of all to photograph if cameras are to have access to all potentially important areas of the hall.

CBS News proxy Sig Mickelson sacrificed privacy for the cause.

To get extra studio facilities in the web's limited Biltmore Hotel working space, he had a camera moved into his private office. When it is needed for a program, he moves out.

As if the webs didn't already have enough problems attempting to operate in the Biltmore Hotel, downtown convention headquarters, along came the Los Angeles Fire Dept.

Firemen nixed moving television cameras through the hotel's corridors—particularly in the area around the suites of the Presidential candidates. Net execs protested loudly, but the firemen turned deaf ears, arguing that the cameras blocked halls as exits in the event of flames.

The TWA jet bringing NBC's Chet Huntley and many N.Y. delegates to the convention almost collided over the Los Angeles airport Saturday (9). A single engine plane banked into the glide path of the jet.

But the TWA pilot dropped 1,000 feet hastily, shaking up his passengers, but saving the plane from disaster.

NBC's Edwin Newman (in from his Paris assignment to work the convention) made this convention week smog forecast for L.A.: "Eye irritation, light to moderate. Ear irritation, extremely heavy."

The Cox radio-tv stations (WSB, Atlanta, WHIO, Dayton, and WSOC, Charlotte, N.C.) contributed to the last dispensed to reporters for all media covering the convention. The chain passed pockets of carbon paper.

"Spartacus" producers handed out large note pads plugging the motion picture.

Presidential candidate Lyndon B. Johnson rented for convention week the Figueroa Fox Theatre across the street from the Sports Arena. L.A. law forbids drinking

(Continued on page 24)

Three-Network Convention Coverage

NBC-TV

Without necessarily meaning to, television made a 100-ring circus out of politics Monday (11) at the opening of the National Democratic Convention in Los Angeles. The battery of NBC-TV equipment along with that of the other networks, indies, film companies, etc.) created the obstacle and the distraction for the 1,500 men and women in the new Sports Arena to nominate the next Dem Presidential candidate, and the outnumbered politicos reacted with noise, occasional hollow oratory and aisle-jamming, which has marked every convention — both GOP and Dem—since the electronic whirlwind firmly established new political considerations in 1952.

But, as covered by NBC-TV, it was in the main a fascinating circus, with sideshow caucuses and a mass of garrulous natives. Whether the video web and its rivals are to blame actually for the unreality of the event is less important than the mere fact that unreality touched many segments of this historic quadrennial convention. The critical caucus, for instance, in which the Pennsylvania delegation was about to decide which of the four candidates should get its support looked on television like a Lady's Club breakfast in Sheboygan. Yet the army of NBC reporters diligently and comprehensively covered all aspects of this goggle-eyed affair during the web's noontime (eastern daylight time) feed, and the perspicacity of the NBC cameras served best to illuminate the sometimes incompetence of the affair.

Throughout the six-to-seven hours of coverage given by NBC-TV on Monday, the network managed to convey the feeling of urgency that existed behind all the noise and missing discipline. This year there was less faked or wasted coverage by NBC than there was last time. Vision improved as anchormen Chet Huntley and David Brinkley managed to explain the muddle with deftness and clarity. Facts were presented as facts, rumors as rumors and a funny situation was painted with irony. This is perhaps more than the first day of the event deserved.

Goofs there were in the NBC

(Continued on page 24)

CBS-TV

The dogged pursuit of news is one of the key drawbacks of week-long convention coverage, particularly at the start when the matters of routine that are supposed to pave for bosses at the conventions are outdated and just plain dull. That the depth and skill of CBS News should be put to an effort where the rewards—at least for opening day—are so small seems to indicate that some convention streamlining is in order for the future.

What makes it more evident this year is the apathy, animosity or apprehension—take your choice—of the delegates, as shrewdly noted by CBS big three reporting team Ed Murrow, Alex Kendrick and Howard K. Smith. This absence of convention spirit made the opening night ceremonies appear even duller and more pointless than ever.

But CBS was committed, and under the circumstances did a solid, straightforward job of television reporting. It confirmed most of the camera coverage to the convention floor, but John Daly's news staff didn't miss a news break outside the arena as the web cut at the appropriate points to the Adlai Stevenson-Eleanor Roosevelt press conference, to the meeting of the platform committee for Chester Bowles' statement and Sen. Stennis' dissent, to outside the Arena for the big Stevenson rally, etc. This plus interviews from the floor by Charles Collingwood, Nancy Hanschman, Richard Hottelet and others, concentrating largely on the Vice-Presidential possibilities because to all intents and purposes Kennedy seemed a shoo-in.

There were two bad flubs. One was embarrassing, but almost humorously so, taking on a comic opera aura of slapstick. The victim in this case was CBS reporter Bernard Eismann, covering the platform committee. Web switched from the convention floor to the Ambassador Hotel just in time to catch Eismann shout, "Try to hold 'em off for a couple of minutes." Then, realizing too late he was on the air and buffeted by the swarms of newsmen trying to get a statement from Bowles, he managed to position Bowles before the camera. But then the newspaper boys insisted it was too noisy where they

(Continued on page 24)

ABC-TV

ABC-TV had a tough time to make an essentially dull opening of the Democratic Party convention interesting. Web's top newsman John Daly, doing the running commentary, performed ably on the whole.

But most of the speeches and the proceedings on the floor Monday (11) night was hardly of the electrifying variety. And ABC-TV for unexplained reasons never took their cameras away from the convention. There was an opportunity to do so, with the meeting of the civil rights plank committee going on, and the press conference called by Adlai Stevenson and Mrs. Roosevelt.

Instead of cutting away, ABC-TV stuck to its newsmen on the convention floor in an attempt to elicit comments on news breaks. This proved to be a hit and miss proposition. Comments of the North Carolina and Texas governors indicated that there would be no open revolt in the event of a strong civil rights plank. An attempt to nab James Farley proved unavailing. One delegate button holed intimated that former President Truman might have changed his mind about attending, but this was never followed up. Former Governor Lehman came out for a Stevenson-Kennedy ticket, a position he has maintained all along. But Lehman corrected the interviewing ABC-TV newsman in interpreting any of his remarks as putting him in the "Kennedy-Is-Too-Immature" camp.

Daly, from 8 p.m. to 11:45 p.m., stuck for the most part to a straight reportorial role. He did that well, cutting through the verbiage of many of the politicians to give the viewers the sense and import of the remarks. There were some lapses, perhaps best reflected in a repeated reference to a "great convention." Why was it great? He made a reference at the close that it was inspiring to watch democracy at work. Perhaps that was the connection. But the feeling the viewer could get was that Daly was trying to breathe some life and excitement to what appeared to be rather cut and dried.

Quincy Howe, vet broadcaster, came in late for some commentary, which was colorful and incisive.

In the camera department, more telescoping lensing could have been used profitably. There were

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WHY THE BIG NAB SECRET?

'Summer Doesn't Have To Be Bad'

In one fell 90-minute swoop, WCBS-TV, the Columbia network flagship in New York, demonstrated last Thursday (7) night that summertime tv can be projected at its very best without resort to costly programming. Station, rather than the network, is singled out because 30 of the 90 minutes came off the CBS Films syndication program beltline with the local premiere of "Robert Herridge Theatre." (Other 60 minutes was represented by the network-produced "CBS Reports" — Howard K. Smith's hour interview with political pundit Walter Lippmann.

Over and above the fact that both shows represented tv at its best, the remarkable aspect of the summertime double-header was that the two entries were brought in for a cumulative total of something under $40,000 (about $20,000 for the Herridge half-hour ("A Trip to Cuzdie"), and about $18,000 for the Lippmann segment.

Even in terms of reruns, this is rock bottom tv money.

'You Gotta Have Newhart' Themes The Big Madison Ave. TV Pitch

By BOB CHANDLER

CBS-TV, Procter & Gamble, General Foods, Benton & Bowles, Young & Rubicam, MCA, William Morris and GAC were hot on the trail of comic Bob Newhart during all last week and down the wire to yesterday (Tues.), but the comic has proved an elusive target for all concerned.

The "chase," such as it is, involves a weekly series for Newhart on CBS-TV Thursdays at 10, under P&G and General Foods sponsorship. The ad agencies are in the act because it is they, representing P&G and GF, who are attempting to secure Newhart and deliver the package to CBS-TV which would have no part in the packaging. The talent agencies are in the act because, though the William Morris agency has been booking Newhart, it doesn't have a contract with him and any agent who reps the weekly series would be pulling down a substantial net out of the deal, something between $100,000 and $150,000 a year.

So far, there's no deal. Idea for Newhart germinated with CBS and the ad agencies. Latter got okays from the respective sponsors, and handed CBS a firm order for Thursday at 10, conditional only upon their ability to deliver the package. Then B&B and Y&R veeps Lee Rich and Mort Werner got on a plane and flew to St. Louis to talk with Newhart, who was appearing there. They met with him over the weekend, but failed to reach a final decision.

After returning to New York, Rich got on a plane again Monday night (11) and flew to the Coast to meet with Newhart's manager, Frank (Tweed) Hogan, Chi agent, who had begun driving to Hollywood the day before Werner and Rich arrived in St. Louis. Presumably, if there's to be a wrapup, it must be cinched with Hogan. Among the problems to be ironed

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PERRY LAFFERTY GETS 'P TO P' NOD

Perry Lafferty has been selected by CBS-TV from more than 100 applicants as the new producer of "Person to Person." Series will start its seventh year on CBS-TV in the fall, at Sundays at 6.

Lafferty, who succeeds Alan Neuman, has been producing CBS-TV shows for the past two years, starting with "Your Hit Parade," then the Andy Williams summer show last year, and finally "The Revlon Big Party."

CBS is also seeking to make one other change in the production setup. N. Y. programming veep Mike Dann is dickering with Bobby Beck, associate producer and in charge of guest procurement for "What's My Line?" to take over the associate producer slot on "P to P" with the same function of lining up the guests.

PREXY SILENCE MIFFS B'CASTERS

By GEORGE ROSEN

Sometime between now and the end of 1960 (whether it will be before or after the November election appears conjectural) the National Assn. of Broadcasters will elect a new president as successor to the late Harold E. Fellows. The task of making the final selection (candidates have been narrowed down to three) has been entrusted to a three-man Policy Committee, comprised of Lindsey Merrill, of WSOY, Decatur, Ill., Dick Shafto, of WIS-TV, Columbia, S. C., and Clair McCullough, of Lancaster, Pa., President of the Steinman stations.

There's a sizable contingent among the dues-paying NAB membership who don't like what's going on. While they appreciate the fact that the three-man committee making the ultimate choice is acting on authority of the NAB board (which isn't scheduled to meet again until next February), there's considerable resentment over the secrecy that shrouds the whole prexy-finding maneuver. Any and all attempts among the membership at large to learn the identity of the three men who are being considered for the job have been in vain. The Policy Committee says it's pledged to secrecy. The NAB membership—or a large segment of it—is asking "Why?"

There have been no official complaints registered with the NAB Board proper, for apparently no one is anxious to incur the displeasure of the industry's powers-that-be, but there's been no attempt to conceal their off-the-cuff disquietude over what they claim

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NBC-TV, With $44,530,000, to Get Biggest Slice of Automotive Pie As Detroit Billings Soar to $80,000,000

Nearly $80,000,000 will be spent next season in network television by the automakers. This is just about $10,000,000 more than Detroit spent in the medium during the 1959-1960 season.

ABC-TV, which until now has never been a "big automotive network," will take in $20,278,000 from Detroit next season, which puts the web ahead of CBS-TV's $15,173,000. NBC-TV still takes the biggest share of the automotive pie with a total of $44,530,000.

A survey of network expenditures shows that General Motors will spend $48,466,000 on 176 program hours next season. The total expenditure in tv networking for Ford Motor will be $17,674,340 for 62 hours of programming, and Chrysler Corp. will shell out $13,020,400 for 67 program hours during '60-'61.

Interesting sidebar to this is that the increased expenditure in tv by the Detroit manufacturers is carried entirely by Genmotors, which spent only $33,856,000 last season. And while GM goes up, Chrysler and Ford have lowered their network tv budgets. Last season, Chrysler spent $14,441,000 and Ford spent a total of $21,676,000 in '59-'60.

About $750,000 will be spent in Jack Paar-NBC-TV participations next season by Studebaker-Lark.

This overall increase in Detroit expenditures accompanies the automotive trend toward "Procter & Gamble tv buying." It was recently noted in VARIETY that the Detroit houses are giving up the big personalities and the full sponsorships of other costly tv programs in favor of increasing their participation buys in a wide variety of network film programs.

For instance, the survey indicates what the various divisions of the big three corporations have in the new tv season:

Chevy still has over $13,000,000 in full sponsorship of the Dinah Shore hour on NBC, but it also has 150 commercial minutes in CBS-TV's "Route 66" at a cost of $5,919,000 and 156 commercial minutes in ABC-TV's "My Three Sons" for $5,032,000. Chevy total: $24,856,000.

Oldsmobile has 156 commercial minutes in NBC-TV's "Michael Shayne" at a cost of $4,812,000 and in ABC-TV's "Hawaiian Eye" at $1,798,000 for 39 commercial minutes. In addition, Olds is bank-

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Works Both Ends

U.S. Air Force is paying RCA $5,279,088 to operate a "communications network" in Alaska.

That's approximately the price a sponsor would pay on RCA subsidiary NBC-TV for full sponsorship of a regular half-hour network program. Incidentally, the Air Force network begins Sept. 15.

Music Hall Nixes Revlon-Type Coin For NBC Specials

Revlon thought it had a two-ply tv show by the Radio City Music Hall troupe all wrapped up in its big cosmetic bag for next season, but the sponsorship was reportedly nixed last week by the giant Rockefeller Center management group, which controls not only the complex of Rock Center buildings but the Music Hall itself.

The Rockefeller group is said to seek only a "service sponsor" and is avoiding all manufacturers of retail products such as Revlon. Decision to back out of the Revlon sale came after all but the actual paper between network NBC-TV,

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Fresno Gets Edict: All-UHF Market

Washington, July 12.

Federal Communications Commission has ordered Fresno, Calif., to become an-UHF television market. It wound up lengthy rule-making with a decision to delete Channel 12 from Fresno and replace it with Channel 30.

Fresno would be completely deintermixed under the FCC edict, with all four of its commercial tv assignments, and one educational, in the UHF band.

FCC will decide the disposition of Channel 12 through new rule making. It specified Santa Barbara, Santa Maria, Lompoc-Santa Maria, and San Luis Obispo as alternative sites for the channel assignment. Actually, FCC decided to consolidate this issue with the current Bakersfield, Calif., deintermixture proceedings because of the overlapping considerations involved.

Commissioner John Cross dissented from the Bakersfield decision.

WNBC-TV Lops Howard Da Silva

WNBC-TV, the NBC flagship in N.Y., cancelled a musicomedy stanza scheduled for Sunday (10) after a N.Y. Journal-American column suggested the previous Wednesday that the program's host had Communist sympathies.

"The Great American Game" was to have been done as one of the local station's once-weekly noontime series called "Sunday Gallery." It was designed to fit into the convention atmosphere with a recreation of various political slogans and campaign songs. Howard Da Silva, a featured performer in the legit musical "Fiorello," and the subject of the columnist's epithets, was to have hosted the program and sung three campaign songs. Abe Lincoln's 1864 campaign song, "Rally for Abe," was to be one of them. The other two were "Yankee Doodle Dandy" (with original lyrics) and an early 20th century ditty called "Get on the Raft with Taft." Script was based on N.Y. Historical Society information, according to NBC sources.

The Thursday morning after the

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ABC's Sale of Disneyland Invites Poser on Future Tie With Producer

ABC-TV's exclusive program contract with Walt Disney ends after the upcoming season, and the producer's tv product is almost certainly going to be up for grabs in time for the '61-62 television year. Besides having the right to the first time to sell the Disney properties to any one of the three networks, the contract also gives Disney the option to buy back the rights of the old "Mickey Mouse Club" daily strip for syndication for daytime use.

ABC-TV's talks with Walt Disney about the price for the new product, but NBC and CBS are expected to talk to him as well. Because the fact that the seven-year program contract between Disney and ABC-TV ends after '60-61 something else is involved. Last week in Denver, where Disney's future underwriting

Virtual duplicate of Disney's new "Disneland" video series came when ABC sold to the producer the network's 30% share of Disneyland, the California amusement park which he and ABC began six years ago. With the program contract ending and with the sale of the Disneyland subsidiary, six million dollars are involved between the two.

Along with Disneyland, talks are commencing if not already begun between Disney and showmen like Desilu and sell to ABC. Lew Wasserman, Disney's longest time tv representative, is expected to be in Disney's corner in seeking the best deal for the Disney product. The fact that ABC had no longer obtaining on the air the half-hour "Zorro" or the daily "Mickey Mouse Club" is viewed as proof of the time that the network had frustrated Disney from renewing the series—neither the "MMC" series is syndicated. And after the ABC case "Zorro" did not appear elsewhere.

Throughout the course of the original seven-year deal between ABC and Disney, the network has kept "Walt Disney Presents" on the air. Next season, this has guaranteed year on ABC-TV—the high-priced weekly 60-minute film program will hold the 8.30 Sunday evening time. Net falls out the hour program continues one of the few remaining areas where ABC-TV has a nighttime equity pay for '60-61.

A 1,400% Return

ABC-TV has made a spectacular 1,400% return on its six-year investment in Disneyland.

Disney in paying the network a total of $2,500,000 for ABC's 30% share in the California amusement park. Originally, the network paid an estimated $600,000 for that same ownership share. Disney will pay $2,002,500 in cash to ABC and $3,497,500 in notes during the next five years.

500 Film Extras Seek Strike Vote Against Alliance

Hollywood, July 12

More than 500 members of Screen Extras Guild voted "yes" yesterday. Prime 100 stalls the Guild to consummate another a pact affiliation with Screen Actors Guild for the purpose. The stalls at the meeting. The 30 Guild of to the proximity. The action was not unanimously and the membership instructed the board to continue pushing for a strike. Unless the Alliance can agree to bargain, it said SAG.

This implementation of a strike mandate comes at a time when NLRB is presenting the issue of a SEG election that the union producers are "certain" to lose. Guild officials maintain that they have formulated a new contract to replace the one which expired April 2, 1959.

It is known that just before the presently contemplated commencement of negotiations on a new pact, The SEG contract with AFTRA expired at the same time, but the Extras are granted at a deal with the parent telefilm factions before swinging into part Alliance on the wagon which Screen and Theatrical as well as tv films.

Major disappointment with the Alliance is that the group has offered the Extras no permanent-type fund, nor indeed, organ SEG who desire such offer. Despite the union issues, the Extras are expectations a promise that the new act would be instituted by April 2, 1960.

At Friday's meeting the retroactive aspects came in for much floor discussion. At the session at the academy theatre SEG treasurer Kenney G. Kemp disclosed that for the fiscal year ended last April 30, the union clocked into the operational black after having been in the red the year previous.

SEG saw but a surplus of $344,470. Last year total revenues were $223,259 and expenses were $178,211. Last year the Extras Guild processed 1,001 claims by members, and collected an $56 for an aggregate of $196,505. Denied or withdrawn were 202 claims, and decisions on 18 are still pending.

SEG's strike threat gambit finds the Alliance standing pat. It wanted to negotiate a pact with SEG in concert with AFTRA and when SEG angled it an for a parentheses pact, the Alliance seemed to resent it.

'Two Faces West' Into 109 Cities

"Two Faces West," Screen Gems' new syndie entry, has been sold in 109 markets for debut this fall.

Those breweries have bought the series on a regional basis. Lafayette Beer will sponsor it in four cities: Buffalo, Rochester and Watertown, N.Y., and Erie, Pa.

Coors Beer will take the show in Denver and Colorado Springs, Colo.; Yuma, Ariz., and El Paso, Amarillo, and Midland-Odessa, Tex. Dewey's will sponsor it in Grand Rapids and Flint, Mich. and Cedar Rapids, Ia.

In addition, Miles of California has bought the show for San Francisco and is negotiating for other markets on the Coast. Other stars Charles Bateman playing dual twin brother roles.

Among station buyers are KTTV Los Angeles; WGN Chicago; WWJ Detroit; WBNS, New Orleans; WLWA Atlanta; WTVJ Miami; WSM Nashville; WBNS Columbus; WTCN Minneapolis; KFMB San Diego; WJXT Jacksonville; WBTV Charlotte and WAVY Norfolk, Va.

'Shilly's Chalet' Series

Hollywood, July 12

Maurice Duke and comedian Shecky Greene have set up an indie tv production company, Lathard Dugleen Productions, for a series titled "Shilly's Chalet," starring Greene. Pilot will be shot first week in August.

Duke will produce series with Rod Amateau directing pilot and Alan Wood scripting.

Met's 'Underwater' Buy

Metropolitan Broadcasting has bought National Telefilm Associates "Assignment Underwater" for its o&o's WNEW-TV, N.Y. and WTTG Washington. Series also was sold to Westinghouse's WBZ-TV, Boston.

Market lineup for the skein now numbers 55 stations. All but five of the 39 episodes have been completed.

Azcarraga's 400G For Feature Pix

Mexico City, July 12

Emilio Azcarraga, Mexican radio and television pioneer, is a man of contradictions. While he stands to on the warpath against foreign American television entrée, showing Mexican public is losing interest in these he has shelled out $400,000 for a lot of 300 feature films for tv purposes. This is the largest Mexican expenditure to date for films delivered for home screen.

Deal for other pictures contemplated exploited in 1961, with many of them now to be made for first time in Mexico. The Clemente Enterprise production, 4 and Second Woman, from Azcarraga's Mexico City, is the first time as "Tinsel and Brass."

Azcarraga made the purchase to give Mexican consumers best film fare of recent years. This batch is indeed to 127 episode Argentina and Mexican pictures bought in January of this year. Azcarraga however, turned down an an offer to Mexican producers made chief a month ago to the Mexican Exhibitors here.

But while Azcarraga has exposed the feature film, dream and he remarked that new pictures will be made on the future he is an entertainer as ever to keep the predominance of American series over Mexican channels.

'SILENTS PLEASE' TO SPELL KOVACS

Silents Please will make way for one of the chiefs of silent film has been a commanding network tv package known as "Silents Please" a pilotcast of Lon Chaney, Clara Bow, W. C. Fields, Buster Keaton, Charlie Chaplin and Gloria Swanson stepped into half-hour slate to replace the vacationing Ernie Kovacs's "Take a Good Look" on ABC-TV.

"Silents Please" will appear on network from Aug. 4 until Kovacs returns to the ABC-TV 10.30 p.m. Thursday slot date next Oct. 27.

Meantime, Fremantle International which is handling overseas syndication of "Silents" for packager Sterling Fox snapped up an Australian deal for the program. Australian Broadcasting Commission will begin televising the series in 34 major Australian cities in September. Paul Killiam and Saul Turell are making "Silents" for Sterling. Killiam has done other silent film tv stanzas for the company.

WB Selloff: It's Official

Warner Bros. has made its first formal acknowledgment of the impending deal for a selloff of its post 48's. WB announced that its board of directors had "approved negotiations with Creative Telefilm and Artists, Ltd. of Canada, on the basis to distribute a number of post-1948 motion picture features on free-television in the U. S. and Canada."

Number of pics involved is the talks can have this 124 to 126 pic during from 1949 through 1955. Understanding deal will call for a minimum guarantee down payment of about $100,000 per pic plus a 50% profit participation after Creative Telefilm recovers all costs and distribution fees. Key figures in Creative Telefilms are Louis Chesler and Elias Hyman, same team who headed up Associated Artists Productions when AAP bought the pre-48 WB library.

CBS Films Does Some Computing, Finds Healthy Foreign Upswing

CBS Films has run up a computation on its foreign business for the first five months of 1960, which finds a healthy 40.2% increase over the same period in 1959. But in line with the expansion, foreign sales boss Ralph Baruch has also done a breakdown by area in terms of percentage increase or decrease in actual business and also in terms of the area's contribution to the overall foreign take this year as against a year ago.

Breakdown finds Australian business up 56.9% over the first five months a year ago. Down Under now accounts for 22.9% of CBS Films foreign gross, vs 21.2% a year ago.

Canadian business is up 50.9%, but its share of the total foreign market is up only slightly from 23.5 to 24.0%.

Business in Japan shows a big increase, up 129% over a year ago. Japan's proportionate contribution to the CBS market is up from 2.5% to 3.1% in the first five months this year.

Volume in Latin America is up substantially, by 43.8% over last year. But the Latin market still accounts for the same percentage of the whole as it did a year ago, 10.7.

Europe, that is, the Continent, exclusive of the United Kingdom, showed both the biggest volume increase for CBS and the biggest share gain. Sales were up by 49.7% and Europe now accounts for 4.2% of the total market as against 3.1% a year ago. Big gains were in Germany and Italy.

United Kingdom gross increased by one-quarter (25%) over last year, but its share of the overall market dropped as television began to boom elsewhere. A year ago it accounted for 16.6% of CBS foreign sales; this year, only 15.3%. All other areas showed a similar increase in sales volume but a corresponding drop in their contributions to the world gross—Japan was up an increase of 20.1% but total share by the "others" category dropped from 7.8% to 6.6%.

Real Fan

Cincinnati, July 12

A footnote to the "Coco Kid" story was supplied here when thieves broke into the Cincinnati headquarters of International Television Programs, distributors of Ziv-UA properties overseas. Stolen were one film sound projector and three episodes of "Coco Kid."

"Kid" series is in 20 language versions and which versions were stolen couldn't be ascertained immediately.

Flamingo's Bundle Of Post-'50s, But 'Hold for Release'

With the current high demand for feature films for tv, Flamingo Films is switching its recently snapped bundle of 12 post-1950 feature pics with close to 20 other unavailable for showing until next year and the majority of the nearly 20 are found but to be those in the latter half of 1961.

Titled "The Imperial Fantasy," the bundle was recently acquired from Jim Hanks, former Flamingo exec who at one time worked for Sidney under the banner "Art Theatre of the 60's." Like the former Flamingo acquisition of the package has been internationally the sex and girls aspects of some of the films.

"Imperial" features that can't be available for showing for several months include: At Least Children, Dec. 61; "Bonny Bachelor," Aug. 61; "Lady Across the Street," Dec. 61; "Marianne of My Youth," Feb. 61; "Shy Wonderful Moment," Jan. 61; "On Foot, On Horse and on Wheels," Feb. 61; "Tickets to Kill," Sept. 61; "Bonjour, Mr. Cordelier," Jan. 61; "Year of Little Worries," Oct. 61; "Ownership of Shadow," Feb. 61; "The Open Lovers," June 61; "Blue Prize Strawberry," Feb. 61; "Richard the 3rd 1962," Aug. 61; "Young Girls Beware," Aug. 61; and "Tiberius," June 61.

Other titles in the bundle all of which other theatrical exhibition circuits this year are: "Back to the Wall," "Barber of Seville," "Brass Tom of the Night," "The Cat," "Dominica," "Dead Souls of Night," "Diamond Earrings," "Fathers Dreams," "Fruit and Desire," "Forbidden," "Forest Girl in Paris," "Gina Lollo," "Inside a Girls Boarding," "Little Rebels," "Marvelous," "Mysterious Case," "Moment of Truth," "Spring Dreams," "Naughty Marian," "No Escape," "Observer," "One Step to Heaven," "Only The French Can," "Pantaloons," "Pardon My Trunk," "Repute," "Sand Love and Salt," "Seven Deadly Sins," "Sinners of Paris," "Summer," "Sunday Encounter," "Vanent Guys," and "Wild Fruit."

Most of the pictures were produced in the mid '50s with a couple from 1951 and one of 1948 vintage.

Ziv-UA's Int'l Subsid Execs to Hit the Road

Execs of International Television Programs, which handles all Ziv-UA product overseas, are gadding the globe for new biz.

Edward J. Morgan, prexy, leaves for Europe this week to visit Eng., Ireland, Italy, Germany, Belgium, France and the Netherlands. Stops while in London will confer with Joseph Brandel, v.p. in charge of European operations, to plan distribution operations for the markets of Germany, Italy and French-speaking nations.

Veep Mildred Segal, swinging around the world in the opposite direction, will be leaving Japan for Australia. In another corner of the world, ITP's Ralph Franklin will be touring Brazil, Argentina and Peru.

Wynn Nathan To Set Up Own Org

Wynn Nathan has resigned as a v.p. of MCA TV to set up his own organization, Pan Tele Corp., tv producers representatives.

Nathan's resignation came following the recent appointment of Hal Golden, prexy and director of sales of film syndication for MCA TV. Golden had been moved from his Chicago office, where he managed his own post. Golden reports to Dave Nelson, who is in overall charge of MCA film syndication.

Nathan is reported to be in negotiations with three independent producers for half-hour series representation. He plans to set up offices in Hollywood and Chicago, in addition to N.Y. headquarters. Prior to joining MCA TV in '54 he had been v.p. in charge of sales for United Television Programs.

Quaker Oats' 21-City 'Award Theatre' Spread

Screen Gems pulled another neat regional out of the hat—making Quaker Oats for 21-market Chiefs spread for "Award Theatre" Series is an all-network rerun of "Alfred Hitchcock Presents."

Markets included in the Quaker lineup include San Francisco, San Diego, Spokane, Seattle, Salt Lake City and Portland.

Drury's New Status

Drummond Drury has been upped to v.p. in charge of photography at Filmways Studios. With the firm since 1958, Drury will now supervise all domestic and foreign photo work and also all camera work at the company's new Production Center in New York.

A native of London, Drury is a vet of 20 years in the film industry.

VIDPIX'S NEW SEASONAL SHAPE

Can SG Now Court Other Majors?

Rejection by the N. Y. Federal District Court of Government's anti-trust suit against Columbia and Screen Gems in the "Universal" case has some wide ramifications.

Ruling is believed to pave the way for Columbia subsidi Screen Gems to take on pix of other major companies, if deals can be worked out.

Decision also has implications in the Government's anti-trust suit against United Artists. Suit charges, among other things, that UA's acquisition of Associated Artists Productions tended to lessen competition.

Government's anti-trust suit against Columbia Screen Gems and Universal ran along similar lines, as the pending UA trust suit. In the Universal case, lost by the Government, Justice contended that Columbia's deal to distribute Universal's pre-'48's tended to lessen competition.

In handing down his decision, Judge William C. Herlands found that feature films are not a separate line of commerce, and there is nothing unique about feature films as tv programming. He found that all tv programming competes with all other tv programming and there was no probability of lessening of competition as a result of the Columbia-Universal agreement.

18 Series Roll on Coast as Vidpix Industry Recovers From Strike

Hollywood, July 12.

Hollywood telefilm industry finally stirred out of its strike doldrums with 18 series rolling during the past seven days, most of them after a sustained period of involuntary inactivity.

Leader in the rejuvenation process was Revue Studios, where eight shows activated, followed by Four Star and Desilu, with four apiece hitting telecameras. Mass return to activity spelled welcome news to vidpix thesps and craftsmen who endured slim pickings for several months.

Joining "The Deputy" and "Coronado 9" in active production at Revue were three new series and five holdovers from last season. Maiden production plunge was made by J&M Productions' "Checkmate" series. Hubbell Robinson Productions' "Thriller" and Lincoln County Production Co's "The Tall Man" Returned to telepix duty at Revue were "Johnny Midnight," "Whispering Smith," "Wagon Train," "G.E. Theatre" and "Markham," with "Tales of Wells Fargo" champing at the bit for a July 18 takeoff.

Four Star Television kicked off three co-productions and one of its wholly-owned programs, the returning "Wanted—Dead or Alive." Trio of partnership skeins returning to action are "Stagecoach West" (Hildegarde), "The Law and Mr. Jones" (Nixon) and "The Rifleman" (Sussex).

At Desilu the studio's "Un-

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Psychiatry Series Set by Tri-Video

Pilot film will roll within the next four weeks on a new half-hour weekly vidfilm series to be based on actual psychiatric cases translated into dramatic segments. Material for the series, to be made by Tri Video Theatrical Corp., has been furnished by eminent authorities in the field, with one of the nation's top analysts as technical director. Tri Video Corp. was especially formed for the production of this series. Most of the installments will be filmed in New York, some others in Hollywood.

Jack Goldstein, vet theatrical motion picture and tv exec, is executive producer. Mitchell Grayson, who recently resigned as exec producer at NTA, is producer-director; Jerome Ross, ex-Untouchables" among other scripting credits, is the writer.

Series is entitled "The Turning Point" and script for the first episode, "The Trimmer," has just been completed. A top name is being enlisted for the lead. Series, something of a departure in format and story content from the prevailing action-adventure-mysterious segs, is designed for network showcasing.

Jack Harris Gets Vidfilm Rights to 'The Spirit'

Hollywood, July 12.

Jack H. Harris has acquired tv rights to Will Eisner's comic strip, "The Spirit," which ran in 300 newspapers from 1940 to 1951. Plans call for filming property in a series of hour-long segments starting in the fall.

Producer is dickering with Ward Ramsey, who starred in his current UI release, "Dinosaurus," now under UI contract.

What's the Status Of NTA's Landau On Station Buy?

What's holding up signing of the Ely Landau-National Theatres & Television deal for the sell-off to Landau of the Newark, N. Y. indie tv and radio properties? Understood deal is pretty well worked out and time consuming aspects center more on legalities rather than general principles.

First reports of the deal came about a month ago. Since then negotiations have gone on almost daily. With or without a deal, Landau is expected to bow out as board chairman of National Telefilm Associates.

Nature of the deal is said to have altered time and again during this month of hectic negotiations. At one time, the deal ran into $7,000,000, the projected agreement understood to encompass Landau's takeover of all "The Play of The Week" past productions, as well as WNTA-TV and WNTA-AM-FM, in addition to NTA Telestudios. Exact nature of the final deal is most anyone's guess.

Sell off of Newark, N. Y. outlets would put NT&T out of broadcasting field entirely.

Buyout of NTA by the large Coast exhibitor circuit hasn't left the new owners exactly happy. NTA buyout occurred at a time of a depressed syndication market. Since NT&T buyout, NTA subsid has been losing some tall coin.

KNXT's $1,207,500 For 20th-Fox Bundle

Hollywood, July 12.

CBS o&o KNXT laid out $1,207,500 for 161 pre-'48 20th-Fox pix. Deal gives the station 10 runs over a period of five years at $7,500 each.

Included in the package are "Razor's Edge," "Grapes of Wrath," "Tree Grows in Brooklyn," "Wilson," "Seventh Heaven," "Blood and Sand" and several Shirley Temple and Will Rogers starrers.

'39 AND 13' NOW THING OF PAST

New seasonal network pattern for vidfilms roughly falls into a 37 new episodes and 13 repeats formula for half-hour series. Pattern is different for the growing hour series category, with a larger number of repeats.

Big change in the vidfilm pattern is the general adoption of a 50-week network year. There are some exceptions to that general pattern, even in the half-hour field. But in the main, the old 39 and 13 formula, i.e. 39 fresh episodes and 13 repeats, is becoming a thing of the past.

Because of the nature of specials riding the webs, either in the entertainment or public affairs niches, it's held to be unrealistic to look forward to a 52-week ride. There is bound to be at least two preemptions for a half-hour show, no matter which of the three networks is selected. In some cases, two may be a low figure for expected preemptions.

The hour vidfilm series field has a different seasonal shape, more closely akin to the growing number of "live" personality shows riding the web for a 26-week seasonal ride. But even the hour vidfilm series have a longer seasonal stretch than a 26-week ride, before going into repeats. Of course, there are some exceptions in the hour field.

In general, though, the 60-minuters run along the pattern of from 30 to 32 episodes per season with repeats filling in for the 50-week network year.

Key to the 60-minuters is the cost-per-thousand factor. Most all the hour series are participation buys. New 60-minuters mostly are bought on a 26-week basis, with options to renew. Costs of the hours range anywhere now from $90,000 to $140,000 per episode.

At option time, the slide rule boys begin to juggle the costs—how many more repeats are needed to bring the costs down to what is considered the economical cpt buy. It is then the number of fresh episodes and repeats are set, with the conversations hot and heavy among the agencies, networks and producers.

Symptomatic of the current vidfilm seasonal situation is the experience of Screen Gems. SG, one of the four major vidfilm network producers, has series running on all three networks, both in the half-hour and 60-minute fields.

These are highlights of SG's commitments for the upcoming season: "Dennis the Menace," 37 fresh episodes; "Donna Reed," 38 fresh episodes; "Route 66," 31 hour-long episodes; "Naked City," another 60-minuter, 26 episodes, with another six expected to be ordered; "Flintstones," first adult cartoon nighttime series, from 33 to 36 episodes; and "My Sister Eileen," 26 episodes, with another 11 expected to be inked.

In the hour category, a 13-week deal almost is prohibitive in costs. There have been some disaster situations in the past, with even hour vidfilm series lopped off the schedule before a repeat ride could set in. But again those situations are the exceptions.

'Lock-Up's' 133 Markets

Tally in the Ziv-UA sales of second year production of "Lock Up" now numbers 133 markets.

Forty-two of the 53 markets bought by American Tobacco for an alternate week ride have been patted off with either station or sponsor sales.

New stations signing include WTMJ, Milwaukee; WBAL, Baltimore; WWJ, Detroit; WMAZ, Macon, Ga.; WJAR, Providence, and WRCV, Philadelphia.

New sponsor deals include Old Kent Bank and Trust and Standard Oil of Indiana, WOOD, Grand Rapids; Safeway Stores, KXLF, Butte, Mont.; Towne Services, KCEN, Waco-Temple, Tex.

Why Do H'wood Studios Sell Off Pix Oldies? Vogel Cites Metro's 43% Of Total Net Income From TV Arm

What prompts motion picture companies to sell off their theatrical pix to tv, in the face of tv's competition and exhibitor complaints? Answer was supplied graphically by Joseph R. Vogel, proxy of Metro-Goldwyn-Mayer, a company that is most reluctant to make the post-'48 move and whose economic health is such today that it probably will be among the last to unload pix of recent vintage.

Vogel, speaking of the company's current financial situation, said that tv income today account for a 43% share of MGM's total net income. The bulk of that net income share comes from revenues derived from the sale of Metro's pre-'48's. Production and distribution of theatrical pix accounted for 40% of the company's net income, a shade less than the 43% coming from tv. The remainder 13% of the total net income came from the company's remaining divisions.

But tv's role is even made more dramatic when contrasted to the company's gross picture. Vogel said that tv grosses account for only 10% of the company's total gross (10% which yields 43% of the company's net income). Production and distribution of pix accounts for 78% of the company's total gross.

Vogel told the press confab that MGM is in no hurry to sell post-'48's and cited Paramount as an example of a holdout company in the pre-'48 field which gained by coming in late. He added that Metro's pre-'48 library has many more markets to add. He also said that MGM is interested in toll tv.

MGM topper Vogel disclosed that the company is negotiating with one of the webs on a single top pic exposure, similar to the CBS-TV deal on "Wizard of Oz." He put the one-shotter at $250,000 for program costs.

Grosses earned to date on Metro pre-'48's and short subjects were put at $34,000,000, with another $24,000,000 seen for the future.

British 'Danger Man' Gets Canadian Sale

London, July 12.

Incorporated Television Co.'s "Danger Man" series of 39 half-hour vidpix, now in production at Elstree, has been sold to the Canadian Broadcasting Corp. for showing on its coast-to-coast tv network.

The deal is described as one of the biggest yet negotiated for a British tv series in the Dominion. "Danger Man," which stars Patrick McGoohan, will go on the air via CBC starting in September.

$62,000,000 Take On Par's Pre-'48s; Into 83 Markets

MCA TV has sold the pre-'48 Paramount features to another five stations, bringing the total market tally inked to date to 83. Grossing performance of the library up to this point is about $62,000,000, with virtually all major markets accounted for.

Library, which was the last of the vaulties of the majors to be put on the market, has been in circulation for ty since April, '59. Comparatively, MCA TV has done best with the Paramount pix coming in at a time when all the majors had sold their pre-'48's in competition with each other. MCA TV had a comparatively clear field.

But now with the residual problem settled with the guilds on pix made between '48 and '60 and a new supply of fresh pix in the offing, MCA TV is expected to have a rougher selling job.

Under the new guild pacts there is no residual payments to guilds for pix made between '48 and '60. Talent guilds, instead, settled for a royalty payment policy.

New stations inking for the Paramount pix include WDEF, Chattanooga; WDBJ, Roanoke; WRVA, Richmond, Va.; WKTV, Utica, N.Y., and WFJM, Youngstown, O.

CBS Films' L'ville Sale On Herridge Show Locks Out CBS 'Candid Camera'

CBS-TV's "Candid Camera" is going to get locked out of Louisville next fall—and by a show syndicated through the network's own subsidiary, CBS Films. Show is "Robert Herridge Theatre," which CBS Films sold to the Citizens Fidelity Bank & Trust Co. there.

Bank, which is using the taped series as a prestige item, promptly grabbed off the Sunday at 9 half-hour slot on WHAS-TV, the time scheduled to be occupied by the network "Candid Camera" 10 p.m. eastern time. So far, no word on when and if WHAS-TV will slot "Camera."

Herridge show will be used by the bank as a major promotion. It will tie the show in with the Louisville Fund, the operation which raises money for the city's chief cultural attractions—opera, symphony, etc. There will be an extensive campaign to tie it in also with educators as required viewing for students in high schools and colleges around the area.

Deal marks the fifth sale on the Herridge stanza, first to a sponsor. Show's also sold in Denver, to KOA-TV; in Seattle, to KOMO-TV; in L.A. to KCOP and in New York to WCBS-TV.

'Play of Week's' 2-Part 'Iceman'

Eugene O'Neill's "The Iceman Cometh" starring Jason Robards Jr., will be telecast this coming season on "The Play of The Week," the dramatic showcase of WNTA-TV, Newark, N.Y. indie, now gaining a wide national circulation via syndication.

"Iceman" will be offered as a two-parter, the play being four hours long. There will be two hours of the play telecast each successive week, under the station's multiple-run policy. Sidney Lumet will direct.

"Iceman" and other plays are being set with the question of Standard Oil (N.J.) renewing still up in the air. Station execs have made it clear that the "Play of The Week" showcase would continue with or without Standard coming back for a second session as sole sponsor. Standard Oil biz though, no doubt would be welcomed.

Piper Laurie has been set to star in another Anouilh outing for the series, the play being "Legend of Lovers." Videtaping for the upcoming season is expected to begin within the next two weeks.

'Mel-O-Toons' Sales

United Artists Associated has clicked off a series of new station sales on its "Mel-O-Toons," series of 104 animated cartoons based on kiddie tunes.

Station sales include WGN-TV, Chicago; WBZ, Boston; WFIL, Philadelphia; WNHC, New Haven; KPHO, Houston; KTVK, Phoenix; KLAS, Las Vegas, and KFRE, Fresno.

P&G Wants 'Believability,' Tosses Out Glamor Pitch For Pro Spiels —On Other Madison Ave. Fronts

By BILL GRUELLY

Television's number one advertiser, Procter & Gamble, has been hard at work "duplicating" the commercial pitch for summer and winter campaigning.

On all but two of the 18 or so products handled by Compton Advertising, the accent is dropping pretty models and the glamour pitch for professional actors and story lines. Dorothy Gordon and Duncan Hines take over for Compton from the work prior. Product subject to "naturalization" include Joy and Dreft soaps and detergents, Crest, Gleem, Crest toothpaste and Comet cleanser.

Switch in things is an attempt to get more "believability" into the blurbs, what Compton executive call "value judgment," an element that won't upset the housewife's knowledge of the product and the way it's used in her environment. For example, there will be no more kids pouring soap flakes in the washing machine (it just isn't done that way).

Big swing to the new approach (which has been done by P&G before, as in the Tide commercials produced at Britton & Rocco) using an after-repurchase to stimulate third pitch could be the result of research that shows the audience to be weary of the bubble, wedding text and sickness of blurbs featuring model types. On 10 could mean that P&G ad men themselves have been restless for new selling angles on tv.

New Look has upped production costs considerably. Models worked at a base of $60 a day, while the scale for actors requires a minimum of $7,500 regardless of residual extras.

P&G and Compton had kicked around the idea of using name talent in the blurbs, but the problems were many. In the first place, established talent in most cases flatly rejects the offer to be commercials, then there is always the spectre of scandal with talent. Moreover, Compton's campaign with Ingemar Johansson and Schick razors, with the Swedish champ being decked by Patterson two weeks after ads began to appear, was a fairly absolute deterrent to name showbiz in the agency's promotions. Even though some of the talent in the upcoming P&G commercials have had enough exposure to be identified by some viewers, the blurbs will carry no credits.

Adsville: Re Nescafe the not coffee jingle "Forty-three beans in every cup of Nescafe" CBS top exec **Joe Rosin** bought himself 43 beans of coffee, ground them and made a cup before creating the blurbs . . . When the men from Cunningham & Walsh agency finish their two-week taste of duties as clerks etc. in retail outlets where C&W client products are sold, they'll a report with agency topper John Cunningham. Cunningham thinks there's enough high adventure in the tails of the agency men's brush with John Q. at point of purchase to make a book on C&W publicity folks are probing the deadliness for possible plunder . . . Orwell's 1984 Big Brother just already be at work for P&G. Tele commercial production crew on Long Island ran out of Gleem toothpaste and bought out the stock of a nite druggist to finish the job. Within days the crew's got a memo from P&G's Cincinnati headquarters to find out pronto why the LI retailer was overstocked.

Competitive Pards

Three companies, ordinarily fierce competitors, have joined forces to bankroll a new national newspaper, Pentatric Herald.

The new monthly, with the first edition just off the press and going to 50,000 general practitioners and 10,000 pediatricians, is being financed by Wyeth Laboratories, Gerber Products and Pfizer Laboratories. Each company gets a full-page ad in the tabloid, through 12 pages gratis. By the time issue, Gerber and Wyeth are advertising directly competitive products in the first issue.

Pentatric Herald is believed to be the first medical newspaper, being in the field of pediatrics. It's the fourth publication of the medical field for Editorial Products, publishing firm which has designed and printed brochures, annual reports and newspaper supplements for other pharmaceutical companies. President is Ralph F. Shikes and Samuel Chaykin is exec veepee. Milton McGiver is editor of the Pentatric Herald.

More and More Flack

Turnover director of advertising and publicity for Flamingo Films, Billy James, has opened a new public relations and advertising firm to serve clients in the entertainment field.

The new company, Ads Infinitum, is currently campaigning via direct mail for Heritage Productions and C Bear Services.

While he was with Flamingo, James initiated a company newsletter for its station management and created the sound direct mail campaign for the cartoon series, "The Nutty Squirrels."

Another new publicitation firm, Fred Gassman & Lipsky, has been started to specialize in "instant p.r." News goes East S. Fred.

There are many instances when regular public relations firms or company departments need such a service. Quite often for bigger public relations agencies and leading corporations require outside help in creative planning, special assignments, temporary projects, local or national campaigns. PG&L's short-term services will be available on the Coast and in London for European coverage besides New York headquarters.

Stripes: Harold Grattan Jr. and Thomas F. Glendon have been made veepees of M-E Productions, the McCann-Erickson television-radio production subsidiary. Grattan is manager of client planning in New York and Glendon is manager of program services in the Los Angeles office.

Veepee stripes also for Edward J. Going, account exec at Fell McCullagh at Sullivan, Stauffer, Colwell & Bayles.

Changes: Arthur Rhodes, formerly a copywriter for Ogilvy Benson & Mather, joins the program unit of the Ogilvy, Benson & Mather broadcast department. She was producer and director of "The FBI in Peace and War," "Crime Doctor" and other radio shows.

New Biz: Geyer Morey Madden & Ballard picks up Oakite, another B. T. Babbitt product for the shop. Agency also is expected to get Underwood typewriter business, since the company was recently bought out by Geneen's Italian friend, Olivetti business machines.

Toyota Motor in Compton, for advertising of a new line of cars that will compete with the compacts, but which are said to be heavier and have twice the horsepower.

H'wood Agencies

Hollywood, July 12

Grant ad agency has taken over Robinson, Fenwick & Haynes, local entertainment boxing with an annual billing of around $3,000,000. Elwood J. Robinson, who handled part of Richard Nixon's campaign, will be a veepee of the merged companies. Grant will move to the RF&H offices on lower Wilshire.

Dancer-Fitzgerald-Sample agency has acquired the Sessions billing, amounting to around $5,000,000 a year. Young & Rubicam had the account. D-F-S has also cut in on McCann-Erickson for part of the Shell account.

Chi Agencies

Chicago, July 12

D'Arcy Advertising will handle national product and service of American Oil Co. after that company's contract with Amoco ends Jan. 1. Beginning next January, Amoco will have an against the product refining, distribution and marketing assets of Standard Oil of Indiana plus the Utah Oil Refining Co. D'Arcy has been the product agency for Standard of Indiana, while Joseph Katz Co., a New York agency, handled the American account for many years. In the reorganization, American will move its headquarters to Chi, and the account will be serviced through D'Arcy's Chi office.

David C. Wattson exited Tatham-Laird and joined Earle Ludgin & Co. as veepee and director. He'll chair the agency's executive committee. Ludgin agency recently plucked the two Marshall Field papers, Chicago Sun-Times and Daily News.

Frank Steel, former Campbell-Mithun exec, moves on with Cunningham & Walsh office here as Beatrice Foods account exec.

R. Bruce Robinson, former v.p. and creative director of John W. Shaw agency, joins the Clinton E. Frank shop in copy supervisor.

John W. Shaw upped Robert A. Savage to office manager.

Three were promoted to account supervisors at Leo Burnett: John C. Jones, Charles Jones and William S. Robinson.

With the Station Reps

To a lot of station reps, speaking off the record, the spot rate-cutting sought out at the local level by ad agencies for certain clients is a chronic and accepted hazard of the business.

In spite of the recent trade press expansive of dealings by Lehn-Fink, Johnson Candy Co. and S. W. Aver's mass meeting with reps to warn against the double-rate standard, many reps have their own quiet methods of dealing with the problem. One of the most common is to keep an eye on station outside business and simply send through a confirmation for commission on national cash placed locally. The commission on the local rate is less, but so is the selling effort.

But there have been instances where the rep is pitching the account hard at the national level, with much goading from station management only to find that the station has finally signed the business on some ground with the usual rate concessions.

Automotive beer, soft drinks and gasoline are national products that have traditionally given reps a hard time with placements through distributors and franchisees or local branches of the big ad agencies. Often the coin is legitimate chisel to a local peel. Sometimes it isn't.

At a recent midwest meeting of a major ad agency, a branch office buyer was asked how he managed to knock down rates for the shop's automotive and beer accounts. His answer: "You find the one station that is hungry, place a big schedule on it and when the other stations hear it they sooner or later fall in line." There are reports or agencies soliciting clients with the guarantee of time buys at discounts of up to 50% and more than another agency using the same station list.

Briefs: Allen Long, formerly with Dancer-Fitzgerald-Sample has joined the tv sales staff of Avery-Knodel . . . WFBC, Minneapolis, has appointed Broadcast Time Sales as national rep. It's a "better music" station, programming LP albums exclusively, and joins the Better Music Broadcasters group at BTS.

'CRISIS IN THE SUMMER' TACKLES DELINQUENCY

WABC-TV, which is on an extensive kiddie program kick these days, is going to chalk up another one Wednesday (20) when the N. Y. station preempts the ABC-TV "Music for a Summer Night" to air a special jute delinquency one-over. Writer Walter Wager has prepared "Crisis in the Summer" for the ABC operated outlet.

The Wager classic will be part live and part on film. Hopefully an attempt will be made to WABC-TV to shed light on an increasing problem in New York, that of the outgoing teenage gangsters that are out during the hotspell.

Albany . . . Bob Wallace, WTEN-TV and WROW newsreader, flew to Europe for a three-week vacation.

TV-Radio Production Centres

IN NEW YORK CITY . . .

Audrey Meadows, Phil Silvers and **Ann Sheridan** will be the guests on the kickoff edition of "Celebrity Talent Scouts" on CBS Aug. 1, with **Sam Levenson** hosting . . . WCBS' **Ed Joyce** taking advantage of the fact that the political conventions cut into his nighttime strip to take his vacation the same weeks . . . **Alfred N. Greenberg** exiting Tele-PrompTer as director of advertising and public relations to join CBS Radio as manager of station promotion services for the o&o stations . . . Westinghouse inked Melvin Douglas to do its convention commercials on CBS Radio, all pre-recorded, since Douglas remains in N. Y. in the cast of "The Best Man" . . . Documentary expert **Willard Van Dyke** inked by "The Twentieth Century" producer **Bud Benjamin** to direct two hourlong editions of the show this summer. Films will then be shown as four-parters on "Century" next season and will deal with problems of Ireland and Sweden . . . CBS-TV program boss **Oscar Katz** on vacation, motoring through Canada . . . **Kenneth Smith, Judith Raskin, Ann Louise Brice** and **John Alexander** will sing the leads in the Nov. 12 NBC-TV "Omnibus" operacast (the Leonard Kastle opera which producer **Samuel Chotzinoff** bought when it was still known as "Brigham Young") . . . American Broadcasting-Par Theatres financial chief **Simon Siegel** and Am-Par Records topper **Samuel Clark** are off this week for a month swing through Australia, Hong Kong, Japan . . . **Wayne Howell** quibbing this week for WNBC's **Ed Herlihy**, who is boating off Long Island . . . New WNBC Radio directors **Carl Petersen** and **Tim Sharpe** . . . **Florence Schwartz** back at her desk as Donnell & Harmon time buyer after undergoing surgery . . . **Sidney Miller** will direct the new NBC-TV **Peter Lind Hayes-Mary Healy** stanza . . . **Alex Segal** and **Jack Speight** inked to direct some of the upcoming "Our American Heritage" programs . . . **Maryanne Napolitano**, secretary to NBC trade editor **Bud Rukeyser**, engaged to Wall Streeter Kevin Reilly . . . After covering both conventions for ABC commentator **Art Van Horn** has been booked for a tour of women's clubs to speak on the subject . . . **Dan Resin**, juvenile lead of "My Fair Lady," visits **Joe Franklin's** "Memory Lane" ABC-TV, Tuesday (19) . . . Former CBS legal staffer **Eugene N. Aleinikoff** has joined the National Educational Television & Radio Center as director of legal and business affairs in New York . . . WCBS Radio's **Lee Jordan** planed to Europe this week for a two-week tape session with New York area servicemen in Great Britain, France, Germany, Spain and Italy . . . Guest Lineup of ABC Radio's **George Christy's** "Town Topics" this week includes **John Saxon, Connie Francis** and **John Gavin** . . . **James J. Flynn**, chief accountant of WPIX, has been elected chairman of the radio-tv group of the N. Y. Credit and Financial Assn. . . . Fadlane Productions, producers of radio and tv musical commercials, has just completed a series of tv spots for "Good and Plenty" . . . Composer-arranger-conductor **Eddy Manson** is to do a few series of Campbell Soup tv commercials . . . **Merrill E. Jarvis** featured this week in three plays at Southbury (Conn.) Playhouse.

Due to the Long Island R.R. strike **Joe Stamler** WABC-TV topper, and former Y&R veepee **Monty Miller** hired a speedboat to travel from their Port Washington domiciles Stamler, his programs chief **Al Rollander** and other execs at the ABC-TV flag holding program meeting today (Wed.) and tomorrow out at Montauk L. I. . . . **Leonard J. Ostrow** joins WADO as salesman . . . **Gordon Spencer**, ex of the Concert Network, is a new WHLI, Hempstead, staff announcer . . . **Norinne Nickel** nabbed her WADO production assistantship to join the Cohasset Summer Theater production of "Two for the Seesaw" opposite **Hal March** . . . **Lynne Mapel** to Pat McDermott Bakery.

IN HOLLYWOOD . . .

Flanked by top Brass on all sides here for the Demo convention, **John West**, NBC western division veepee, had to crack off to take eight engineers from Viet Nam on a guided tour of the web's facilities, from studio to transmitter, with a side trip to the convention setup . . . Eyebrows among the writers raised when Famous Artists art **Leslie Lenoren** to write an episode for Robert Taylor's "Detectives." What they didn't know was that before the won success as a comedy writer, heavy dramatic pieces poured out of her typo will . . . AFTRA is exploring the possibility of opening a branch in Hawaii on the recommendation of **Claude McCue**, Coast topper . . . While strike-bound writers were splashing around in their swim pools, **Jack Stanley kept** solvent by inventing games for a toy company. He long serviced **John Gordel** shows . . . **Jack Benny** will have 12 shows to the bucket by the time you read this, the best jump on the new season of any comedy show . . . **Herbert Phillips** has come full network circle as creative designer and making a new connection. He checked off NBC-TV after nearly five years and previously was with CBS and ABC . . . **Red Skelton** filming 10 of next season's shows on his own lot in Hollywood, with the remainder live from Television City . . . CBS publicists are still working without a contract after months of negotiation. Big hurdle is the coin, latest web offer of $205 weekly, up from the present $162.50, now being studied.

IN CHICAGO . . .

A headline in last week's issue gave the erroneous impression that a live 90-minute kiddie strip would start on WBBM-TV this fall. Actually, as the text indicated, B'B be WBKB's show, with **Don Schaffman** brainstorming . . . WBBM-TV upped **Bob Link** to production manager . . . WGN sportscaster **Jack Quinlan** did the All Star Game play-by-play for the NBC radio net Monday (11) . . . **Dick Jungere** switched from WMAQ sales to NBC central division spot sales . . . Chi outpost of NBC News sent **Lee O'Connor, Sander Vanocur** and **Jim Hurlbut** to the Demo convention in L. A. **Sam Sarno** and **Peter Jacobi** are spelling O'Connor on his WNBQ-WMAQ newscasts . . . **Mike Dix** subbing for **Jack Brady** on WBBM while latter vacations . . . **Dave McElroy** and **Bill Cusack** looking over another atomic energy layout for a possible followup to "Inside Argonne" this fall . . . **Clark George**, WBBM-TV boss, named to the Chi Civic Committee for World Refugees.

IN LONDON . . .

American tv writer **Werner Law** has authored "The Richest Man In The World" for the BBC tomorrow (Thurs.) . . . Ballerina **Alicia Markova** has become a deejay with a series of BBC sound programs, "Markova's Ballet Call" . . . Cinema Management Association has taken nine 30-second spots on Southern TV to boost local releases of current Rank pix . . . **Tommy Steele** will make only one more tv appearance this year, a Christmas Day show for Associated TeleVision . . . Artists now under contract to ATV include **Arthur Haynes, Alma Cogan, Cliff Richard** and **Gary Miller** . . . New Zealand Television dickering for the rights of the BBC series, "An Age of Kings" . . . **Julian Bond** is prepping a new series for ABC television in the fall, called "Police Surgeon." Bond will write, produce and direct, with **Ian Hendry** as leading player.

IN WASHINGTON . . .

Peter B. Kenney named as station manager of NBC's WRC-TV. With the web since 1956, his latest post was in Buenos Aires where, as a consultant for NBC International, he helped set up station CA-

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A NEW TV VIEWING CONCEPT

CBS-TV's Hit-or-Flop Evaluation

CBS-TV brass played a new kind of guessing game in their 1961-62 planning sessions on the Coast the week before last—"Guess the Failures." Object of the "game"—and it was a game only in the sense that "war games" are, was to attempt to be as negative as possible to evaluate the program fare for the upcoming season in terms of which shows will be the dropouts and what parts of the network schedule will have to be reprogrammed for the 61-62 season.

Though this is fairly common around November, after the Initial Nielsens are in, the CBS attempt represents a new mark for advance strategy, considering that at best the "players" have only a pilot and possibly a couple of scripts upon which to base their hit-or-flop evaluation of the new shows. But this, at CBS-TV prexy Jim Aubrey's instructions, they proceeded to do.

The outcome, in general terms, found Friday, Saturday and Sunday secure. Possible trouble spots anticipated were Thursday, possibly Monday and pieces of Tuesday and Wednesday.

CBS-TV Program Boys Second-Guess '61-'62, Evolve Tentative Pattern

One-hour situation comedies, 90-minute action-adventure shows, fewer westerns—that's the pattern for the future of network television programming as brainstormed by CBS-TV's program trust in its first series of meetings to map out, however tentatively, program plans for the 1961-62 season.

Meetings were held on the Coast the week before last, with CBS-TV prexy Jim Aubrey holding down the chair with national program veep Oscar Katz, and with v.p.'s Mike Dann (east) and Guy della-Cioppa (west) and program development boss Hunt Stromberg Jr. sitting in. Sessions set some sort of record for advance planning, since they constitute second guessing a schedule 15 months ahead of airtime.

However tentative the CBS approach now, the consensus of the meetings seemed aimed at longer program lengths. Considering the difficulties involved in securing solid half-hour comedy scripts, the one-hour situationer premise represents the most daring and challenging of the new program concepts discussed. Web is understood to have two or three such 60-minute comedy properties already under consideration.

Meetings also concluded that the format of the future is longer program length in the action-adventure category too, and since most of the actioners (at least in the non-western fold) are already hour-long, the next logical progression will be 90-minute adventure stanzas. As a corollary conclusion, the execs figured that the half-hour form for drama—of any sort—is rapidly becoming a thing of the past.

Finally, the CBS program brass, which has limited itself to five westerns during the upcoming sea-

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Ken Heady's New Post

Kansas City, July 12.

Ken Heady has been appointed director of programming and public affairs for WCMO Broadcasting Co. division of Meredith, Inc. Post is newly created, and makes Heady responsible for programming of the company's three media, KCMO - TV, KCMO - AM and KCMO-FM, centralizing this responsibility at the company for the first time.

Kluge Prediction: $40,000,000 Gross For Met in 1960

Largely on the basis of a second quarter which has seen gross sales jump to $12,000,000 as compared with $4,200,000 during the same period last year, Metropolitan Broadcasting Co. will hit a spectacular gross of $40,000,000 during 1960, prexy John Kluge predicted last week.

The projected $40,000,000 gross for the year ended Dec. 31 compares with $16,500,000 during 1959. Net earnings after taxes will reach $2,000,000 in 1960 vs. $1,400,000 last year—but in 1959 the company had to pay taxes only for the second half, with a half-year tax forgiveness.

In terms of per share earnings, 1960 will reach $1.10 per share on common shares outstanding, of which there are 150,000 more than during 1959 as a result of the acquisition of WIP, Philadelphia. During '59, per share earnings were 91c after the half-year taxes.

Kluge, who has been citing the figures to groups of security analysts over the past couple of weeks—and stressing to them as well that

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D.A. Accuses Pair In TV 'Kickbacks'

Manhattan D.A. Frank S. Hogan got back into the tv act last week by charging two former workers on the now defunction "Treasure Hunt" with conspiracy and 10 counts of commercial bribery for supposedly splitting prize money with people they placed on the NBC-TV program. Hogan on Friday (8) nailed Artie Roberts and Bernard Martin, who allegedly got over $6,000 worth of payola for putting in a video fix.

Hogan said some 40 contestants on "Treasure Hunt," produced and hosted by Jan Murray, appeared in 1958 and 1959, under "corrupt" auspices.

NBC pointed out that Martin and Roberts, who arranged guests on the stanza, were dismissed by Murray last November, after the producer and NBC investigators discovered evidence of "possible kickbacks." The information, web said, was then turned over to the D.A.'s office. Robert Kintner, NBC prexy, made the first announcement of the situation at the Washington hearings last Nov. 3.

HOWARD BARNES IN SWITCH TO CBS-TV

Howard Barnes is vamping network radio after five years as CBS Radio v.p. in charge of programs to move into television as director of programs, administration, Hollywood, for CBS-TV. He's replacing Norman Felton in the Coast program post following Felton's departure for Metro-TV.

Switchover, effective Aug. 1, marks Barnes' first television post. Prior to taking over as CBS program veep, Barnes was a producer of such shows as "Duffy's Tavern," "We the People," "Columbia Workshop" and "Kay Kyser's College of Musical Knowledge." He worked with WMCA, WOR, N.Y., and CBS Radio.

Barnes will report to Guy della-Cioppa, CBS-TV Coast programming veep, and in effect will be the No. 3 man in programming there, under della-Cioppa and program development director Hunt Stromberg Jr.

DOUBLE-EXPOSURE PLAN TALKED UP

By ART WOODSTONE

A provocative plan, to fundamentally alter the program exposure pattern of network television and lower inter-network competition, is being discussed by a small but highly placed group of individuals.

Majority of the group, in which there are several network vice-presidents and one former network president, thought everyone involved—including the viewer—might be more effectively and graciously served if all three television networks agreed to show each of their network programs two times in a row—one new episode and a repeat of the same episode over a two-week period.

This would end the traditional method of airing consecutively 26 to 37 or 39 new episodes in each series. As it is, the prevailing system leaves for the spring and summer an unbroken succession of 11 to 26 repeat episodes in each time period.

Statement of the new concept is simpler than the ramifications, and perhaps repercussions, that the concept in practice would incur. Hope is the plan would lower the program "casualty" rate each season and leave time, with only one new program every two weeks, to improve the quality of each episode.

In the past, other plans have been recommended to improve television programming, but by and large, they have been radical departures from existing network practice because they were inspired by people not essentially in sympathy with video's economic makeup. The newest plan, dreamed up by video's own executives, does not propose to alter basically the type of programming on tv.

Instead, it seeks, on the broadest level, to amend the audience flow for each network program, so that more programs have an opportunity over a fortnight to gain optimum viewership.

Not all of the executives who have mulled the idea favor it, but all of them, to a man, find it "exciting" to contemplate. Before carrying it out, however, they would all prefer a trial period, possibly during the summer of 1961 when six or eight weeks are laid aside by ABC-TV, CBS-TV and

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Levy's '23 Shows in Seven Days' Coast Look-See; 'Gotta Make Sure They're All As Good As the Pilot'

NBC-TV program chieftain Dave Levy's departure for the Coast this weekend signalizes the inception of a new modus operandi designed to vest the web with a "watchdog" status on the whole roster of Hollywood-made film shows getting NBC showcasing during the '60-61 season.

With Levy's aide veepee Dave Tebet, already on the Coast doing the spadework, and with likelihood that Walter Scott, head of the NBC-TV network, will also fly west to make up an "inspection threesome," Levy has set for himself a back-breaking assignment. Within a seven-day span he plans to touch base on all 23 film properties for which the network has negotiated via outside production auspices. Basically the mission is to obtain a guarantee that the producers aren't settling for a good pilot, and let the rest go hang. Levy wants assurances at first hand that the second, third, fourth and fifth installments are just as good.

But otherwise, it will also entail visits to all the sets, conferences with the various producers, writers, stars, etc. For one thing, NBC is alerted to the possibility that some of the film makers may go overboard on violence as a series progresses, and it's Levy intention to keep scripts within bounds.

Meanwhile staffers will be assigned to work closely with the outside producers as a means of checking abuses and maintaining standards. For example, Preston Wood, manager of script services for NBC, will stay on top of the Ziv entry, "Klondike," working with Ziv's Dick Dorso and Sam Peckinpaugh.

As a supplementary adjunct to future program activity, the network's program development board (Levy, Eugene Burr, Dick Linkroum, Alan Courtney, Don Hyatt, etc.) has involved itself in some 45 projects, some of which are candidates for January and next October. Levy is setting up a similar group on the Coast and the efforts of both will be coordinated.

Mike Wallace Repacted

Doubt of Mike Wallace returning to his WNTA-TV, N.Y.-Newark berth, in the fall was dispelled by inking of a new pact.

Under new station deal, Wallace will continue his half-hour interview series. He also will do documentaries and is reported to be working on a new kind of news show for the station.

Lippmann's Rating Seen Incentive To Pubaffairs Buys

Walter Lippmann gave CBS-TV a strong hypo last week in its efforts to sell its 26 "CBS Reports" specials for fall. The Lippmann edition of "Reports" last Thursday (7) topped all competition in the 7:30 to 8:30 period, including such fare as "Rat Masterson," "Steve Canyon" and "Donna Reed Show."

Lippmann hit an Arbitron of 7.1 with a 29.7% share in the first half, against 3.7 for "Steve Canyon" on ABC and a 5.4 for a "Convention Preview" on NBC. In the second half, it was Lippmann ahead again, 8.6 to Miss Reed's 6.5 and "Masterson's" 7.0.

Obviously, the "CBS Reports" was competing with repeats, but CBS-TV, in its first formal sales pitches on the show, has amassed some audience data to show that the news specials can reach considerable audiences during the height of the season as well. Nielsen breakdown on this past season's "Reports," six of them, including one repeat ("Population Explosion") showed that the "Reports" reached an average of 8,315,000 homes each. Moreover, four of them—"Population Explosion," "Biography of a Missile," "Iran—Brittle Ally" and "The

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Daytime: Looking & Listening

By THYRA SAMTER WINSLOW

A glance at daytime television and radio programs is disheartening. Each day is so exactly like other weekdays that unless you take a chance and experiment with the actual programs—and sometimes even then, you may get the idea that the inspired program directors have lost interest and heart, say "To hell with it," only a bit more politely, and are content with repeating their programs over and over again. Who listens anyhow, to daytime television and radio? Giving extra time as lagniappe doesn't seem to help either. Perhaps it has never occurred to the planners that better programs might help.

Certainly the best morning program is Dave Garroway and "Today." It's obvious that 7 to 9 on NBC-TV expects to attract adult listeners and watchers. Business people at breakfast or getting ready for work. "Today isn't the show it used to be, since Mr. Garroway decided that home life had to be considered, too. So part of the show is taped ahead of time, and on his programs are always an inept gentleman, who, never by any chance says an appropriate or clever bit of dialog, plus a fairly pretty girl, who usually talks through her nose and is just as inept at dialog. However, a celebrity of sorts—an author or a dress designer or a decorator — is interviewed, and when Garroway does the interviewing, his pleasant personality and sense of humor brings up the interview to first-rate entertainment. When Jack Lescoulie does the interviewing, the program falls with an unbelievable thud—he has a way of draining the personality out of even a seemingly robust individual — almost an art in tv dullness. The news is adequate — quite what you'll hear on other programs — and as there's nothing better on the air, you might as well stick with Garroway until something better comes along—and I don't believe anything will.

Following Garroway is one of the amazing bits of air magic. Turning knobs off and on still seems unbelievable to most of us, so I advise leaving television for radio. WOR, one of New York's independent stations, does not have any television during the mornings and sticks to old, old repeats during at least apart of every afternoon. And during the morning and early afternoon, WOR radio has some of the best programs that can be heard. Don't ask me why this is so! I'd like to know, too!

On the hour, at WOR there is 15 minutes of well selected and well delivered news. No better than most stations? A bit repetitious? Perhaps. But sensible news. At 9:15, Galen Drake talks amusingly and sometimes philosophic-

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Hub's Rub: 'Webs Get More Alike'

Hollywood, July 12.

"Television's success is due to its convenience, not to its entertainment value," stated Hubbell Robinson as he outlined his future production plans and gave his views on related subjects.

"Television's biggest problem at the moment," Robinson said, "is to shake itself loose from mediocrity and sameness. Its trend and pattern has always been 'to play it safe and do as it always done.'"

Robinson's attitude toward today's version of the special was summed in one sentence, "the specials aren't 'special' any more." The situation, according to Robinson, is due to two factors, one, the networks are depending entirely on outside creative talent for their programming, and two, they are trying to outdo each other in the same thing. "The nets are becoming more alike every day," he added.

"Too few people in television today are trying to produce a show of excellence," Robinson commented. "They compromise and settle for the commonplace. The trend, if there is one, is to a rut."

On the subject of pay-tv, Robinson believes it will come soon, perhaps two years, maybe as long as three or four. When it does come in, it will come with a rush. Its effect on free-tv will be to have the existing networks get into pay-tv in some form. They will have to not only live with it, but be a part of it," he emphasized.

On his forthcoming fall show, "Thriller," Robinson said he would

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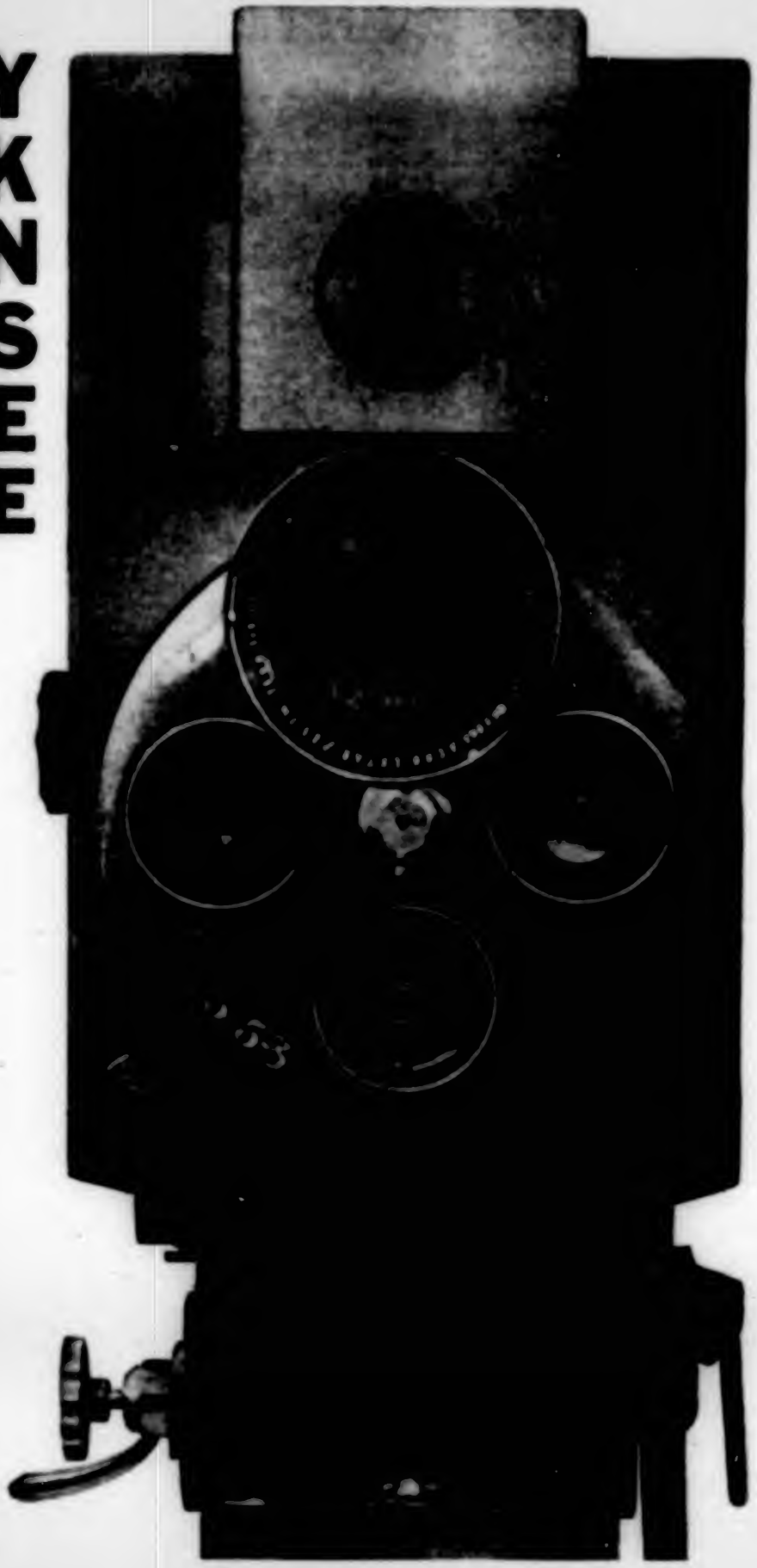
THE WAY NETWORK TELEVISION LOOKS IN THE DAYTIME



Here is a complete picture of the daytime performance of the three networks during the 1959-1960 television season. If you are an advertiser interested in reaching the housewives of the nation, you might find it particularly significant that by every measure of daytime leadership the CBS Television Network remains well ahead of its two rivals. This is true whether you compare the complete daytime schedules (Monday-Friday from 7 am to 6 pm) or only the "housewife television" schedules (Monday-Friday from 10 am to 5 pm).

Source: All data are national Nielsen Television Index average audience figures for October 1959-May 1960, covering all regularly scheduled sponsored programs, Monday through Friday, 7 am-6 pm.

TOP PROGRAMS The following table shows how the three networks compare in high-rated programs. In the average Nielsen report the CBS Television Network won more than half of the places in the top 5, 10, and 20 programs.

PROGRAMS	CBS	NET. X	NET. Y
Top 5	3	0	2
Top 10	7	1	2
Top 20	12	5	3

QUARTER-HOUR WINS This season an average of 35 Monday-Friday quarter-hour time periods were commercially programmed by at least one network in the 7 am-6 pm period. The CBS Television Network had the top-rated program in more of these quarter-hour periods than the other two networks combined, a total of 54%.

Sponsored quarter-hour periods	Number of periods when highest-rated program was telecast by: CBS	NET. X	NET. Y
35	19	12	4

[illegible]

AVERAGE RATINGS This season the CBS Television Network has shown a rating increase of 6% during the average daytime minute and now leads its nearest competitor by 20%.

	AVERAGE RATING	CBS ADVANTAGE
CBS	8.5	
Net. X	7.1	+20%
Net. Y	5.7	+49%

AVERAGE HOMES REACHED Prior to July 1960, each Nielsen television rating was expressed as a per cent of all television homes able to view a sponsored program. However, this does not reflect the advantage to an advertiser who buys time on a network with a long list of strong stations. Such stations make the network's programs accessible to more homes. The Nielsen estimates of "homes reached" take into account this added factor, which in itself is an important index of network strength.

It is significant that the CBS Television Network's lead over one network in "homes reached" is markedly greater than in ratings.

	HOMES REACHED	CBS ADVANTAGE
CBS	3,618,000	
Net. X	3,008,000	+20%
Net. Y	2,189,000	+65%

Moreover, the CBS Television Network's lead in "homes reached" is not the result of a few extremely popular programs. As an indication of the over-all strength of its program schedule, 12 out of 15 of the CBS Television Network's daytime programs reach at least 3,000,000 homes per minute. By comparison, less than half of Network X programs and less than one-third of Network Y programs reach an audience of this magnitude.

NUMBER AND PER CENT OF PROGRAMS

HOMES REACHED (in thousands)	CBS NO.	CBS %	NET. X NO.	NET. X %	NET. Y NO.	NET. Y %
3,000 or more	12	80	4	36	3	27
2,000–2,999	2	13	6	55	1	9
1,000–1,999	1	7	1	9	7	64
Less than 1,000	0	0	0	0	0	0
TOTAL	15	100	11	100	11	100

AVERAGE WOMEN REACHED Most advertisers are attracted to daytime television because of its unique ability to reach women. Not only does the CBS Television Network reach more homes per minute than either of the other two networks, but its programs also are seen by a higher proportion of women viewers. As a result, the CBS Television Network's lead over the other two networks in the number of women reached (in "housewife television" hours) is even greater than its lead in homes. Data are from American Research Bureau audience composition figures, projected against Nielsen homes per minute, Monday through Friday, 10 am-5 pm.

	AVERAGE NUMBER OF WOMEN	CBS ADVANTAGE
CBS	3,682,000	
Net. X	3,000,000	+23%
Net. Y	1,346,000	+174%

HOME HOURS OF VIEWING This measure combines the average number of homes reached and the total amount of time sold in the daytime. Thus, it is an over-all index of the performance of the entire network medium. It is significant that not only does the CBS Television Network lead the "second" network by 57% (and the "third" by 119%) but its number of home hours of viewing has increased substantially over last year.

HOME HOURS OF VIEWING* (000)	CBS	NET. X	NET. Y
This season	92,904	59,266	42,446
Last season	85,993	74,877	36,318

CBS LEAD OVER:	NET. X	NET. Y
This season	+57%	+119%
Last season	+15%	+137%

*Weekly totals for all Monday-Friday programs

NETWORK BILLINGS In the past eight months, the CBS Television Network continued to earn the greatest share of advertisers' investments in daytime network television, as it has for the past seven consecutive calendar years. Data are from Leading National Advertisers—Broadcast Advertiser Reports.

AVERAGE MONTHLY DAYTIME BILLINGS*

CBS	$6,604,925
Net. X	$5,324,535
Net. Y	$2,279,610

*Includes all sponsored weekday programming

Records are made to be broken. Even with this outstanding record of daytime leadership, the CBS Television Network is continually striving to improve its competitive position.

For this reason it has just introduced three new programs to the daytime line-up: Two half-hour dramatic series—FULL CIRCLE and THE CLEAR HORIZON—and VIDEO VILLAGE, an exciting game show with Jack Narz as host. All of these new network shows have been designed to appeal specifically to the daytime housewife audience. By strengthening what is already the most successful daytime program schedule in television we—and our sponsors—can look forward to an exceptionally promising year.

This is the way network television looks in the daytime, a picture that provides compelling facts for any advertiser who seeks the most efficient and most effective way to reach the nation's housewives over and over again.

THE CBS TELEVISION NETWORK

New Viewing Concept

Continued from page 27

NBC-TV for this idea of presenting a new episode in each series every third week instead of every week.

They anticipate, however, considerable difficulty in arranging not only the three-network acceptance [illegible] finally in arranging the proper measure through which audience flow during the trial period might be measured. One feeling of the group is that measurement and overall appraisal of the experiment should be put in the hands of someone who has no preconceived notions whatsoever.

Cite Broader Audience

Desire is to improve the cost efficiency of reaching program viewers. If, say, a television viewer prefers "Wagon Train" on NBC to "Hong Kong" at the same hour on ABC, he will be free to watch NBC one week and ABC the next, and not have missed anything new. Ideally, this would give both programs a reasonably good crack at a broader audience.

Since the cost of reaching 1,000 homes/viewers would be negatively affected if a network charged the same rate for both the first and second showings, the plan has another facet. That would be to reduce production charges for the second showing. Thus it was suggested by the originator of the idea could be accomplished during the second exposure of eliminating the below-the-line production costs and charge the sponsor only for the acting, writing, directing and sometimes for the producing. These are the above-the-line costs and normally (at least in tv film) they constitute about half of the total production budget, meaning that a half-hour episode costing $45,000 the first time would cost just about $22,500 the second.

To restate this point another way, the plan allows for an audience of as much as 175% at a cost of about 150%. This dubious arithmetic was merely designed by one of the "thinkers" to demonstrate the cost-efficiency factor.

In one [illegible] about the future of network television programming is at the root of the idea. Yet it was suggested that the idea, whether ultimately workable or not, embraces the reality of television programming. Due to the fact that video must necessarily churn out product quickly (most of the scripts for a series are done before a season even begins) the work is frequently superficial or plain sloppy. More and more observers are of the opinion these days that action-adventure and situation comedy programs are a necessity of television economics so, instead of demanding new and [illegible] the time, are willing to settle for a better done job within the limitations of present program concepts.

Under the one new/one repeat pattern theory is that the writers and the directors and the actors too would have more time (two weeks instead of one) and will be given more incentive to develop nuances, to [illegible] more imagination and generally to work harder at each episode. With 26 programs spread over a full year instead of crammed into the October-May period, the scripts for the second 13 new programs need not necessarily be prepared before February or March.

Yet the first dissenting voice to this plan has made the [illegible] about improvement of quality the sole basis for the objection. Whether the writer is [illegible] instead of [illegible] now [illegible] The director [illegible] quality of the writing [illegible] of the product in general. [illegible] more time is available to [illegible] the [illegible] with [illegible] like [illegible].

Another criticism made in this informal forum was that networks [illegible] to reach the viewer audience well-in and [illegible] but would not [illegible] viewer every second week particularly palatable. But on the other hand, there are many [illegible] sponsors seeking [illegible] the largest [illegible] audience [illegible] might love the idea of getting a different body of [illegible] every week.

Today in network television many advertisers buy time on alternate-week arrangements. A proponent of the experiment stated that the same result could be accomplished if the "skip-week" sponsor bought one new episode and its repeat and [illegible] skipped [illegible] instead of just the next one week.

The executives who passed with the idea know [illegible] probably many confusions that they have not and cannot presently envision. But one reaction they do anticipate is for someone to allege that any plan requiring the cooperation of all three networks smacks of monopoly. Yet on these grounds there is a healthy precedent of sorts. Recent [illegible] movement for ABC, CBS and NBC to mutually arrange [illegible] program concept popularly known as the "Timothy Plan." If it could be shown that a program improvement might be affected by the new idea, then perhaps the Feds will give the webs a chance to play around with it.

As for the facet that might make the idea attractive to the networks, it is the potential of eliminating the large number of pilots now prepared and never used on airtime. And it is also the potential of eliminating the costly mid-season demise of programs lucky enough to get on the air but unlucky enough not to get a good audience.

Idea is expressly a way to diminish open competition in network television, which any number of people feels does not improve quality, but instead eliminates quality.

Auto Billings

Continued from page 27

rolling two Bing Crosby ABC-TV hour-long specials at $994,400 and one golf tourney, plus with 1 [illegible], at $232,200. (Olds total: $7,286,000.)

Buick is keeping eight hour-long Bob Hope specials on NBC-TV for which it will pay $4,400,000. Pontiac has $3,638,000 worth of time on ABC's "Surfside 6" and $960,000 worth of specials (Victor Borge and John Wayne) on the same web for a Pontiac total of $4,587,000 for 19 hours of programming next season.

GM Corp. will buy one $360,000 Danny Kaye special on NBC-TV plus $2,546,000 worth of time in the World Series, the Rose Bowl and Blue-Gray games for a tally of $3,040,000. United Motors and AC Sparkplug divisions of GM are spending a total of $3,780,000 in a series of ABC-TV participations: "Stagecoach West," "The Islanders," "Cheyenne" and "Naked City."

Ford has Tennessee Ernie Ford's full NBC half-hour for $5,875,000 and alternate hours of "Wagon Train" for $4,898,000. Ford division's total is $10,773,000 for 52 program hours. Ford is spending $817,340 in the multinational underwriting of the CBS Leonard Bernstein show, and Lincoln-Mercury division has all of the Alfred Hitchcock half-hour mysteries which will cost $6,084,000 in their new NBC berth next season.

In Chrysler Corp. the Plymouth division will expend $5,585,400 for 26 full hours of Garry Moore on CBS-TV, plus another $2,852,200 for alternate weeks of CBS-TV's "Mr. Garland." Total for Plymouth: $8,437,600 for 39 program hours in all. Dodge has $3,894,000 in ABC's Lawrence Welk, which covers 26 hours of Dodge programming. Chrysler Corp. itself owns two specials, one and maybe both by Fred Astaire on NBC-TV, at a cost of $720,000.

FRISCO GETS SECOND ALL-JAZZ STATION

San Francisco, July 12.

KPUP-FM has switched its call letters to KHIP-FM and is becoming an all-jazz station, the second such in Frisco area.

Owner Franklin Mieuli said response to former KPUP's segments of jazz programming convinced him an all-jazz format could be successful.

New format re-introduces Jimmy Lyons, Coast's first jazz deejay and now general manager of Monterey Jazz Festival, to Frisco area audience with a nightly two-hour slot from Monterey. Also part of new format is nightly, hour-long show deejayed by Ralph J. Gleason, syndicated jazz columnist, and nightly half-hour helmed by Dave Larsen, who helped deejay Pat Henry found Frisco area's first all-jazz outlet, KJAZ-FM.

KHIP has expanded programming to 18 hours daily, will continue to do live remotes from Jazz Workshop, Blackhawk and Outside at the Inside, Palo Alto nightspot.

Regina, Sask. — Keith Baker, manager of radio station CFSL, Weyburn, since its start, has resigned and his successor is Norman Hickey, who has managed the station's branch in Estevan.

Race Issue in AFTRA Strike

Chi Union, in Coin Demands, Sez WBEE 'Taking Advantage of Negroes'

Chicago, July 12.

American Federation of Television & Radio Artists, attempting to organize Negro station WBEE (Harvey, Ill.) has used the peg of racial exploitation and the tactic has touched off again the racial issue in Chicago broadcasting. A union spokesman said the station was paying announcers between $105 and $125 per week, while other stations pay a minimum of $130 for full-time personnel. Furthermore the station offers no welfare or pension plan. "Very clearly, WBEE is taking advantage of Negroes," he said.

The two parties, union and management, have been trying to embarrass each other before the local Negro community. AFTRA has purchased a schedule of 20 spot announcements per week in the Negro programs on WGES, in which the four announcers who walked out of WBEE explain why they're no longer being heard on the station.

WBEE struck back with an 84-inch ad in the [illegible] Negro newspaper, the Chicago Defender, explaining the intelligence that it is the only station in the Chicago area employing Negro personnel exclusively and the only one to give the inexperienced Negro a chance to develop a career in broadcasting.

"Why," the advertisement asked, "hasn't the American Federation of Television & Radio Artists taken up the Negro's cause and insisted on the staff employment of Negroes by the big powerful major 50,000 watt stations in Chicago."

The union countered with an ad in the same paper a few days later containing pictures of the four Negro deejays who have struck the station, with statements from each explaining his grievance. The ad also contained a list of advertisers still buying time on the struck station.

WBEE, owned by Continental Broadcasting Corp. of Wilmington, Del., has been telling the community that the union is trying to make "an emotionally charged issue out of a simple case of wage disagreement." WBEE incidentally is also currently being struck by IBEW, which walks in at the non-union station.

Negotiations last Friday (8) with the Federal Conciliation Service sitting in proved fruitless, and now the AFTRA local has asked the prexy of Chicago Federation of Labor to call a meeting with the station.

Meanwhile, picketing goes on at the Harvey, Ill. plant and at Lincoln Tower in downtown Chicago, where WBEE's business offices are located. White members of AFTRA (many of them well known personalities on the big stations here) are bearing the placards in front of the downtown offices. The union local claims this is only its second strike in 23 years.

TV-Radio Production Centres

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DETR . . . **Hollis M. Seavey**, former radio newsman and lobbyist, has joined government affairs staff of National Assn. of Broadcasters as part of NAB's plan to step up its lobbying operations . . . **William H. Galbraith**, 14-year UPI news veteran, has become news editor for CBS News here. He replaces **Don Dixon** who's been assigned to CBS Radio News in New York . . . WWDC press **Ben Strouse** is heading the Publicity Committee for the Maryland-D.C. Broadcasters' Assn. . . . WMAL-TV program manager **Ted McDowell** has been named general chairman of the committee supervising this year's President's Cup Regatta. Five other WMAL-TV staffers have been assigned posts on various committees including **Haywood Meeks**, **Frank Ford**, **Richard Fury**, **Morris Siegel** and **Louis Allen**.

IN BOSTON . . .

Jerry Landay, WBZ radio news dir., part of the Westinghouse team covering Dem and GOP conventions for WBZ-WBZA radio . . . **Jack Williams**, WBZ radio ad promo director, returning after week vacash on Cape Cod . . . **Bob Nelson**, WBZ's "Program PM" did a live direct from Cambridge Arts Festival opening of "Henry IV, Part I" . . . WJAR-TV, Channel 10, Providence, hit a first in tv with film coverage of Newport Jazz Festival riot providing film for NBC, CBS, Telenews and WJAR radio fed NBC's "Monitor" . . . The complete 1960 sked of pro football games by the new Boston Patriots of the American Football League, to be broadcast over WEEI and special New England net of radio stations fed through WEEI, sked calls for five pre-season games and 14 league games, seven at home and seven away . . . "F.B.I.—The Quiet Guardian" will preem in a bi-monthly series in prime tv time Tuesday (19) from 8:30 to 9 p.m. as pubservice to the community on WNAC-TV . . . Third baseman Frank Malzone, Boston Red Sox, guesting on "Baseball Interview" on WHDH-TV, Channel 5 . . . **John Day** heading team of WHDH radio correspondents for the politico conventions.

IN SAN FRANCISCO . . .

Isn't Mutual Broadcasting System wooing Frisco's new all-news independent, KFAX, pretty hard? . . . New assistant to **Marianne Goldman**, KQED's director of promotion, is **Jean Ward**, ex-Richard Meltzer Ad Agency . . . Format shifted on KTVU's **Don Sherwood** show, with more emphasis on gab, less on music . . . KGO-TV's ad-promotion boss, **George Rodman**, to Los Angeles for ABC Coast meeting . . . McCann-Erickson picked up account of Ampex International, with **Ted Pickett** account exec . . . **Dick Clark** and staff gave KPIX's **Dick Stewart** and Stewart's teenage dance show a careful onceover—one reason might be that in Frisco area Stewart show's ARB nearly doubles that of Clark show on rival KGO-TV, ABC's o-and-o . . . KQED general manager **Jim Day** spent most of a page in ETV station's monthly program guide explaining how Rheingold Beer could bankroll KQED's recently acquired "Open End."

IN MINNEAPOLIS . . .

Virginia Payne, radio's "Ma Perkins" and AFTRA president, flew here to present the Twin Cities unit's annual "Minnies" awards to local tv and radio personalities selected as the "best" in their various categories. From nominees of local AFTRA members an impartial non-industry committee of judges made the choices. In tv the "Minnies" went to **Roger Krupp**, KSTP; **Mary Jo Tierney**, KMSP, and **Bud Kraehling**, **Dick Enroth**, **Randy Merriman** and **Clellan Card**, WCCO. Radio winners were **Don Dely**, **Bob Ryan** and **David Stone**, KSTP; **Jergen Nash**, **Enroth** and **Franklin Hobbs**, WCCO, and **Miss Tierney**, WTCN . . . **Robert B. Ridder**, WCCO-TV and Radio president and American Red Cross governors' board member, visiting Poland and Russia with Red Cross president Alfred M. Gruenther studying Red Cross programs and discussing improved information exchanges between international Red Cross organizations.

IN MEMPHIS . . .

Charlie Sullivan, vet radio and tv performer here, exits WHBQ AM and tv to join WMPS sales force . . . **Ed Nye**, Detroit radio operator, now skippering WLOK with **Bob Barlaugh** moved into asst. g.m. and sales chief spot . . . **Milton (Pinkey) Simon**, co-owner of Simon & Gwynn agency, elected prexy of Memphis Ad Club . . . **Ben West**, Nashville Mayor and group from State Capital in town for an allout look-see of Memphis educational tv outlet WKNO-TV . . . Merrill Kremer agency decorated its "birthday cake" with 30 candles last week . . . **Mark Forrester** back on the home front at WHBQ after a stint with RKO-Teleradio operations on the West Coast . . . **Charlie De Vois**, WMPS g.m., to Florida for his annual vacash . . . **Shirley Cooper**, local warbler, making the local radio cycles with her new platter "Flim Flam."

IN PITTSBURGH . . .

George Dixon, a Pittsburgh Press city desk staffer for the past 10 years, has joined KDKA-TV as news editor . . . Educational station WQED is airing a live variety show every Monday night. **Ernie Coombs** emcees . . . **Joe Terri**, formerly with WHKB in Greensburg, has been named program director of WCNG in Canonsburg . . . KDKA-TV, WIIC and WTAE are all experimenting this summer with locally produced shows for station showing or for the net feed if they can come up with something good. All three stations have their top men on these projects.

IN PHILADELPHIA . . .

WCAU sending **Dr. Edward O. Janosik**, associate professor of political science at the U. of Pennsylvania, as its "inside man" at the Democratic Convention, for beep phone interviews and professional analysis of significant happenings . . . WJMJ celebrated its 12th anni (9) and owner **Pat Stanton** marked the occasion with an exclusive one-hour broadcast expose of the pornography racket . . . Builder **Bill Fox** is opening new FM station WIBF in his Benson Apartments in suburban Elkins Park . . . WFIL-TV will preem its new mobile videotape equipment for **Dick Clark's** "Bandstand," to be taped at Drexelbrook Country Club at the end of this month . . . WRCV-TV skeding teenage discussion series, "The Next Generation," with **Garry Geers** as moderator . . . **Gunnar Back**, WFIL-TV news director, to revisit West Berlin in August and later to see relatives in Finland.

IN DALLAS . . .

Alex Keese, managing director of Dallas News properties, WFAA-TV and WFAA, seriously ill and hospitalized . . . **Maurice Bock** resigned as general manager of Texas Rasslin' Films to open his own tv film distribution office . . . **Allen Case**, "The Deputy" of NBC-TV, hospitalized for a week here with a pinched back nerve . . . **June Pearce** is new promotion manager for KFJZ-TV, Fort Worth . . . **Gary De Laune** joined WFAA as staff announcer . . . **Jimmie Jeffries**, who originated the first live breakfast show, WFAA's "Early Birds," in March, 1930, back here as manager of the Adolphus Hotel's Century Room. He emceed the "Early Birds" for 19 years . . . Lone Star TV Productions here has acquired distribution rights to "Harlem Variety Review," musical half-hour series featuring 30 top Negro entertainers. Purchase was made from Pathe Pictures.

Foreign TV Reviews

A TOWN HAS TURNED TO DUST
With: Rod Steiger, Patrick Allen, Ronan O'Casey, Leigh Madison, Lee Montague, Bill Nagy, Eileen Way, Vivian Matalon, Jerold Wells, Percy Herbert, Gaylord Cavallaro, Reginald Atkinson, George Pastell, Tucker McGuire, Maurice Durant, Terry Raven, Maria Corvin, Roy Dotrice, Peter Barkworth, Brad Dunn, Rebecca Wilson, others
Producer: Alvin Rakoff
Writer: Rod Serling
90 mins., Sun., 8:50 p.m.
BBC-TV from London

It's not the town but hopes of standout tv writing from Rod Serling that have turned to dust over here. Regrettably it has to be reported that, like "The Velvet Alley," this much-boosted spectacular drama production from BBC-TV turned out to British ears and eyes to be a tiresome bag of tricks remarkable for over-writing and served with much over-performing and posturing. It certainly had its few powerful moments, as in the arresting scene of the lashing of Jerry Paul (Patrick Allen), but the bulk of the material with that constant gimmick of repeating a line of dialog and all was less morbidly interesting than a funeral.

Apparently the only material change made here from the version aired in the States was that Sheriff Hannidy (Rod Steiger) committed suicide at the fadeout. For the rest, there was the mob sparked by heat and drought to a lynching and the inexorable build-up to another killing, and the dramatic reckoning. BBC-TV tried valiantly to capture the atmosphere of the baked border town in 1890 but somehow its cleverly designed settings insisted on looking like settings, seldom fully realistic at one stage, hard shadows marked a night street scene. And although Alvin Rakoff's production was fluid, his "touches," the conscience-imprisoned sheriff shot through bars, and the like—did nothing to negate the overall hyped-up, over-emotionalized approach.

All that need be said of Steiger's work is that the actor buried himself into the part. More effective, maybe because he was a shade less histrionically immersed, was Allen as the tortured Jerry Paul, but of the whole cast, only Ronan O'Casey, as the newspaper reporter Hannidy, really had a chance to be other than perfervid, even though the role was an unsatisfactorily conceived one. Among supporters, Leigh Madison stood out in her performance as Paul's wife, because she fascinatingly didn't quite know how to handle it and appeared to settle for copying some of Steiger's mannerisms, while Lee Montague, Bill Nagy and George Pastell coped professionally. *Evd.*

APPOINTMENT WITH ARTHUR MILLER
With Malcolm Muggeridge, Arthur Miller
Producer: Patricia Lagone
Director: Douglas Hurn
30 mins., Fri. 10:35 p.m.
Granada TV from Manchester

Arthur Miller gave the new occasional series "Appointment With . . ." a standout launching, and if future progress reaches a similar standard, Granada TV will have a formidable rival to BBC-TV's "Face to Face" slotting. There's an essential difference in the two shows, inasmuch as "F to F" adopts a probing, what's-under-your-skin technique of direct questioning while "Appointment With . . ." has Malcolm Muggeridge holding eloquent conversations on equal intellectual terms. The results on this showing were arresting.

If the chit-chat revealed one failing, it was that Muggeridge was inclined to interrupt a line of reasoning and deflect a course of Miller's exposition. This was a minor penalty to pay for a free discussion by two good minds. Taking the Willy Loman character in "Death of a Salesman" as focal point, the to-and-fro ranged over subjects such as the meaning of living, religious belief, the playwright's outlook on his work and the influence of Ibsen thereon, the legacies of McCarthyism, the social stresses that bear on a writer in the U.S. and the eventual outcome of our civilization. For egg-heads it was a double-yolk treat, cleanly and straightforwardly presented with some excellent studies of the utterly camera-shy guest. Whole job, by the way, was done in Ireland during Miller's visit there. *Evd.*

FILM FESTIVAL IN BERLIN—1960
With Derek Bond, Dr. A. Bauer, Stanley Kramer, Bertrand Bagge, Richard Attenborough, Pier Angeli, Francoise Rosay, others
Producer-Editor: Alan Strath
65 Mins., Mon., 9:55 p.m.
BBC-TV, from London

BBC-TV provided a reasonably entertaining pot-pourri in this pre-recorded coverage of the 10th Berlin Film Fest, employing vidotape, direct transmission from the German city via the Eurovision link and clips from films entered in the 30-nation contest. For the layman were interviews with personalities such as Gene Kelly, Donna Anderson, Pier Angeli, James Robertson Justice, Francoise Rosay, while for those interested in slightly more profound aspects of the cinema came chats with festival director A. Bauer, Bertrand Bagge representing French shorts, Stanley Kramer and others. The one ingredient that probably nailed common viewer interest were the clips from "Inherit the Wind," "The Angry Silence," "Jungle Cat" and a few shorts.

Derek Bond acted as interviewer, doing the job competently. Possibly a program with a single aim, either with direct fan appeal, or devoted to sober discussion on the value of these shindigs, would have been more forcible, but as it was, the roam-around wasn't a time waster. Technically the coverage wasn't always tops, the mike in the Bagge interview in particular picking up street sounds almost to dialog drowning-point. *Evd.*

TWO'S A CROWD
With Marion Ryan, Orson Bean, The Granadiers, Gary Marshal, Tony Osborne orch
Producer: Mark White
Director: Mark Stuart
30 mins., Fri., 9:55 p.m.
Granada TV from Manchester

Frequently inspiring the question "why" this segment of a new Granada TV weekly program was a formless, groping attempt to produce a different half-hour of song, dance and patter. First query is why bill the show as "starring Marion Ryan and Orson Bean" when the gifted U. S. comedian made but one brief solo appearance without being integrated into the whole shenanigans?

Nor was chanteuse Marion Ryan unappealing in her own brash, sex-projecting way, she did "Ain't Misbehavin'" and "I Want a Robot Man" effectively, but the presentation of her and the singing-dancing Granadiers was full of irritating arty-arty stuff wherein, apparently, the guiding principle was to make use of odd bits of props left over from other programs. Bafflingly, for instance, the boys and gals sang "Paris Skies" while posing in and out of balloon baskets (the man-carrying kind) and did a medley of Negro spirituals while prancing up and down various stairways.

Gary Marshal gave out with "In The Still of the Night" well, vocally speaking, but was shot through some pattern-of-circles foreground that didn't help at all. Throughout the pre-recorded sound resulted in noticeable out-of-synch renderings.

Bean deserved better. His few minutes of casual sophisticated patter ("I bring greetings from President Hagerty") were a tonic. It's difficult, though, to see how he could extend his contribution to a show like this, for on all his occasional airings over here he has impressed strictly as the solo man for the short spot, to whom teamgagging, and situation comedy would be foreign. *Evd.*

DIAGNOSIS UNKNOWN
With Patrick O'Neal, Chester Morris, Phyllis Newman, Cal Bellini, Martin Huston, Tom Bosley, Patricia Barry, Murray Matheson, Millette Alexander, Larry Ragman
Producer: Leo Davis
Director: Fielder Cook
Writer: Joel Carpenter
60 Mins., Tues., 10 p.m.
POLAROID, S. C. JOHNSON, PLYMOUTH
CBS-TV, from N. Y. (tape)
(*Doyle, Dane, Bernbach, Needham, Louis & Brorby, N. W. Ayer*)

The diagnosis may be unknown, but the prognosis is obvious. Bob Banner ought to find himself a summer show that's less kookie and more exciting. Banner is executive producer of this summer replacement for Garry Moore.

First edition of "Diagnosis Unknown" on Tuesday (5) was called a "A Case of Radiant Wine." The title is indicative of the first script, turned in by Joel Carpenter clever for the sake of being clever. Some long-legged freeloader died in her bed at the beginning of the program, and to make a program, writer Carpenter got all involved with an extraneous bottle of wine, made by radiated grapes. This was so pathologist Daniel Coffee, essayed by a bearded Patrick O'Neal, could get into the act, and find her killer. It turned out the radiation was harmless, she was smothered by a pillow, which any normal detective could have discerned without the aid of a "crime laboratory." The ordinary detective in this case was Chester Morris. Other regulars on this Moore substitute were Phyllis Newman, Cal Bellini and Martin Huston as various hypsters on O'Neal's laboratory team. Tom Bosley was the sympathetic killer.

Fielder Cook, a good director according to his other credits, directed the initiator as though he were wired to Jack Kerouac. As a result, the actors all sounded like glib jive machines. Some of Carpenter's dialog toward the finale was clever, and Cook got it snapping, but none of it had any pertinence to the story line.

Hour was formula drama, despite the many verbal distractions. It might if it pursues the formula more vigorously the rest of the summer, become a taped copy of "77 Sunset Strip," which isn't had commercially speaking. *Art.*

THE CLEAR HORIZON
With Edward Kemmer, Phyllis Avery, Jimmy Carter, Rusty Lane, Eve McVeagh, Ted Knight, Mary Jackson, others
Producer: Charles Polachek
Directors: Joseph Behar, Hal Cooper
Writer: Manya Starr
30 Mins.: Mon-Fri., 11:30 a.m.
COLGATE PALMOLIVE
CBS-TV (tape)
(*Lennen & Newell*)

This was an attempt to essay an up-to-date soaper, principals were caught up in Army life and missile work. There was the vale of tearful undertones, to be sure, but there was also an engaging Army couple projected on the screen, judging from the proem half-hour episode. Their ups and downs at

(Continued on page 42)

ROBERT HERRIDGE THEATRE
(A Trip To Czardis)
With Mildred Dunnock, Kevin Coughlin, Luke Halpin, Graham Denton, Wyley Hancock, Robert Dryden; Richard Shepard, narrator
Producer-Adaptation: Herridge
Director: Karl Genus
Music: Tom Scott
30 Mins., Thurs. (7) 10 p.m.
P & G; COLGATE; GEN. FOODS
WCBS-TV, N. Y.
(*Compton; Bates; B & B*)

The Madison Ave. boys said it wasn't commercial, so after two years of futile negotiations in an effort to wrap up a network sale, CBS Films was obliged to toss "Robert Herridge Theatre" into syndication. "A Trip to Czardis," the first half-hour segment which premiered on WCBS-TV, N. Y. last Thursday (7) is so head and shoulders above the trivia carried by the networks as to warrant hosannahs. A few more like "Robert Herridge Theatre" and syndication can make the tv networks blush for shame.

If "Robert Herridge Theatre" (he's the producer with a considerable track record in the tv drama vineyards dating back to the locally produced "Camera Three" on WCBS-TV) is culture, as it was labelled from the start, then three cheers for culture. TV (and the Madison Ave fraternity) could use a lot more like it. For essentially "A Trip to Czardis" is fine theatre (demonstrating anew that the answer to good video doesn't lie in film vs. live per se, but basically in the content).

The premiere entry, adapted for tv by Herridge from a short story by Edwin Granberry, told the simple story of two boys from the central Florida scrub pine country who were taken by their mother on a long-awaited trip to the town of Czardis to see their "sick" father. What the younger of the two boys didn't know was that his father was being hanged this day. This deeply moving episode was a stark tale of misery, poverty and despair. The dialog was as frugal and the emotions as dry as the lives of the barefooted boys and their dry-eyed stoical mother.

There were no pretentions about the production, with the sets as somber and unrelieved as the characters' lives. In the performance of the two boys, Kevin Coughlin and Luke Halpin, and the mother, Mildred Dunnock, was captured the entire heart-rending story. In the sparse dialog and limited phrases the dullness, the dreariness and the meagerness of these backwoods people was cruelly etched, and in the tight drawn lips and hallowed sunken eyes of the mother was pictured a defeated and wasted life. Karl Genus' direction was sensitive in its control, for it steered clear of any melodramatics in weaving this poignant little tragedy.

Vis a vis the fact that the Madison Ave. boys ran for cover when the show was offered for national sponsorship, it's an ironic commentary that Colgate, Procter & Gamble, and General Foods—three of the blue-chippiest of tv advertisers are bankrolling the local ride on WCBS-TV. *Roos.*

LIPPMANN ON LEADERSHIP
(CBS Reports)
With Walter Lippmann, Howard K. Smith
Executive Producer: Fred W. Friendly
Associate Producer: Gene DePorte
60 Mins., Thurs. (7), 7:30 P.M.
CBS-TV (tape)

"CBS Reports" scored quite a coup last Thursday night (7) when political pundit Walter Lippmann, in his first tv appearance, spent an hour with interviewer Howard K. Smith and talked of leadership and the many problems besetting the U.S. and a troubled world. As an ad-lib, free-wheeling discussion (pre-taped in Washington and in Maine) it provided a brilliant summation of the nation's status, its problems and its goals as seen through the eyes of an eminent journalist and ardent American.

The composure of Lippmann was that of a political writer who has served vitally and intellectually three score years and 10, seen many crises, and reached a state of calm optimism not panicked by momentary setbacks. His insight and interpretation of events functions within this framework. Smith as interviewer led with provocative questions that covered the entire field of politics and leadership, both national and international. His open admiration for the man Lippmann and his analytical, statesman-like qualities was a telling, personal comment.

Lippmann spoke on many vital issues, with the objectivity and knowledge of a man well versed in political history and possessed of a conservative but enlightened orientation. And he spoke fluently—of the U-2 and summitry, of West Germany and China, of disarmament, of the creeping neutrality around the world, of the need for "qualitative education" in the U.S., and of the need for a new crop of young leaders to give the nation "purpose." ("We are at the end of something that's petering out . . . the hope lies in the new crop of young men.")

"What are the requisites for a good President?" He must have second sight, like Churchill (in my mind one of the greatest figures in Western history"); De Gaulle has it. Theodore Roosevelt had it back in 1900. Along with leadership, he must have judicial talent, he must be articulate, have sympathy.

Of Franklin D. Roosevelt he has confused feelings, but recognizes he was a great war President. On Truman: "I don't count myself as one of his great admirers," although recognizing that the Marshall Plan and NATO represented constructive statesmanship.

Of Eisenhower he was particularly critical. "He's out of date, not pursuing a policy that prepares our country for the '60's. Nor is he meeting the challenges of the Soviet Union. Leadership must come from the White House alone. The next President will conduct the office differently, whether he is Republican or Democrat."

It was stimulating, provocative television. *Roos.*

CONNECTICUT REPORT
Producer: Art Stoker
Director: Harlan Singer
Moderator: Dave Kiernan
30 Mins. Wed. 7:30 p.m.
WNHC-TV, New Haven

This locally produced, civic project sustainer came up with timely segment with some first hand info on the Chilean disaster situation. Studio snared American Ambassador to Chile, Walter Howe, a Litchfield, Conn., resident for a q. and a, period on background material of the earthquake and tidal wave.

Cued by moderator Dave Kiernan, interview came over as interesting, informal stuff. It followed run-off of some quarter-hour of films showing affected areas. Film clips were provided by Red Cross and embassy sources. Live narration and translation from Spanish was by Dr. Arden Jollie, Chilean native now living in Connecticut.

Also cut into the half-hour was General Gruenther and a solid pitch for the American Red Cross via an appeal for aid to stricken population. A blind alley in advance publicity indicated that George Burns would appear on program but comic's stint consisted merely of a taped segment of straight talk picked up a fortnight previously when Burns was at Oakdale Musical Theatre nearby.

Program caught was well routined and smoothly conducted by Kiernan. *Bone.*

Tele Follow-Up Comment

Jack Paar Show

That pesky splinter candidate, Lar Daly, got his precious equal time on last Thursday's (7) "Jack Paar Show," but maybe now he wishes he hadn't. He made a shambles of it. Or, rather, the studio audience did.

Daly's nationalistic, shoot-first dogma might have been more fearsome coming from a closed television booth, but with a studio audience hooting and making a mockery of everything he had to say he was rendered absurd. He came across as a "character" in an Uncle Sam suit (he even wore authentic chin whiskers for the network shot) who thinks he's running for the presidency.

Paar brought him on grudgingly but gamely. He insisted that the equal-time freeloader lay off the speechifying and do the show on its own terms, the way Sen. John Kennedy had to do when he gave Daly claim to the same privilege. Paar was a wickedly bold interviewer who, refusing to pull punches, point-blanked such questions as, "What is this—trick or treat? What can you possibly hope to accomplish by this abuse of the equal time law?" Daly's answer was, "To get across my doctrine of 'America First — or death!'"

Alexander King likewise treated him without mercy or respect, leveling such straight-in-the-eye broadsides as "I'm glad he came here. The best way to know who the dimdonts are is to see what they are." Daly retaliated with a challenge to match his moral values with King's in any state in the union, but Paar's angry man let him have it with a neatly-phrased retort that Daly's "kill first" precepts are inhuman. Plainly, Daly was no match for King.

But whatever Paar, King or Hugh Downs may have contributed to his devastation, it was the audience, really, that did Daly's cause in. At first it seemed as though they mistook him for one of those new-school comics, giggling, as they did, at his whole platform line by line. Later, when they apparently realized he was on the square, they tossed pointed questions and jeered at his responses

(Continued on page 42)

"The Jim Backus Sh

WIRE PRESS SERVICE—OR MADHOUSE?

No one knows for sure. But this is certain. "The Jim Backus Show—Hot Off The Wire" will be one of the funniest, zaniest shows ever seen on television. Jim Backus plays John Micha wheeling journalists. As Worldwide Press Service, the major press associatio fun in this new comedy se

SOCIETY EDITOR—O'Toole is closer to Eskimos than to High Society. But if news is brewing on Park Avenue, O'Toole's boys will rent tails and crash swank parties to find out what's happening.

SPORTS EDITOR—O'Toole makes it a habit to get all the sports news first-hand . . . from bookies and tipsters. Actually, O'Toole's favorite sport is scooping the major press associations on hot news.

CHILD CARE EDITOR—O'Toole's press service produces syndicated columns by make-believe "experts." One day they write a psychologist's report on delinquency; the next, "Advice to the Lovelorn."

ow-Hot Off The Wire"

hael O'Toole, last the free-
s sole proprietor and editor of
e, O'Toole lives only to "scoop"
ions. And that's the root of the
series. Supporting cast includes Nita Talbot, who has a long string of Broadway, television and movie credits. She aids and abets the high jinks as O'Toole's Girl Friday. Ray Singer and Dick Chevillat, who have written for most of television's top comedy series, are producing the "Jim Backus Show."

CNP

NBC TELEVISION FILMS, A DIVISION OF CALIFORNIA NATIONAL PRODUCTIONS

FOREIGN NEWS ANALYST—O'Toole stays abreast of the news from the four corners of the globe . . . via radio. But John Michael O'Toole will start a war if necessary to create a front page story.

FASHION EDITOR — O'Toole doesn't know a peignoir from a penguin. But if he needs fashion news he'll get it. If necessary, his men will write an "exclusive," *then* go out and make the news happen.

CRIMINAL EDITOR—O'Toole's enemies maintain his news stories are a crime. And, in a sense, they're right. O'Toole will commit perjury, house-breaking and larceny to get that "big story" first.

Jack White Tees 44-Station TV Educat'l Web

By MURRAY HOROWITZ

With 48 educational television (ETV) stations across the country now on the air, ETV is a force which couldn't be killed off "even if you would want to. The only question is how important it will be."

That's the position of John (Jack) F. White, pres of National Educational Television and Radio Center (NET). Organization headed by White, tabbed the fourth network by some, boasts the affiliation of 44 ETV stations.

White, a man with many forthright opinions, feels that commercial television and ETV are supplemental, as opposed to being competitive. Any mass media must head for mass audiences where numbers are more important than specialized services. Nonetalized services, as opposed to audience numbers, is the criteria for non-profit ETV, he explains.

A look at the NET program output, which is about eight hours weekly for affil stations, supports White's thesis. Broadly, NET shows cover the range of programming usually associated with Sunday afternoon commercial network programming. On ETV stations, though, these shows are the day-in-day-out diet for prime evening hour showcasing.

Orientation of programming structure for NET is to build a well stocked library for the specialized tastes of significant audiences. The show, in the case of ETV, edutertains for the book.

While as high as ETV as sky commercial broadcaster for his domain, predicts there will be 100 ETV stations in the country by the next five years. When Dallas comes on the air every VHF in a major city allocated to educational (U-H) be activated, he noted.

Glaring lack of ETV stations in New York, Los Angeles, Cleveland and Washington was noted. In Washington, a UHF educational tv station is due to be activated in a year, aimed primarily as a school service.

In Cleveland a UHF educational tv outlet is due to be activated within the next two years. Additionally, there are eight ETV stations under construction, mostly V's. Only about a quarter of the 48 ETV stations now on the air are U's.

Establishing ETV outlets in N. Y. and Los Angeles, the two largest cities in the nation, poses the toughest problems. NET feels that a UHF outlet in either city won't fill the needs. With a U, White says, "you deal in hundreds instead of thousands." He's all for the "U" being activated by the N. Y. Board of Education and the daytime educational use of WPIX. But only a V, in White's opinion, owned and operated as an ETV outlet would fill New York's informational and cultural needs. The only way a V in N. Y. can be acquired is through the purchase of an existing commercial outlet. With that in mind, White and NET are trying to build financial interest and support for buyout of an existing commercial N. Y. VHF station. NET proxy indicated that he has a long way to travel before reaching his goal in N. Y. or Los Angeles. ETV's posture in the country is hobbled without a N. Y. outlet he acknowledged.

Who are NET's angels? Ford Foundation in '59 donated $5,000,000 to cover NET's expenses over the next five years. There are awards from other private corporations, programming contracts from government agencies, and other grants.

NET's yearly budget runs to $[illegible],000,000.

[illegible] of the future?

"[illegible] you let the future take [illegible] I let with any good [illegible] future depends on our track record."

Three-Network Convention Coverage

Continued from page 31

NBC

electronic camp. Sound was lost for which the anchormen apologized; picture was occasionally lost, but it seems that the errors were unavoidable in the tangle and that they existed in a lesser degree than ever.

The formal proceedings on Monday afternoon and evening started off interestingly enough. While the delegates were locked in sprawling Los Angeles' traffic, Huntley-Brinkley and some of the NBC dozens wrapped up the background events, which for all of it, turned out to be more interesting than the show in the main tent.

The politicos ought to watch themselves, because those ubiquitous NBC cameras and correspondents are potentially devastating. What NBC showed earlier this week was a loose political meeting where the participants didn't so much have their feet on the desk as their heads in some cloud.

The NBC boys are a dedicated bunch and hip, too. These things were evident on Sunday (10) when "Meet the Press" was expanded from a half-hour to 90 minutes to encompass successive interviews with the three announced Demo candidates, Symington, Kennedy and Johnson.

Of course, there was considerable redundancy in the political oratory occurring during this expanded 6:to-7:30 version of the Larry Spivak interview stanza, but it might have been worse were it not for the fact that producer Spivak and his inquisitive journalistic sidekicks maintained reasonable control of the verbal outrome in the fairly incisive nature of their questions.

What was especially notable during the hour-and-a-half of tv is that the viewer—for the first time had the chance to make a decent comparison of each candidate's personal merit.

But the aims of NBC News yeal are not necessarily conveyed in the format proper of "Press." They were, however, expressed Sunday in the way the format was adapted to the Los Angeles convention scene. Throughout the interviewing, a sense of immediacy existed. News injections, such as the announcement that California Governor Pat Brown had thrown his weight to Kennedy, gave the "Press" stanza another dimension. Fact that Brown's stand was anticipated made no difference. Announced when Sen. Johnson was facing "Press" men Spivak, Jack Steele of Time-Life, Edwin Newman (of NBC) and Marquis Childs (of the St. Louis Post-Dispatch), it gave the homewreener the desire to judge extra-carefully the response of Johnson to the news.

The perspicacity of the NBC team was more than sufficient in "NBC Convention Wire," the half-hour presentation directly after "Press." One got the sense of completeness—that NBC's news people, who are numerous in L.A., were as close to the latest happenings as anyone (short of the delegates and the candidates themselves) could be at the particular moment.

"Wire" was simple in its approach, a gimmicky bit merely to allow the experienced network observers to observe, interpret and, especially, to be humorous. Wires from viewers, asking questions of pertinence and impertinence to the conventions, received responses from the NBC news panel—Frank McGee (who also gave an excellent wrapup of news up to that moment), Huntley & Brinkley, Merrill Mueller, Lee Hall, Richard Harkness, Herb Kaplow, Martin Agronsky and the various legmen who apparently had just returned from tapping the several state delegations for the shifts in the political tide.

Besides humor there was a form of gentle pugnacity in the responses to the meaner questions. The NBC'ers were intelligent, but they did not make a fetish of "balanced reporting" as have some of their rivals in the network news business. There were no biases actually, but it was clear that these men were individuals, expressing individual ideas, based on what they believe to be the facts. This shade of difference makes all the difference. *Art.*

CBS

were standing and Bowles moved outside. Eisman looked like he was ready to cry.

He made up for it moments later when the cameras were moved outside and Bowles was picked up again, and later, when Stennis made his dissenting statement. But it was a tough night for Mr Eismann.

The other good game at the end of the evening. Collingwood had interviewed Sen. Warren Magnuson on the floor about the Vice-Presidential chances of Sen. Henry Jackson, his Washington colleague. Then, after Sen. Hubert Humphrey came up to the booth for an interview, anchorman Walter Cronkite turned to And Sen. Magnuson there, and proceeded to interview him. Trouble was, Magnuson repeated, virtually word for word, what he had said earlier to Collingwood.

But these two incidents apart, it was a solid, straightforward job of tv coverage, unspectacular only because the event itself up to that time had been the dullest conclave in recent Democratic history.

CBS-TV's Sunday coverage was somewhat on the dull side, primarily because the network didn't go out of its way to create news opportunities as did NBC with its expanded "Meet the Press." The dullness was due not so much to the CBS coverage as to the fact that with the Kennedy drive assuming such momentous proportions there was little genuine excitement on Convention eve—lots of speculation, but little that could be pinned down in terms of hard coverage.

Web had its best innings in the afternoon, creating some news with Adlai Stevenson on "Face the Nation." Although most of the session consisted of the reporters trying to pin Stevenson down and Stevenson insisting his position was perfectly consistent and clear, he did state he would serve as a Cabinet member of a Democratic administration if his views coincided with the new President's. This was good enough for Page One coverage throughout most of the country.

"Face the Nation" was followed at 8 with a half-hour "Convention Preview" special, wherein Ed Morrow grabbed the three principal candidates for five-minute interviews, thus scanning what "Meet the Press" managed to cover in depth. Not that Morrow could get them to say much, although Sen. Symington's answer to Morrow's opener was worth a laugh—When Morrow asked how does it look, Symington put on his most enthusiastic smile and declared, "Great, Ed just great." Other than the Morrow interviews, the special was routine, with anchorman Walter Cronkite getting the right news emphasis in accenting as his lead the growing Kennedy bandwagon.

CBS wrapped up the Sunday coverage with a 45-minute 11:15 to midnight pickup from the Beverly Hilton Hotel, where there were three big parties running at once, two of them out-of-doors. This was the web's supposed big crack at the Hollywood stars, but the best it could come up with was Hedda Hopper, Ralph Bellamy and Phyllis Kirk, with Charles Collingwood trying hard but getting little excitement out of his interviews. Web's technical operations worked perfectly at the party, with each camera stationed down in the crowds coming in on cue, but there wasn't much in the way of content.

Perhaps the most impressive part of the CBS coverage was the depth of its staff, with anchorman Cronkite calling over the course of the day on at least a dozen different correspondents—Morrow, Howard K. Smith, Alexander Kendrick, Doug Edwards, Nancy Hanschman, Collingwood, Bill Downs, Harry Reasoner, and several others. Morrow's new Convention role is a good one and ought to pay off. Instead of stationing him up in the booth to pontificate on what everyone's already seen, CBS has him in the role of a roving legman who can cut in with whatever he's got at the moment. The role of a working newsman suits him extremely well, and he did an excellent job within the limitations of the opening-day hesitancy of anyone to say anything of substance. *Chon.*

ABC

too many distant shots of politicians being interviewed. Closeups would have been more appropriate.

What robbed the opening of most of its drama was the concensus of opinion that Kennedy has the Presidential nomination. The speeches—perhaps with occasional exception of the talk of keynoter Governor Church of Idaho—failed to compensate for that lack of drama.

Picking up the convention tab on the web are 20th-Fox, Mutual of Omaha, and AVCO.

Prior to the convention opening, ABC-TV Monday afternoon covered the caucus meeting of the Pennsylvania state committee. Web, to its credit, was the only one of the three nets, to offer "live" coverage of Senator Kennedy's press conference. Kennedy opined at the time he would get the nomination at the first or second ballot. Special telecast at 6:15 also switched to the platform committee meeting and headquarters of contender Senator Johnson.

For the pre-convention warmup Sunday (10), ABC-TV in its three roundtable shows specialized more in local color than provocative, searching news. The one program more attuned to the fast-breaking headlines was Ruth Hagy's "College News Conference" at 1 p.m. The guest was Democratic Party Chairman Paul Butler, who had to use all his nimble word talents to answer some searching questions by politically hep college students.

But even moderator Hagy missed out on one development. She asked as if Truman was coming to the convention after a news bulletin on another network disclosed that Truman decided to stay away after all. Butler, too, seemed caught with his news down on that one.

In another L.A. origination, "Open Hearing" at 3 p.m. featured Pearl Mesta, James Roosevelt, Stephen Mitchell and James Farley. John Secondari and Robert Fleming were on hand for the web. "Hearing" made light material for a Sunday afternoon.

Most disappointing, perhaps, was the special half-hour evening show, titled "These Are the Men." Again, it was more "local color" and the Ed Morgan interview with Presidential candidate Kennedy was tame, indeed, compared to the "Meet the Press" Kennedy appearance. The first 15 minutes didn't have any of the men running for the nation's top posts. That was left conveniently after the middle commercial, when Senators Symington and Kennedy appeared.

Senator Symington gave the program a news lift with his back against the wall statements that he was still in the race, that he wasn't interested in the vice-presidency. Otherwise, the Sunday night cap was pretty tepid. *Horo.*

Indie Radio

Continued from page 31

reporters Alex Jarison and Bill Willard, along with Ed Philips, Mike O'Callaghan, John Strobel and Vickie Nash. Jarison, a Pulitzer Prize nominee for his reporting from Cuba, will act as anchor man. Completeness of the coverage is paying off commercially for KRAM, with the entire convention package sold to four local Vegas sponsors.

WINS Coverage

New York indie WINS beats out of its top-40 disks and news off the wire format for special coverage on the political conventions.

Washington newsman Jim Randolph is at the Dem meet in Los Angeles taping special features and daily recaps which are flown back for airing on the station's morning newscasts. Idea is to give early risers a roundup of convention news they may have missed the night before.

Similar coverage will be planed in from the Republican convention in Chicago.

Philco Picks Up Tab On South American Convention Pickups

Philadelphia, July 12.

Mexico, Central and South America will get shortwave broadcasts of the Democratic and Republican National conventions through the facilities of World Wide Broadcasting System (WRUL, New York) with Philco International Corp. as a major sponsor.

This American political scene, of more acute interest to Latin neighbors than ever before, will be reported daily as an international goodwill service during the conventions.

Broadcasts mark the third time that Philco has aired the political conventions to the Southern part of hemisphere. Over the years company has sponsored cultural, social and international sporting programs over the WRUL network. Philco International widely distributes its radio, tv and home appliances throughout the Latin market.

Convention proceedings will be aired at 9:45 p.m. each night (EST) continue until close of meetings. Approximately each half hour, WRUL will offer a five-minute summary of the proceedings in Spanish. The Spanish summaries will be offered to Latin American local affiliates of WRUL for rebroadcasting.

Broadcasts from Los Angeles run July 11-12-13-14. The Republican confabs will be aired July 25-26-27-28.

Convention Briefs

Continued from page 31

alcoholic beverages in the new hall, to house hospitality areas for delegates, newsmen, etc. It also had office space for his workers.

The double bill which played the last time Sunday night before Johnson took possession Monday (11) was "Take a Giant Step" and "The Untergraven."

Dave Garroway is having to face the cameras at 4 a.m. Los Angeles time this week to meet his regular KHJ slot for NBC's "Today." "I've just learned to catnap when the opportunity presents itself," he explains.

Unknown tons of electronic equipment are in the Biltmore Hotel, downtown convention headquarters, where the roof looks like a mountain range of uncut spaghetti.

But it took some old-fashioned ingenuity by a CBS engineer to figure a way to bring the front entrance of the hotel down below into camera range. The L.A. fire dept. had ruled against leaning a camera out the window. Some one grabbed an old mirror off the wall, held it out at the right angle. The reflection went over CBS.

Betty Furness is passing the time between Westinghouse commercials here working on a needlepoint rug. "I've made needlepoint rugs, chair covers, pillow covers—just about everything except a refrigerator cover," she cracked.

Nobody could match CBS' White House touch. IBM personnel who installed CBS' ballot tabulating machines included Truman Hunter, Dick Washington, Grace Harrison, Bob Hayes, Carl Harding and Bob Lincoln.

Douglas Edwards meant to switch front and center position to Dallas Townsend. But the CBS newscaster declared: "And now back to Dallas Texas at Democratic headquarters."

The blooper was on videotape and could be corrected.

ABC V.P. Edgar Shelton Jr., a Texan in the web's Washington operation, composed lyrics for the convention song for Texan Lyndon B. Johnson supporters—"Leadership," to the tune of "Everything's Coming Up Roses." Copyright clearance had been obtained in advance.

Johnson forces made the most of the musical rouser in the convention razzle dazzle, including having it tooted by 76 trombones (using possibly every trombone player for hire in L.A.) plus 76 kids blowing toy trombones.

Shelton is back working for ABC during Convention week. But he had taken the two weeks before as leave of absence to help stage some of the Johnson show here.

WELL, THAT'S WIN, PLACE & SHOW BUSINESS!

	3 Network Share of Audience*
ABC-TV	38.7
NET Y	33.7
NET Z	27.6

The first report in July is in—and so is ABC! Our 15% lead over Net Y and 41% lead over Net Z is the biggest in a season of wins. ABC is in first place on five nights, in second on two, and never in third. Quite a "track record". Advertisers finish in the money, too, when they pick ABC-TV.

*Source: Nielsen 24 Market TV Report, average audience, week ending July 3, 1960, 7 nights 8:00—10:30 PM. Mon. through Sun.

ABC TELEVISION

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation, based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U.S.

LOS ANGELES

STATIONS: KNXT, KRCA, KTLA, KABC, KHJ, KTTV, KCOP. SURVEY DATES: MARCH 1-7, 1960.

TOP TEN NETWORK SHOWS RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Wagon Train (Wed. 7:30-8:30)	KRCA	38.8
2.	Gunsmoke (Sat. 10:00-10:30)	KNXT	37.7
3.	Have Gun, Will Travel (Sat. 9:30-10)	KNXT	30.5
4.	77 Sunset Strip (Fri. 9:00-10:00)	KABC	29.9
5.	Father Knows Best (Mon. 8:30-9:00)	KNXT	29.8
6.	Alfred Hitchcock (Sun. 9:30-10:00)	KNXT	29.1
7.	Real McCoys (Thurs. 8:30-9:00)	KABC	27.8
7.	Untouchables (Thurs. 9:30-10:30)	KABC	27.8
8.	Hawaiian Eye (Wed. 9:00-10:00)	KABC	27.6
9.	Ed Sullivan (Sun. 8:00-9:00)	KNXT	27.1

TOP SYNDICATED PROGRAMS RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Death Valley Days (Thurs. 7:00)	KRCA	U.S. Borax	15.9	28.7
2.	Manhunt (Mon. 7:00)	KRCA	Screen Gems	15.2	27.5
3.	Rescue 8 (Tues. 7:00)	KRCA	Screen Gems	13.2	24.2
4.	Quick Draw McGraw (Mon. 7:00)	KTTV	Screen Gems	12.5	22.8
5.	Bozo The Clown (Mon.-Fri. 6:00)	KTLA	Jayark Prod.	11.6	30.4
5.	Mike Hammer (Tues. 10:30)	KRCA	MCA	11.6	28.6
6.	Huckleberry Hound (Tues. 7:00)	KTTV	Screen Gems	10.9	20.0
6.	Lock-Up (Sat. 7:00)	KABC	Ziv-UA	10.9	27.7
7.	Four Just Men (Wed. 7:00)	KRCA	ITC	10.6	17.9
8.	Popeye (Mon.-Fri. 5:30)	KTLA	UAA	10.5	41.7

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Walker Edmiston	KHJ	7.6
You Asked For It	KCOP	7.6
Quick Draw McGraw	KTTV	12.5
Huckleberry Hound	KTTV	10.9
News-D. Edwards	KNXT	10.6
Manhunt	KRCA	15.2
Channel 9 Movie Theatre	KHJ	7.9
News-Huntley-Brinkley	KRCA	8.1
Latham, Weaz, Hearn	KRCA	8.0
Garry Moore	KNXT	14.5
Rescue 8	KRCA	13.2
Coronado 9	KRCA	10.2
Wed. Nite Fights	KABC	18.2
Channel 9 Movie Theatre	KHJ	6.6
Dinner Theatre	KTTV	4.2
Early Show	KNXT	4.0
My Friend Flicka	KABC	4.0

KANSAS CITY, MO.

STATIONS: WDAF, KCMO, KMBC. SURVEY DATES: MARCH 1-7, 1960.

TOP TEN NETWORK SHOWS RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Gunsmoke (Sat. 9:00-9:30)	KCMO	47.7
2.	Red Skelton (Tues. 8:30-9:00)	KCMO	44.7
2.	Wagon Train (Wed. 6:30-7:30)	WDAF	44.7
3.	Real McCoys (Thurs. 7:30-8:00)	KMBC	39.7
4.	Father Knows Best (Mon. 7:30-8:00)	KCMO	37.7
5.	Danny Thomas (Mon. 8:00-8:30)	KCMO	36.4
6.	What's My Line (Sun. 9:30-10:00)	KCMO	36.1
7.	Ernie Ford (Thurs. 8:30-9:00)	WDAF	35.8
8.	Garry Moore (Tues. 9:00-10:00)	KCMO	35.1
8.	This Is Your Life (Wed. 9:00-9:30)	WDAF	35.1

TOP SYNDICATED PROGRAMS RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Mike Hammer (Sat. 9:30)	KCMO	MCA	42.7	70.6
2.	Sea Hunt (Thurs. 6:30)	WDAF	Ziv-UA	31.1	56.3
3.	Huckleberry Hound (Thurs. 6:00)	KMBC	Screen Gems	26.8	53.3
4.	Tombstone Territory (Thurs. 9:30)	WDAF	Ziv-UA	23.5	44.4
5.	Quick Draw McGraw (Wed. 6:00)	KMBC	Screen Gems	22.8	43.8
6.	Lock-Up (Wed. 9:30)	WDAF	Ziv-UA	21.9	43.4
7.	Death Valley Days (Fri. 10:00)	KCMO	U.S. Borax	19.5	47.4
8.	Superman (Mon. 6:00)	KMBC	Flamingo	17.8	44.9
9.	Coronado 9 (Tues. 9:30)	WDAF	MCA	16.9	29.3
10.	Whirlybirds (Sun. 10:00)	KCMO	CBS	16.2	42.5

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Take A Good Look	KMBC	6.6
To Tell The Truth	KCMO	18.5
News, Sports	WDAF	15.6
News-Huntley-Brinkley	WDAF	15.9
Revlon Revue	KCMO	16.2
News, Sports	WDAF	19.2
News-Huntley-Brinkley	WDAF	19.9
Circus Theatre	KCMO	22.5
News, Weather	WDAF	16.6
Jack Paar Show	WDAF	7.3
Sports, Big Show	KMBC	7.3
News, Sports	WDAF	13.2
News-Huntley-Brinkley	WDAF	15.9
Garry Moore	KCMO	34.7
News, Weather	WDAF	25.8
10 O'Clock Movie	WDAF	9.3

JACKSONVILLE, FLA.

STATIONS: WJXT, WFGA. SURVEY DATES: MARCH 1-7, 1960.

TOP TEN NETWORK SHOWS RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Wagon Train (Wed. 7:30-8:30)	WFGA	48.4
2.	Have Gun, Will Travel (Sat. 9:30-10)	WJXT	47.7
3.	Gunsmoke (Sat. 10:00-10:30)	WJXT	45.9
4.	I've Got A Secret (Wed. 9:30-10:00)	WJXT	43.4
5.	Father Knows Best (Mon. 8:30-9:00)	WJXT	41.7
6.	Red Skelton (Tues. 9:30-10:00)	WJXT	40.8
7.	Real McCoys (Thurs. 8:30-9:00)	WFGA	40.4
8.	Dodie Playhouse (Fri. 9:00-10:00)	WJXT	39.3
9.	Maverick (Sun. 7:30-8:30)	WFGA	38.2
10.	Price Is Right (Wed. 8:30-9:00)	WFGA	38.1

TOP SYNDICATED PROGRAMS RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Badge 714 (Mon. 7:00)	WJXT	NBC	39.1	75.7
2.	Shotgun Slade (Thurs. 7:30)	WJXT	MCA	33.1	56
3.	Sea Hunt (Thurs. 7:00)	WFGA	Ziv-UA	29.8	52
4.	Border Patrol (Wed. 7:00)	WJXT	CBS	28.8	48
4.	Death Valley Days (Fri. 7:00)	WJXT	U.S. Borax	28.8	64
4.	Trackdown (Tues. 7:00)	WJXT	CBS	28.8	60.0
5.	Mike Hammer (Thurs. 7:00)	WJXT	MCA	26.8	47.3
6.	Huckleberry Hound (Thurs. 5:45)	WFGA	Screen Gems	26.2	64.4
7.	Highway Patrol (Thurs. 7:30)	WFGA	Ziv-UA	25.2	43.2
8.	U.S. Marshal (Sat. 10:30)	WJXT	NTA	24.5	78.5

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Four Just Men	WFGA	12.9
Highway Patrol	WFGA	25.2
Mike Hammer	WJXT	26.8
Jane & Harriet	WFGA	30.5
Lock-Up	WFGA	14.9
Thin Man Dawson	WFGA	18.5
Sea Hunt	WFGA	29.8
Life of Riley	WJXT	11.9
Lone Ranger	WJXT	17.2
Shotgun Slade	WJXT	33.1
Man From Interpol	WFGA	6.0

KNOXVILLE, TENN.

STATIONS: WATE, WBIR, WTVK. SURVEY DATES: MARCH 1-7, 1960.

TOP TEN NETWORK SHOWS RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Wagon Train (Wed. 7:30-8:30)	WATE	57.3
2.	Gunsmoke (Sat. 10:00-10:30)	WBIR	51.3
2.	Have Gun, Will Travel (Sat. 9:30-10)	WBIR	48.4
4.	Bonanza (Sat. 7:30-8:30)	WBIR	44.2
5.	Laramie (Tues. 7:30-8:30)	WATE	42.9
6.	Ed Sullivan (Sun. 8:00-9:00)	WBIR	41.9
7.	Man and the Challenge (Sat. 8:30-9)	WATE	41.1
8.	Hotel De Paree (Fri. 8:30-9:00)	WBIR	39.1
9.	Rawhide (Fri. 7:30-8:30)	WBIR	38.8
9.	Riverboat (Mon. 7:30-8:30)	WATE	38.8

TOP SYNDICATED PROGRAMS RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Highway Patrol (Sun. 8:00)	WATE	Ziv-UA	35.4	74.2
2.	Huckleberry Hound (Mon. 6:00)	WATE	Screen Gems	34.4	69.2
3.	Life of Riley (Sat. 7:00)	WBIR	CNP	32.5	67.7
4.	U.S. Marshal (Sat. 10:30)	WBIR	NTA	30.9	68.9
5.	Jeff's Collie (Thurs. 5:30)	WATE	ITC	30.5	76.8
6.	Popeye (Mon.-Fri. 5:00)	WATE	UAA	29.7	71.7
7.	Not For Hire (Thurs. 7:30)	WBIR	CNP	29.1	55.3
8.	Three Stooges (Mon. & Fri. 5:30) (Sat. 9:30)	WATE	Screen Gems	28.8	73.8
9.	Quick Draw McGraw (Wed. 6:00)	WATE	Screen Gems	27.5	60.7
10.	Rescue 8 (Thurs. 6:45)	WATE	Screen Gems	27.1	61.0

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Small World	WBIR	9.2
Early Show	WBIR	12.4
News-Doc Johnston	WBIR	18.6
Lee Roy Abernathy	WATE	15.5
Jubilee U.S.A.	WTVK	8.6
Early Show	WBIR	7.9
Early Show	WBIR	9.2
Journey-Understanding	WATE	19.2
Early Show	WBIR	10.5
Captain Kangaroo	WBIR	8.2
Early Show	WBIR	15.2
News-Doc Johnston	WBIR	17.9
Molly Singing	WBIR	10.6
Sea Hunt	WBIR	21.2

JACKSON, MISS.

STATIONS: WLBT, WJTV. SURVEY DATES: MARCH 1-7, 1960.

TOP TEN NETWORK SHOWS RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Wagon Train (Wed. 6:30-7:30)	WLBT	53.9
2.	Have Gun, Will Travel (Sat. 6:30-9:00)	WJTV	51.0
3.	Sugarfoot (Tues. 6:30-7:30)	WLBT	49.5
4.	Gunsmoke (Sat. 9:00-9:30)	WJTV	47.0
5.	The Rifleman (Tues. 8:00-8:30)	WLBT	46.4
6.	Ernie Ford (Thurs. 8:30-9:00)	WLBT	45.7
6.	77 Sunset Strip (Fri. 8:00-9:00)	WLBT	45.7
6.	Wyatt Earp (Tues. 7:30-8:00)	WLBT	45.7
7.	Cheyenne (Mon. 6:30-7:30)	WLBT	44.4
7.	Playhouse 90 (Mon. 8:30-10:00)	WJTV	43.8

TOP SYNDICATED PROGRAMS RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Whirlybirds (Thurs. 8:00)	WLBT	CBS	38.7	67.5
2.	Coronado 9 (Sat. 9:30)	WJTV	MCA	37.1	62.9
3.	Huckleberry Hound (Thurs. 5:30)	WJTV	Screen Gems	35.8	98.7
4.	U. S. Marshal (Thurs. 7:00)	WLBT	NTA	34.4	59.4
5.	Thin Man Dawson (Thurs. 6:30)	WLBT	Ziv-UA	32.5	57.7
6.	Quick Draw McGraw (Wed. 5:30)	WJTV	Screen Gems	29.1	66.1
7.	Lock-Up (Sun. 7:30)	WLBT	Ziv-UA	28.1	48.2
8.	Popeye (Mon.-Fri. 5:00)	WJTV	UAA	27.0	69.6
9.	Danger Is My Business (Thurs. 6:30)	WJTV	NBC	23.8	42.3
10.	Topper (Thurs. 7:00)	WJTV	Schubert	23.5	49.6

TOP COMPETITION PROGRAM	STA.	AV. RTG.
MacKenzie's Raiders	WJTV	22.2
Bourbon St. Beat	WLBT	21.9
Rocky & His Friends	WLBT	2.6
Topper	WJTV	23.5
Danger Is My Business	WJTV	23.8
My Friend Flicka	WLBT	14.9
Ed Sullivan	WJTV	30.1
Little Rascals	WLBT	11.9
Sports	WLBT	11.9
Thin Man Dawson	WLBT	32.5
U.S. Marshal	WLBT	34.6

LITTLE ROCK, ARK.

STATIONS: KARK, KATV, KTHV. SURVEY DATES: MARCH 1-7, 1960.

TOP TEN NETWORK SHOWS RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Wagon Train (Wed. 6:30-7:30)	KARK	50.1
2.	Gunsmoke (Sat. 9:00-9:30)	KTHV	47.7
3.	Red Skelton (Tues. 8:30-9:00)	KTHV	40.4
4.	Ernie Ford (Thurs. 8:30-9:00)	KARK	39.7
5.	Real McCoys (Thurs. 7:30-8:00)	KTHV	38.4
6.	Lawman (Sun. 7:30-8:00)	KTHV	37.7
7.	Price Is Right (Wed. 7:30-8:30)	KARK	36.4
8.	Maverick (Sun. 6:30-7:30)	KTHV	36.3
9.	77 Sunset Strip (Fri. 8:00-9:00)	KTHV	35.4
10.	Zane Grey Theatre (Thurs. 8:00-8:30)	KTHV	34.8

TOP SYNDICATED PROGRAMS RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Coronado 9 (Sat. 9:30)	KTHV	MCA	30.5	57.6
2.	Rescue 8 (Sun. 8:00)	KATV	Screen Gems	28.8	39.0
3.	Sea Hunt (Fri. 7:30)	KTHV	Ziv-UA	25.8	42.4
4.	Whirlybirds (Thurs. 8:30)	KARK	CBS	22.5	43.5
5.	Tombstone Territory (Sun. 9:30)	KTHV	Ziv-UA	21.5	40.8
6.	Popeye (Wed. 5:00)	KATV	UAA	20.6	50.4
7.	Man Without A Gun (Sat. 5:45)	KTHV	NTA	19.5	58.2
8.	Border Patrol (Sun. 5:30)	KATV	CBS	19.2	53.2
8.	Flight (Thurs. 7:30)	KARK	CNP	19.2	32.2
9.	Manhunt (Tues. 9:30)	KARK	Screen Gems	18.5	33.3

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Death Valley Days	KARK	13.2
Circus Show	KARK	23.2
Man From Black Hawk	KATV	19.5
U.S. Marshal	KATV	14.6
Revlon Revue	KTHV	14.6
21 Beacon Street	KATV	21.2
Academy Theatre	KTHV	17.2
Steve's Show	KTHV	9.9
All Star Golf	KATV	9.3
The Rebel	KATV	9.3
20th Century	KTHV	11.3
Donna Reed	KATV	19.9
Betty Hutton	KTHV	19.9
Garry Moore	KTHV	31.1

(Continued on page 60)

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VARIETY-ARB FEATURE CHART

VARIETY's weekly feature chart, based on ratings furnished by American Research Bureau, covers one market. Each week the 10 top rated features for the one market will be listed.

Factors which would assist distributors, agencies, stations and advertisers in determining the effectiveness of a feature show in a specific market have been included in the VARIETY chart. Listed below is such pertinent information regarding features as their state, release year, original production company and the present distributor included wherever possible along with the title. Attention should be paid to such factors as the time and day, the high and low ratings for the measured feature period and share of audience, since these factors reflect the effectiveness of the feature and audience composition, i.e., a late show at 11:15 p.m. would hardly have any children viewers, but its share of audience may reflect dominance in that time period. In the cities where stations sell their feature programming on a multi stripped basis utilizing the same theatrical throughout the week a total rating for the total number of showings for the week is given, the total rating not taking into account the duplicated homes factor. Barring unscheduled switches in titles the listed features for the particularly rated theatrical filmed show are as accurate as could be ascertained.

NEW ORLEANS

STATIONS: WWL, WDSU, WVUE. SURVEY DATES: JANUARY 13-19, 1960.

TOP TEN FEATURE FILMS	RUN	TIME SLOT	AVERAGE RATING	HIGH	LOW	AVERAGE SHARE	TOP COMPETITION	STATION	RTG AV.
1. "GOING MY WAY" Bing Crosby, Rise Stevens, Paramount, 1944, MCA	1st Run	Falstaff Theatre Sat., Jan. 16 10:15-12:45 WDSU-TV	18.0	23.4	11.0	67.8	Man Without A Gun	WWL	15.2
							House of Shock—"Bride Of Frankenstein" (1st Run)	WWL	8.8
2. "SUDDEN FEAR" Joan Crawford, Jack Palance, RKO, 1953, Flamingo	1st Run	Hollywood Premiere Sun., Jan. 17 10:15-12:30 WDSU-TV	14.2	16.6	8.3	69.3	Rendezvous	WWL	6.3
							Sunday Spectacular—"The Star" (Repeat)	WWL	5.6
3. "BRIDE OF FRANKENSTEIN" Boris Carloff, Universal, 1939, Screen Gems	1st Run	House of Shock Sat., Jan. 16 10:30-12:30	8.8	11.9	4.8	30.4	Falstaff Theatre—"Going My Way" (1st Run)	WDSU	20.3
4. "PITTSBURGH" Marlene Dietrich, John Wayne, Universal, 1942, Screen Gems	1st Run	New Orleans Showtime Wed., Jan. 13 10:45-12:15 WWL-TV	7.4	7.6	6.9	58.3	New York Confidential	WDSU	10.3
							Reporter: Sports Weather	WDSU	6.2
							Jack Paar Show	WVUE	2.1
5. "CANYON PASSAGE" Susan Hayward, Dana Andrews, Universal, 1946, Screen Gems	Repeat	New Orleans Showtime Thurs., Jan. 14 10:45-12:15 WWL-TV	6.0	6.3	5.5	41.7	Cannonball	WDSU	13.8
							Reporter: Sports Weather	WDSU	9.7
							Late Show—"Night of the Hunter" (Repeat)	WDSU	4.8
6. "A SONG TO REMEMBER" Merle Oberon, Paul Muni, Columbia, 1945, Screen Gems	Repeat	New Orleans Showtime Fri., Jan. 15 11:00-12:45 WWL-TV	5.9	7.6	4.8	39.0	Reporter: Sports Weather	WDSU	9.0
							Late Show—"Roberta" (Repeat)	WDSU	7.9
6. "REBECCA" Joan Fontaine, Laurence Olivier, United Artists, 1940, NTA	Repeat	Late Show Fri., Jan. 15 11:15-1:45 WDSU-TV	5.9	8.3	2.1	59.0	New Orleans Showtime—"A Song to Remember" (Repeat)	WWL	5.6
8. "THE STAR" Bette Davis, Sterling Hayden, United Artists, 1953, UAA	Repeat	Sunday Spectacular Sun., Jan. 17 10:30-12:15 WWL-TV	5.0	6.2	4.8	26.3	Hollywood Premiere—"Sudden Fear" (1st Run)	WDSU	15.1
9. "NIGHT OF THE HUNTER" Robert Mitchum, Shelly Winters, Lillian Gish, United Artists, 1955, UAA	Repeat	Late Show Thurs., Jan. 14 11:15-1:00 WDSU-TV	5.3	5.5	2.1	66.3	New Orleans Showtime—"Canyon Passage" (Repeat)	WWL	6.2
10. "DISHONORED LADY" Hedy Lamarr, United Artists, 1947, UAA	1st Run	New Orleans Showtime Mon., Jan. 18 10:45-12:15 WWL-TV	3.8	4.8	1.4	42.7	Deadline	WDSU	16.6
							Reporter: Sports Weather	WDSU	9.0
							Late Show—"The Big Store" (1st Run)	WDSU	2.8

NORFOLK, VA.

STATIONS: WTAR, WAVY, WVEC. SURVEY DATES: JANUARY 13-19, 1960.

1. "BRIDE OF FRANKENSTEIN" Boris Karloff, Elsa Lancaster, Universal, 1935, Screen Gems	1st Run	Shock Theatre Fri., Jan. 15 11:00-12:30 WVEC-TV	15.8	20.0	14.0	57.8	11th Hour News, Weather	WTAR	14.7
							Jack Paar	WAVY	5.3
2. "STORM FEAR" Jean Wallace, Cornel Wilde, Dan Dreyeus, United Artists, 1956, UAA	1st Run	MGM-Matinee Wed., Jan. 13 5:00-6:30 WTAR-TV	12.7	16.7	10.0	38.1	American Bandstand	WVEC	12.4
							Popeye	WAVY	20.0
							Three Stooges	WVEC	25.7
3. "BARRETS OF WIMPOLE ST." Norma Shearer, Frederic March, Charles Laughton, Maureen O'Sullivan, MGM, 1934, MGM-TV	1st Run	Best of MGM Sun., Jan. 17 1:30-3:30 WTAR-TV	12.3	14.7	9.3	67.8	Prestige Playhouse—"Story of Louis Pasteur" (1st Run)	WVEC	3.3
4. "EASY TO WED", (Part II) Esther Williams, Lucille Ball, MGM, 1946, MGM-TV	Repeat	MGM Matinee Fri., Jan. 15 5:00-6:30 WTAR-TV	10.8	14.9	8.0	35.8	Cartoon Club	WAVY	20.7
							Popeye	WAVY	21.0
							Three Stooges	WVEC	25.0
5. "ROCKETSHIP X-M" Lloyd Bridges, Osa Massen, Lippert, 1951, Guild-TV	1st Run	Trio Theatre Sat., Jan. 16 3:30-5:00 WVEC-TV	9.4	10.0	8.7	40.8	NCAA Basketball	WTAR	8.0
							Sports Spect	WTAR	6.5
6. "S.O.S. COAST GUARD" Ralph Byrd, Bela Lugosi, Republic, 1937, Hollywood Tele. Serv	1st Run	MGM Matinee Mon., Jan. 18 WTAR-TV	8.0	12.0	7.3	30.8	Quick Draw McGraw	WAVY	18.7
							Popeye	WAVY	19.7
							Three Stooges	WVEC	27.0
7. "THE BLACK PIRATES" Dexter, Lon Chaney, Beth, Clarke, Lippert, 1955, Guild-TV	1st Run	Trio Theatre Sat., Jan. 16 2:30-3:30 WVEC-TV	8.7	8.7	8.7	46.0	NCAA Basketball	WTAR	8.9
8. "MILLION DOLLAR PURSUIT" Grant Withers, Penny Edwards, Republic, 1951, Hollywood Tele. Serv	1st Run	MGM Matinee Tues., Jan. 19 5:00-6:30 WTAR-TV	8.6	12.7	6.0	20.4	"Superman"	WAVY	16.3
							Popeye	WAVY	18.7
							Three Stooges	WVEC	27.7
9. "EASY TO WED" (Part I) Esther Williams, Lucille Ball, MGM, 1946, MGM-TV	Repeat	MGM Matinee Thurs., Jan. 14 5:00-6:30 WTAR-TV	8.3	11.3	6.7	18.4	Huckleberry Hound	WAVY	26.4
							Rocky and His Friends	WVEC	18.0
							Three Stooges	WVEC	29.4
9. "KING'S ROW" Ann Sheridan, Robert Cummings, Ronald Reagan, Warner Bros., 1942, UAA	1st Run	Theatre 13 Sat., Jan. 16 11:00-12:30 WVEC-TV	8.3	8.7	7.3	34.3	11th Hour News, Weather	WTAR	26.0
							Sat. Nite Movie—"Crime Against Joe" (1st Run)	WTAR	8.9

ORGANIZED LABOR – CRUSADE OR RACKET?

Impassioned charges and countercharges have raised questions in the minds of many. The need for a re-evaluation was weighed by a panel of distinguished guests on a recent WBBM-TV program. This is but one more example of the provocative local fare Chicagoans look for – and expect – on CBS Owned WBBM-TV.

People who value their time find more that is worth watching on WBBM-TV. Which is why time is so valuable on Channel 2, Chicago's top rated television station for 60 consecutive Nielsen reports.

WBBM-TV, CHANNEL 2 IN CHICAGO – CBS OWNED

VARIETY - ARB SYNDICATION CHART

VARIETY's weekly tabulation based on ratings furnished by *American Research Bureau*, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U.S.

(Continued from page 38)

LANSING, MICH.

STATIONS: WJIM, WILX. SURVEY DATES: MARCH 1-7, 1960.

TOP TEN NETWORK SHOWS RK.	PROGRAM—DAY—TIME	STA.	AV. RTG	TOP SYNDICATED PROGRAMS RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM	STA.	AV. RTG.
1	Red Skelton (Tues. 9:30-10:00)	WJIM	43.7	1.	Huckleberry Hound (Mon. 6:00)	WJIM	Screen Gems	33.4	61.3	Audion Visual Methods	WMSB	1.6
2.	Father Knows Best (Mon. 8:30-9:00)	WJIM	42.3	2.	Sea Hunt (Sat. 7:00)	WILX	Ziv-UA	31.8	65.4	Phil Silvers	WJIM	7.9
3.	Gunsmoke (Sat. 10:00-10:30)	WJIM	42.0	3.	Quick Draw McGraw (Fri. 6:00)	WJIM	Screen Gems	21.5	66.1	Better Marketing	WMSB	0.1
4.	Have Gun, Will Travel (Sat. 9:30-10)	WJIM	41.7							Mich. Conservation	WMSB	7
4.	Tales of Wells Fargo (Mon. 7:00-7:30)	WJIM	41.7	4.	Coronado 9 (Tues. 7:30)	WJIM	MCA	20.5	38.2	Laramie	WILX	19.9
5.	Danny Thomas (Mon. 9:00-9:30)	WJIM	40.0	5.	N. Y. Confidential (Fri. 8:30)	WJIM	ITC	19.2	33.5	Art Carney	WILX	16.2
6.	To Tell The Truth (Thurs. 7:30-8:00)	WJIM	37.1	6.	U.S. Marshal (Wed. 8:30)	WJIM	NTA	18.5	28.1	Price Is Right	WILX	22.2
7.	Wagon Train (Wed. 7:30-8:30)	WILX	36.8	7.	Popeye (Mon.-Fri. 5:00)	WILX	UAA	11.7	28.0	Comedy Matinee	WJIM	19.8
8.	Ed Sullivan (Sun. 8:00-9:00)	WJIM	35.1	8.	Chorley Weaver (Sat. 6:30)	WILX	Film Classic	11.2	32.5	Command Performance	WJIM	8.9
9.	Garry Moore (Tues. 10:00-11:00)	WJIM	34.7	9.	Not For Hire (Mon. 8:30)	WILX	CNP	10.6	16.9	Father Knows Best	WJIM	42.3
				10.	Bugs Bunny (Mon.-Wed.-Fri. 5:30)	WILX	UAA	9.0	25.1	Comedy Matinee	WJIM	23.5
										Jr. Auction	WJIM	8.0

LAS VEGAS

STATIONS: KLAS, KSHO, KLRJ. SURVEY DATES: MARCH 1-7, 1960.

1.	Wagon Train (Wed. 7:30-8:30)	KLRJ	50.2	1.	Four Just Men (Wed. 8:30)	KLRJ	ITC	32.1	49.5	Hawaiian Eye	KSHO	16.9
2.	Gunsmoke (Sat. 10:00-10:30)	KLAS	46.7	2.	Sea Hunt (Tues. 7:30)	KLAS	Ziv-UA	27.8	43.3	Ford Startime	KLRJ	22.5
3.	Have Gun, Will Travel (Sat. 9:30-10)	KLAS	43.0	3.	Jeff's Collie (Mon. 6:30)	KLRJ	ITC	27.5	47.5	Cheyenne	KSHO	19.5
4.	The Deputy (Sat. 9:00-9:30)	KLRJ	37.1	4.	Brave Stallion (Thurs. 7:00)	KLRJ	ITC	27.2	41.9	Real McCoys	KSHO	22.5
4.	Zane Grey Theatre (Sat. 7:00-7:30)	KLAS	37.1	5.	Death Valley Days (Sat. 6:30)	KLAS	U.S. Borax	26.1	44.5	Dick Clark	KSHO	18.5
5.	Chevy Show (Sun. 6:00-7:00)	KLRJ	36.7	6.	Lock-Up (Fri. 8:30)	KLAS	Ziv-UA	25.8	40.8	77 Sunset Strip	KSHO	21.9
6.	Red Skelton (Tues. 9:30-10:00)	KLAS	32.8	7.	Silent Service (Mon. 8:00)	KLRJ	CNP	24.5	36.6	The Texan	KLAS	25.2
6.	Rawhide (Fri. 7:30-8:30)	KLAS	32.8	8.	Casey Jones (Thurs. 6:30)	KLAS	Screen Gems	22.8	39.1	The Platoonman	KLRJ	22.8
7.	Tales of Wells Fargo (Mon. 8:30-9:00)	KLRJ	34.4	9.	Bold Venture (Mon. 9:30)	KLRJ	Ziv-UA	20.5	40.7	Playhouse 90	KLAS	25.2
8.	Laramie (Sun. 8:00-9:00)	KLRJ	31.6	9.	Jungle Jim (Fri. 6:30)	KLAS	Televiewers Adv. Inc.	20.5	38.7	Walt Disney Presents	KSHO	19.5

JOPLIN—PITTSBURG

STATIONS: KOAM, KODE. SURVEY DATES: MARCH 1-7, 1960.

1.	Wagon Train (Wed. 6:30-7:30)	KOAM	64.1	1.	Sea Hunt (Thurs. 8:00)	KOAM	Ziv-UA	43.7	59.4	Revue 8	KODE	26.5
2.	Real McCoys (Thurs. 7:30-8:00)	KOAM	62.9	2.	Lock-Up (Tues. 7:00)	KOAM	Ziv-UA	42.0	65.4	The Vikings	KODE	18.5
2.	The Riflemen (Tues. 8:00-8:30)	KOAM	62.9	3.	This Man Dawson (Mon. 8:30)	KOAM	Ziv-UA	37.7	55.8	Playhouse 90	KODE	29.8
3.	Chevy Show (Sun. 6:00-9:00)	KOAM	57.6	4.	Life of Riley (Tues. 6:30)	KOAM	CNP	37.4	53.5	The Rebel	KODE	30.5
4.	Bat Masterson (Thurs. 7:00-7:30)	KOAM	55.6	5.	Mike Hammer (Tues. 8:30)	KOAM	MCA	36.4	46.8	Red Skelton	KODE	40.4
4.	Ernie Ford (Thurs. 8:30-9:00)	KOAM	55.6	6.	Huckleberry Hound (Thurs. 6:30)	KOAM	Screen Gems	33.8	51.5	Zane Grey Theatre	KODE	28.5
5.	Price Is Right (Wed. 7:30-8:00)	KOAM	51.0	7.	U.S. Marshal (Sat. 8:00)	KOAM	NTA	33.1	53.0	Mr. Lucky	KODE	27.1
6.	Cheyenne (Mon. 6:30-7:30)	KOAM	50.3	8.	Shotgun Slade (Fri. 6:30)	KOAM	MCA	29.1	44.4	Rawhide	KODE	35.1
6.	Loretta Young (Sun. 9:00-9:30)	KOAM	50.3	9.	Coronado 9 (Tues. 9:30)	KOAM	MCA	28.4	45.4	Garry Moore	KODE	37.8
7.	Tales of Wells Fargo (Mon. 7:30-8:00)	KOAM	49.7	10.	Johnny Midnight (Thurs. 9:30)	KOAM	MCA	27.5	58.0	Revlon Revue	KODE	19.2

JOHNSTOWN—ALTOONA

STATIONS: WJAC, WFBG, KDKA, WTAE. SURVEY DATES: MARCH 1-7, 1960.

1.	Ernie Ford (Thurs. 9:30-10:00)	WJAC	59.9	1.	Sea Hunt (Sat. 11:00)	WJAC	Ziv-UA	41.4	84.7	News	WTAE	3.3
2.	Wagon Train (Wed. 7:30-8:30)	WJAC	58.6							Navy Log	KDKA	2.6
3.	Bonanza (Sat. 7:30-8:30)	WJAC	57.6							Million $ Movie	WTAE	2.6
4.	Bachelor Father (Thurs. 9:00-9:30)	WJAC	53.0	2.	Death Valley Days (Sun. 10:30)	WJAC	U.S. Borax	37.4	71.3	What's My Line	KDKA	4.0
5.	Price Is Right (Wed. 8:30-9:00)	WJAC	52.3	3.	Lock-Up (Mon. 7:00)	WJAC	Ziv-UA	36.7	69.2	Dennis O'Keefe	WFBG	8.6
5.	You Bet Your Life (Thurs. 10:10-10:30)	WJAC	52.3	4.	Pony Express (Thurs. 6:30)	WJAC	CNP	36.4	74.9	6 P.M. Adventure	WTAE	6.6
6.	Man and the Challenge (Sat. 8:30-9)	WJAC	52.0	5.	This Man Dawson (Fri. 7:00)	WJAC	Ziv-UA	31.8	70.0	Border Patrol	WFBG	6.0
7.	Peter Gunn (Mon. 9:00-9:30)	WJAC	51.7	6.	Quick Draw McGraw (Tues. 5:30)	WJAC	Screen Gems	30.8	73.9	Popeye	WFBG	4.3
8.	Tales of Wells Fargo (Mon. 6:30-9:00)	WJAC	49.7	7.	Bold Venture (Thurs. 10:30)	WJAC	Ziv-UA	30.5	68.5	Manhunt	WTAE	6.0
9.	Chevy Show (Sun. 9:00-10:00)	WJAC	49.2	7.	The Vikings (Tues. 6:30)	WJAC	Ziv-UA	30.5	65.2	6 P.M. Adventure	WTAE	9.3
				8.	Huckleberry Hound (Thurs. 5:30)	WJAC	Screen Gems	28.8	76.3	Popeye	WFBG	3.6
										Early Show	KDKA	3.3
				9.	Mr. & Mrs. North (Wed. 6:30)	WJAC	Schubert	27.8	71.3	6 P.M. Adventure	WTAE	5.6

Daytime: Looking & Listening

Continued from page 37

all. He is not record-breaking, but he is intelligent, and you may even learn things, and I don't believe you'll be bored. I'm taking it for granted that you aren't going to sit with folded hands, listening to radio—or even watching tv. Following Galen Drake, after the 15 minutes of news, is the best woman's program on the air—Martha Deane. The name Martha Deane is a studio name and the present Martha Deane has used it for 19 years. Her name is Marian Young Taylor—Mrs. William Boling Taylor, and she is the mother of 16-year-old twins, whom she talks about just enough to make her listeners interested in them. Martha Deane is the best commentator and interviewer on the air. She gave the best report of Princess Margaret's wedding, even reporting the look of anxiety on the face of the Queen. She has just been asked to cover both political conventions. Her daily interviews range across all new books, politicians, world travellers—practically everyone in the public eye, and a lot of people who never become famous, but have something to talk about. Outside of her commercials — and she does these sensitively—she lets her guests do the talking, and she knows how to get them to say important and worth while things, too.

Even WOR can't keep up Martha Deane's high standards, but the station does all right with the McCanns—you may turn briefly to television here, turning back to WOR for the Fitzgeralds, a provocative and interesting couple, whom I'm sure you know. They are talky, amusing and, best of all, alive! No repeated repeats for the Fitzgeralds, an ingratiating couple, who really seem to like people as well as animals.

Following the Fitzgeralds is the only intelligent nutrition and food program on television or radio. This, in itself, is unbelievable. In a world where food and health are the most talked about subjects outside of politics in season, the subject of good foods is seeming to purposely shunned by television and radio programming. Good programs may be considered — but they never reach the consumer. Only bits and pieces firmly tied to commercials—and usually foods that lack both nutrition and flavor, are ever discussed—except on this one program. Carlton Fredericks, on his 45-minute program from 1:15 to 2, really talks on nutrition, health and food. Dr. Fredericks, he is a Ph. D., may annoy you occasionally. You may not even always agree with him. But on the whole, he is sound, sensible and certainly instructive. You actually may learn what to eat, how to conserve your health, and how to get more out of living by listening. I can't promise quite as much on any other program, tv or radio.

Newhart

Continued from page 39

out are questions of format, a producer and writers. Plus the question of whether Newhart, who's been commanding some tall coin for one-shot appearances, actually wants to run the risks of a weekly show.

Complicating the picture is the fact that the three talent agencies are all after Newhart to sign with them, particularly for package representation. It's complicated because the Morris office has been booking Newhart, but it was MCA which somehow got involved in pitching the idea of a weekly Newhart series, and they're all attempting to move in on the picture.

For CBS, a deal would be no much grass. It would not only get the services of the hottest new comic to the business today, but it would also set out its complete nighttime schedule with the exception of Sunday at 6 ("Person to Person") and one-sixth of "Aquanauts." What's more, the Thursday at 10 slotting involved has been CBS' toughest sale of the year, with sponsor after sponsor politely declining to back ABC's competing "Untouchables."

Hub's Rub: Webs Look Alike

Continued from page 37

not use "pattern stories" but would "use well-conceived characters in unique situations with credible and satisfying endings." He claims the properties comprising the series will be 75% from books and 25% from originals. Additionally, he will use young talent on some of the segments. He claims he will use at least nine and possibly 10 segs completed by September.

Robinson's future plans include the possibility of theatrical production, "providing," he adds "I could do one which says something. Even a farce 'say something' without having to moralize or ridicule."

Signed as writers for "Thriller" for NBC and hosted by Boris Karloff are Jim Cavanaugh, Steve Gethers, Marie Baumer, Merle Miller, Robert Duncr, John Valhos and Howard Rodman. Directors set include Arthur Hilliard on "Twisted Image" and "Child's Play," and Jules Bricken for "Mr. Big." He'll use his talent staff also on "Lawyer," to which he is partnered with ABC-TV.

"Lawyer," as Robinson puts it, "will have an extremely flexible concept. Our story range will take in the entire world; we'll go wherever the situation and locale requirements indicate. Because the principal character is a lawyer whose business can ostensibly take him anywhere we'll fit story requirements to the role occasionally," he added. Set in lead role is Carl Benton Reed with Whitney Blake co-starring.

In Hubbell Robison Productions making plans for pay-tv? "We'll not be unprepared," he answered. "Because of the chance for large dollar returns, it will give producers the opportunity to hire top creative people. "That's what I'd do." Robinson added he had five or six long-range projects in mind but would not elaborate on them other than to say "they're not specials, the market and economy have changed and there's no specials in my plans."

18 Series Roll

Continued from page 39

touchables" is back before cameras at the Culver plant. Rolling at the Gower lot for another season is Jack Wrather's "Lassie" program, while Burlingame's "Angel" series and J&M's "Jack Benny Show" lens at Desilu Cheurenga. Pair of Cy Howard skeins are close to freshman production at Desilu—"Guestward Ho" rolling July 20, "Harrigan & Son" July 25.

Other series springing to life around town are Warner Bros.' "Lawman" and Screen Gems' "Donna Reed Show."

HOLLYWOOD 8, 1963

AMERICAN RESEARCH BUREAU, INC. 6935 SELMA AVE., HOLLYWOOD 28, CALIFORNIA

Mr. Stan Freberg
Freberg, Ltd.
7781 Sunset Blvd.
Los Angeles, California

Dear Mr. Freberg:

One of our many special tabulations from the ARB National Rating Report is finding the "best liked television commercials" as reported by actual viewing records.

For many, many months, Hamms Beer has enjoyed the top honor of the best liked TV commercial. However, we are happy to inform you that the March, 1960 tabulations revealed that your Kaiser Aluminum commercial has replaced Hamms' in the number one spot. We would like to offer our congratulations and wish you continued success with your commercial acceptance.

Cordially,

Clay Braun

Clay Braun
Account Representative

CBmd
enc.

Client: Kaiser Aluminum and Chemical Corp.
Agency: Young & Rubicam, Inc.
Created and Produced by Freberg, Ltd.
Animation by Playhouse Pictures, Inc.

Television Reviews

Continued from page 31

Cape Canaveral should be of interest to the upper femme fans who daily dip into sentimentality on CBS-TV from 11:30 to noon.

Omnibus laid bare some of the upcoming conflicts. There were Edward Kennedy, a lieutenant just transferred to Arlington, faced with a nice shot to the Florida primary that his wife, Phyllis Avery, and counsel Jimmy Carter (Lyndon's nephew). He was offered a civilian job when the family was just beginning to enjoy Arlington, his duty to remain with the Army, and then minor characters and their problems—a pregnant wife who drinks, etc., etc. "You Name It, We Got It," apparently is the motto of producer Charles Polachek who has turned with each week before.

The items scripted by Manya Starr were simple. Codirectors Joseph Reiter and Hal Cooper maintained a steady pace, slow without being tedious. Three sets on the stage helped the moving move. "Clear Horizon" opened no new vistas, but within its limitations, it was a job well done.

Hera.

MISS UNIVERSE — 1960
With Arthur Godfrey, Charles Collingwood, Jayne Meadows, George de Witt
Exec Producer: Paul Levitan
Producer: Burt Shevelove
Director: Vern Diamond
Writer: Craig Gilbert
90 Mins., Sat. (9), 10:30 p.m.
PROCTER & GAMBLE
CBS-TV, from Miami Beach
(Grey)

This beauty pageant had a lot of pretty girls from all over the world as its chief asset, and that shouldn't be minimized. Otherwise, there aren't really very many unique angles to a beauty contest, although CBS-TV gave it a type of coverage that could be considered as a warmup for the Democratic political convention this week. On hand at Convention Hall in Miami Beach were Arthur Godfrey, who gave the broad historical view, Arthur Collingwood, for the news developments, and Jayne Meadows, for the color interviews with the several dozen candidates for the title of the world's top beauty. It's a cinch that the winner of this contest, Miss United States, will be prettier than the Democratic nominee.

Although George de Witt nominally a cohost, was emcee of the contest, the proceedings were handled in deadpan style as the girls were paraded before the cameras over and over again, first in native costume, then in evening dress, then in swim suits and then back again to formal wear. It may have been peculiar to this reviewer's set, but the focus seemed to fuzz up during the bathing suit sequence. In any case, this phase of the show was treated in absolute accurpter fashion, via long shots and fast moving camera action.

A degree of tension did build up over the contest's outcome as the judge's went into session shortly before midnight. Before that, Godfrey chatted with the previous Miss Universe," using his Japanese vocabulary, while Collingwood and Miss Meadows interviewed the actual contestants. At one point Collingwood stumbled across what appeared to be a snoop. He asked the Korean beauty what she normally did. Through an interpreter the beauty evident said she was a housewife. Married girls are barred from this contest, a point that Collingwood made with extreme rapidity as he moved to another topic.

Plugs for a hair-dressing lotion, some of which were handled by Godfrey, were spotted judiciously throughout the show.

Hera.

TV Followups

Continued from page 31

Finally they boned his departure.

For all the laughter it provoked, Dale's appearance wasn't funny. Rather it was pathetic and uncomfortable. For the incurable candidate's own sake, it would be a good thing if Sec. 315 of the Communication Act were amended to keep him off the air.

Tele.

The Verdict Is Yours

CBS "Verdict Is Yours" was one of the forerunners in the modernday rash of courtroom shows, and after three years the network has decided to give it a change of locale and keep Television City somewhat more active by moving it to the Coast. Coincident with the switch comes a change of producer, with former daytime program director Bert Berman returning to producing and replacing Gene Burr.

Format of "Verdict" is so well established that the producer changeover isn't noticeable in the show itself. What is changed is the set (with on-the-air notice to viewers of the impending move via the advice that a new courthouse has been built and the action henceforth takes place there) along with some fresh faces both among the actors and lawyers. Narrator Jim McKay, who's not making the move, will be replaced, but he flies out to work three weeks more on the show until Berman finds a suitable replacement.

Kickoffer from the Coast is "The Market of Vail," a child custody case, which of course is right up the housewife's alley. Casting in the opener has one good name in Steve Brodie as the plaintiff, and he occupied the stand for the Monday (11) segment. Considering that for the most part "Verdict" is ad lib, Brodie turned in an excellent job as the irate ex-husband trying to get his five-year-old son back from the clutches of his ex-wife, who he claimed was trying to extort money in return for the boy.

Coco Whitney as the respondent had little to do but glare at Brodie, which she managed very prettily albeit somewhat overactively. Ann O'Neal had some good moments as another first-day witness, and Barbara Bestar, Sally Bliss and Ray Barnes, among others, were seen but were still to be heard from. Al Rafkin directs and handles his chore nicely except for a few uncomfortable camera angles. (Rhetorical "Verdict," especially with cases like this one, should continue to find late that daytime audience.

Chan.

Ed Sullivan Show

Ed Sullivan's entertainment for a summer night, taped sometime ago, for showing during the comedienne's current illness, proved to be ideal hot weather fare. There was nothing to raise the temperature nor to become overly excited about, and with familiar names and material, very little to cause undue exertion of mental processes.

The topper of the show, Red Buttons, pulled out his school autograph album and provided some kinks from its contents. His delivery was expert and he went over handily. Also in the comedy vein were Rowan & Martin in some very brief bits, which seemed to fold up nicely. There was also Elliot Reid, a newer entity, whose impersonations of a chi chi cultured dancer proved fine. It seemed to be the wrong forum for this brand of humor.

Sandwiched, Julie Wilson impressed mightily as well, particularly in two portions of the bill. Her finale, a medley of blues, was by far the stronger of her sessions. Georgia Gibbs, per usual, came home strongly. Miss Gibbs poles right in and delivers to a top reception. The final singer, Rod Lauren, seemed much too youthful in his try at "Younger than Springtime" for the show's finale. Solo dance number by Tybee & Brooks was a good interpretation of "Slaughter on 10th Ave."

Jose.

Howard Da Silva

Continued from page 31

negative article appeared. Da Silva was to have done a teaser for the Sunday special on "Hi Mom," another WNBC-TV stanza. This appearance, too, was cancelled. That afternoon, the WNBC-TV program department, under Al Perlmutter (who was also to serve as exec producer of "Great American Game") arranged a special feed from the L.A. convention site with Gabe Pressman to fill the Sunday hole.

Da Silva appeared as a performer last April 2 at a Washington D.C., dinner attended by President Eisenhower and Vice President Nixon, tendered by the Republican Women's Conference. His agents, Jacobson & Harmon, told Variety that he had been cleared by D.C. authorities and was completely acceptable to the Women's Conference people.

A spokesman for WNBC-TV gave the fact that the Pressman show was available from L.A. as the reason for the cancellation of "The Great American Game." Pressman, however, was to have started his special feed on Monday (11) and Da Silva was nixed for the Thursday "Hi Mom" appearance (at 9 a.m.) on the day before, when the article was printed.

Inside Stuff—Radio-TV

If you must ship video tape overseas or from abroad to the U. S., avoid the polar routes or high-flying jets. And if you can't do that, make sure the tape reel gets passenger space, where the plane is heated.

That's the advice passed on by CBS News in its internal publication, Cue Line, which relates the following story. When a test tape made in France just before the Summit conference arrived in New York, CBS engineers were shocked at the poor picture quality and distorted sound.

Dick Sedia, in charge of tape operations in N. Y., sent off an urgent cable to Paris asking what went wrong. Paris replied nothing, that the tape had been tested before shipping and it was perfect. Paris sent along a second tape for comparison.

Sedia and others were surprised when the second tape proved to be excellent. And mystified when they ran off the first tape again for comparison and discovered it too was perfect.

A little sleuthing solved the problem. Manual provided by 3M's indicated that when the videtape is exposed to subzero temperatures, it experiences shrinkage, but returns to normal after eight hours at room temperature. Some further checking disclosed that on its Paris-to-N. Y. flight the tape had been stored in the cargo hold of a jet flying at over 35,000 feet at temperatures of 25 or 30 degrees below zero.

Since then, CBS has made sure the tapes fly with the passengers.

Maurie Webster, KCBS general manager in San Francisco, advises that the CBS News-San Mateo Times coup described in last week's Variety in uncovering the fate of Amelia Earhart was virtually a solo effort by the CBS radio station. He points out that the story originated from interview reports in the Times, and that KCBS cooperated by "sharing our material with them and observing joint release time. However, no Times or any other newspaper reporter went to Saipan.

"KCBS' Fred Goerner made the trip with Max Akiyama, husband of the woman who saw Earhart. He acted as valued interpreter and intermediary with natives. It is not accurate to describe trip as 'KCBS-San Mateo Times effort,' since all the work was done by KCBS staffer, Goerner, and all expenses of Saipan trip were borne by KCBS except for Akiyama's salary which San Mateo Times paid. We are extremely proud of Goerner's news sense and determination which have solved this 23-year-old mystery."

Bartell Broadcasting's second Caribbean tv station opens July 31 in Curacao in the Netherlands Antilles. First Central American station for the American broadcasting chain was opened last December in Haiti.

Boris Frank, director of Caribbean operations for Bartell, will manage the new outlet, called Televisorama. It'll have a 60 by 30 foot studio with two cameras and complete line production facilities. When Televisorama kicks off, ABC-TV's Renny Ottolina and Dutch comedian Wim Sonneveld will be guest performers.

Douglass Parkhurst has been elected proxy of the Veterans Hospital Radio and Television Guild (VHRTG), which now is entering its 13th year of service.

Other new officers for '60-'61 are Alex Kramer, first v.p., Michael T. Figueroa, second v.p., William C. Jackson, third v.p., Anne Seymour, fourth v.p., Elizabeth Pennell, secretary, and Joan Melcer, treasurer.

In the past year the guild has expanded its services from 60 Veterans hospitals to a present total of 115 throughout the U.S.

New York's considerable Puerto Rican population now has its own Spanish-language tv listings mag. Patterned somewhat after TV Guide and titled "Pot-Pourri," weekly pocket-sized mag lists all television programs, radio highlights for Spanish-language AM stations, and has editorial features confined to Puerto Rican performers and musicians.

Mag is published in the Bronx by a Bernardo Hirsta. TV listings are printed in English with a Spanish description of the program itself.

Notre Dame U. has turned over syndication of its football games next fall to WGN-TV, Chicago, which has recently created a new syndicated sales division headed by Brad Eidmann. Shows will originate on WNDU-TV, South Bend, and will be video taped in an hour's length for delayed telecast, probably for the Sunday morning following each game. Last fall, 60 stations carried the entire Notre Dame home and road schedule.

Lippmann's Rating

Continued from page 37

Space Log"—reached an unduplicated cumulative audience of 19,580,000 different homes, or 40% of all U.S. tv homes. By way of comparison, the average circulation of Life is 6,700,000.

Moreover, CBS is now pointing out that "Reports" is the only way a sponsor not yet represented on nighttime tv on CBS can break into the primetime lineup on a regular basis. With the web virtually a sell-out and no primetime alternate-week spots open, "Reports" is the only thing with regularly 26 alternate-week shows that can give a sponsor continuing exposure on CBS in evening time.

Web hasn't sold any of the "Reports" yet for fall. It has a commitment for 13 of them from Olin Mathieson, but doesn't expect to insist upon its fulfillment in light of the OM agency switch and its resultant change in media plans. There's still a vague possibility that OM may pick up a few after the first of the year, but that's still in the realm of speculation.

Atlanta—New addition to WSB-TV newsroom announcer staff is Don McClellan. Originally from Kingsport, Tenn., he came to Atlanta from WCHK, Canton, Ga.

TO THE TV CRITICS...

A GREAT BIG *Thank-You!*

Not just for your many kind words about Steverino over the past eleven TV years but particularly for the fabulous farewell posies you threw our way.

"Television's appetite for personalities is such that no doubt it will call on this versatile, talented man for Specials from time to time in years to come. I like Steve a lot. He is my kind of person . he is a thinker, an innovator, an experimentor, and he has brought us some memorable moments. . . Looking back I can recall some moments which were as good as anything television has to offer in entertainment . Yes, I'll miss Steverino, but I'll not weep for him."
Robert Johnson, PRESS SCIMITAR
Memphis, Tennessee

"It's hard to believe that Steverino won't be back next season. Millions of viewers will miss him like a favorite relative. But it's part of the peculiar appeal of the man that those who miss him most will be the first to understand why he had to leave. Allen's TV career has been phenomenal. In the space of six years he rose from anonymity to become one of the famous names of America . . . His final show last night reminded me of the things that Allen has contributed to television. At a time when most comedians regarded TV as merely radio with onlookers, Steve realized that the camera itself could be used as a comedy tool . Perhaps Allen's greatest gift to television was the respect he showed his audience. At a time when everyone from Perry Mason to toothpaste peddlers talked down to us, Allen operated on the fine old principle that the viewer is presumed intelligent until proven otherwise. That I'll miss most of all."
Clay Whipple, NEWS-CALL BULLETIN
San Francisco, California

"Personally, I hate to see Steve leave television. He and his gang have provided many a zany yak for family consumption."
Terry Turner, PRESS TELEGRAM
Long Beach, California

"One of television's brightest ornaments disappeared from the air this week, never to reappear. It was the Steve Allen Show, the passing of which caused lament in many quarters. When the assembled comics got on a compatible theme and played with outrageous variations the results could be as hilarious as anything the TV tube has ever produced . The Allen operation was a modern counterpart of the great comedy days of burlesque . In those days comedians of talent could work together, improvising and refining their techniques until they grew in stature as real laugh-getters. We're told that the 1960-61 season will see a return to comedy . . . but it will be nearly all situation comedy, ground out before the Hollywood film cameras. There will be little of the spontaneous joy that the wacky Allen crew could concoct on their inspired evenings."
Bob Thomas, ASSOCIATED PRESS

"To lovers of comedy, it's the end of a 'era' as they say in Brooklyn . (Caesar, Gobel and now) Steve Allen rings down the curtain on his long career as a video regular . . . TV needs more Caesars, Allens and Gobels, not less of them. Next season, by the way, Allen will be replaced by two half hours, a filmed drama series (ugh.) . I can't see any progress in either change."
Dave Roque, WASHINGTON NEWS
Washington, D. C.

"Allen will be missed. His show had more peaks and valleys than the Rockies. It seemed to be either very bad or very good, but seldom mediocre and thus usually interesting. Allen was an experimenter, a thinking man's clown who constantly sought the unusual, the fresh approach to humor."
Larry Imrem, DENVER POST

"It is . . . ironic that TV is unable to find a spot for what probably was the season's best live comedy program—the Steve Allen Show."
C. J. Strong, SEATTLE TIMES

"This was an uproarious confection of comedy from start to finish, quite possibly the very best that he has put on over the entire season . Earlier there was a sketch called 'Wife of Frankenstein.' This too, as one of Steve's beats, piled laugh on laugh with its zany farce and apt collection of song titles to fit the action."
Perry Shaw, BOSTON GLOBE
Boston, Massachusetts

"Steve Allen's old Tonight program . first exploded on the air nearly 7 years ago and an historic moment it was for TV . The Tonight show lasted 3 years, and it was wonderfully informal entertaining television all the way . Just the other night the Steve Allen show reached the end of the line . Allen will probably be back . but the weekly sessions are done and over with and television comedy is, I'm afraid, an awful lot poorer as a result . It's a shame. Allen brought a special, wacky point of view to TV, one which you'd be hard put to find elsewhere. On the very first show of the Sunday series, for instance, I remember Allen being led on stage by a pretty girl, a great sight gag which lampooned in a flash common practice of all the quiz shows then the rage . No other comic's mind works in quite that lopsided and penetrating a fashion. It was a beautiful spoof, typical of so many on that show . On the Allen shows from the very beginning there was always a special wit and an ingenuity, a plateau of inspired nonsense, a topicality, a freshness, a breezy immediacy and it was all peculiarly well suited for television. There were occasional lemons but the level was usually high . Complete with a proper flowering of sentiment, that final show was pretty wonderful. There were flashbacks of bits by Allen's cohorts and these were just great . Sid Caesar had a stock company of sorts, and so, in a sense, did Phil Silvers . but Allen's gang was certainly the most versatile and the most creative, these being funny men possessed with a genuine comic spirit . I hope they all find a warm berth somewhere on television. It's difficult to realize the old gang has broken up, but such are the ways of television, a medium that is constantly moving forward. Well, it's moving, anyway."
Donald Freeman, SAN DIEGO UNION
San Diego, California

"One of the finest. If erratic, live comedy shows in television disappeared from the airwaves Monday night . Television will be the poorer for its loss . Television is becoming to the movie industry what radio became to the record industry. Radio, for the most part, is nothing but a home juke box now . Television is becoming a home movie outlet . Hits? Steve's show had lots of them: Allen and his contagious high pitched giggle, Don Knotts and his gulped 'Nu's', Dayton Allen and 'Why not?' Gabe Dell and his vampire . Pat Harrington, Jr. . Tom Poston, who couldn't remember his name, Bill Dana and his 'My name Jose Jimenez', Louis Nye, a superb craftsman . comedy sketches with bite and punch, tasteful music, experiments in dance forms, some of the most imaginative camera work in television . Allen called his crew the funniest stock company ever assembled on TV and it's an apt description . Allen was as commercial as anyone in television . but he went only so far and then he stopped and refused to budge. He took a stand in certain matters of taste and intellect and despite his admitted contempt of the public's taste he acted as if someone out here in television appreciated what he was trying to do. I think more persons appreciated it than NBC realizes."
Terry Turner, CHICAGO DAILY NEWS
Chicago, Illinois

" . on the whole they gave us a great deal of pleasure and we hope they'll be back together again before too long . They were fresh and funny and not afraid to strike out in new directions. And Steve Allen, of course, is that rest rare avis among entertainers—a performer who isn't afraid to let his convictions show. May his tribe increase!"
Bill Meales, WORCESTER MASS. TELEGRAM

"It is both fashionable and proper to regret the passing of the regular Steve Allen show from the TV scene . Allen alone, among the comedians seen regularly in what are known as the prime viewing hours . ventured into the realm of purposeful humor with any degree of regularity. He was not afraid to satirize, to puncture pretension . his was comedy with a little tang. More than one viewer, I'm sure, will find the weekly television schedules . duller for Allen's absence."
Ray Orcutt, TOLEDO BLADE

"The Steve Allen show was excellent . Allen left the air for good in a blaze of glory. His swan song was a comic aria good for hearty laughs. It caused regret that what may have been the best comedy program on TV has gone out of the business while the same network has the gall to go on telecasting (other programs). Allen starred in the funniest flash-back, an actual episode wherein he literally got too tickled to finish a parody on a radio sportscaster. Allen, Dahl and company gave so much satisfaction as to inspire the hope that they will continue appearing on TV."
Carl Hooper, VICTORIA, TEXAS, ADVOCATE

"Allen probably won't return in his own vehicle but we don't think he's gone from TV forever . Allen, of course, is much more than a genial MC and funnyman. He's an accomplished musician, composer, writer and actor. He's also a crusader and takes a lively interest in international affairs, politics, and show business problems . He's one of the few performers who will discuss controversial subjects with the press without dodging questions . Steve was one of the last of the great performers to try to turn out a diverting hour-long live show every week—and he frequently did . Television won't be the same without him."
Larry Wolters, CHICAGO TRIBUNE
Chicago, Illinois

"It must be said that until Steve returns, Monday night will no longer be in contention as the brightest night of the week. And this Allen, name of Steve, like another Allen, name of Fred, is unique in the field of entertainment. No one in TV can match Steve in versatility, showmanship, creative ability, and capacity to pick talent. TV viewers should hope that Monday night was au revoir and not goodbye for Steve and his crew."
E. B. Radcliffe, CINCINNATI INQUIRER
Cincinnati, Ohio

" For the past three-quarters of a year, the Steve Allen Show has provided more laughs than any other television program on the air. It has been fresh, experimental, original, entertaining and above all, funny . How many people have you heard imitating Bill Dana as he announced, 'My nang Jose Jimenez.' How many people have you heard ask Dayton Allen's inmane, 'Why not?' How many people have you heard imitate Louis Nye's 'Hi-ho, Steverino!' The list could go on and on . With his many talents for acting, writing, composing, piano playing, Steve Allen will make out all right. It is the audience who will suffer from his absence . the closing show was . one of the funniest programs seen all season . So—thanks for the last 7½ years with your own show, Steve—and good luck."
George Tashman, The Richmond Independent
Richmond, California

"Steve Allen bade farewell to television audiences . Monday . Labelling Allen a 'comedian' is akin to calling Dr. Albert Schweitzer an agronist. Steve has many talents."
Geo Mitchell, THE DAYTON NEWS
Dayton, Ohio

"A great era in television ended this week. Steve Allen closed shop . "
Aldine Bird, BALTIMORE NEWS POST

"(Diane Dora) was above average . and Miss Dora was among the lesser ornaments of this brilliant Steve Allen hour."
Henry Mitchell
MEMPHIS COMMERCIAL APPEAL

"We have always thought that Steve Allen was one of the more original comedians on the air, silly at times but entertaining all the time . "
F. Lawrence May
HUTCHINSON KANSAS NEWS

Sorry we haven't room to quote 'em all.

Sincerely,

Jules L. Green

MANAGER

TV's Impact Tops Dailies' In New 'Cosmos of Markets' (Suburbs)

Television has overtaken newspapers in getting the sales message across to homes in suburbia and home county areas. That's the indication of a report by CBS Television Spot Sales, dest of a series of reports aimed at stations to be published by the CBS network's new house organ, Spotlight.

Spot Sales study traces the trend to city suburban development since 1950, stating that city sales dropped 3% from 1950 to 1958 while suburban sales rose 107% in the same period. City sales accounted in '58 for $1,[illegible] while suburban sales were up to $1,[illegible].

It points out that the old "retail trading zone" concept is outdated, that today only television can cover nearly the entire population of the new "cosmos of markets — shopping centres, small towns, secondary metro areas and the 'downtown' of the main urban center."

CBS took the top 15 markets and tabulated newspaper circulation in terms of home county, suburban communities of the metropolitan area, and extra-urban remainder of the television coverage area. It found that in these markets there are 29,977,300 total homes, of these 11,196,000 were in the home county, 5,654,400 in the suburbs and 7,126,300 in the ex-urbs.

It then took the newspaper circulations of the top two papers in each area, found they totalled 11,426,700. Of this however 9,101,600 was concentrated in the home county. Only 2,766,900 was in the suburbs, and only 1,546,200 in the ex-urbs.

In comparison, television homes in the 15 markets numbered 22,[illegible]. Of these, 10,425,900 were located in the home county, 5,299,[illegible] in the suburbs and 6,349,400 in the ex-urbs.

Report concludes that even with the top two newspapers in a market, you can miss as much as 44% of the market. It concedes that by using all of the dozens of daily newspapers scattered throughout the area, the advertiser "might" effectively penetrate the area, but he can be sure with strictly one television station.

NAB Secret

Continued from page 29

are "star chamber" proceedings not beneficiting an industry that's in the business of communications.

As one prominent broadcaster who has long been in the forefront of industry politics and he echoes the sentiment of most another broadcaster put it: "By what right has the NAB playing as it does such a vital role in the whole sphere of communications affecting the entire nation, to maintain such 'continued illegitimacy' while several thousand non-paying members are kept in ignorance of what's going on? I for one don't want to wake up the morning of Nov. 3 — or the morning after any other date on which they choose to act — to read in the papers that the next NAB president is someone whose whole thinking is alien to mine. And I not only speak for myself but for other NAB members who resent this kind of 'treats on freedom' to participate in something that's so terribly important to them.

"Who the Policy Committee has in mind nobody knows. The chances are we won't know till after the fact. If the committee intends calling back the Board or the membership to approve them in advance nobody's saying anything. And I'm asking 'why'."

Some broadcasters are of the opinion that the committee should act promptly in naming a new prexy and not wait until after the November elections. They point to the fact that, with Congress returning next month and with so much industry legislation at stake, it ill behooves the industry organization to lack an official mouthpiece or to "sit it out."

While he's been represented as asserting that he wouldn't be interested in the job, there are those who maintain that it wouldn't surprise them if McCullough himself emerged as the new prexy.

There's one other matter that troubles some broadcasters. In a few more months the industry will be asked to put up another $500,000 for continuance of the Television Information Office. They want to know in more definite concrete terms what that 500G will bring forth. Since the major burden of the industry seems to lie in the area of implementing the television Code, the question's been raised whether it wouldn't make more sense to integrate the TIO into this all-important phase of endeavor.

Bushnell (Ex-CBC) Gets Ottawa Nod; NTA, Granada's %

(Ottawa, July 12)

Ernest J. Bushnell, former Canadian Broadcasting Corp. v.p. and gen. m. head of the company, recommended by the Board of Broadcast Governors to operate Ottawa's new and third television station, BBG rejected four other applications. Bushnell expects his station to preem next spring.

Veteran of Canadian broadcasting, Bushnell will operate his station on channel 13 in competition with CBC's English (CBOT) and French (CBOFT) video stations on channels 4 and 9 respectively. He plans a staff of 112 to start with, a $600,000 annual payroll and an expenditure of $2,134,000 on studio, transmitter, tower and equipment. It will broadcast 87 hours a week with 34.9% live Canadian shows, 37.6% foreign films, 7.5% British film or tape, plus 10 hours weekly in French.

Corporate shareholders in the Bushnell firm are Granada Tv Networks Ltd. of England, $200,000, and NTA Telefilm Canada Ltd., with $200,000.

To date, BBG has only recommended F. J. Bushnell Television Co. get the license. Only the federal cabinet can grant it, but so far all BBG recommendations have been followed by the cabinet.

WCBS Autonomy On Its Spot Sales

The CBS Radio flagship station, WCBS in New York, will effect an unprecedented semi-disengagement from CBS Radio Spot Sales come next October. Station will retain Spot Sales as its rep out of New York — Chicago, San Francisco, Minneapolis — but will set up its own national sales unit in New York.

Heretofore, Spot Sales has repped WCBS on all national accounts with the station's own salesmen restricted entirely to local advertisers in N. Y. Station's salesmen have had to skip the big Madison Ave. ad agencies and most of the smaller ones, too, since any national account was the sole province of the Spot Sales force.

Under the new setup, as determined at a series of meetings over the past couple of weeks, WCBS will swell its sales unit considerably, taking on all national accounts quartered in New York as well as all local accounts. Spot Sales will rep it elsewhere. Decision ends a long sore point between the station and Spot Sales, since the outlet has maintained that it's the only CBS o&o which can't sell in its own market that instead of having its own salesmen on national accounts, it had to rely on salesmen who handled several other stations as well as itself. Few weeks ago, it set its own WCBS specialist in Spot Sales, but that apparently wasn't enough to satisfy its demands for some sales autonomy.

In one way, WCBS more will help other stations repped by Spot Sales. No cuts are planned because of the move so Spot Sales' account execs can concentrate more on the remaining stations.

Though the Government, via the Justice Dept., has given CBS two years to divestize its CBS Television Spot Sales (ditto NBC), the order does not yet have not named CBS Radio Spot Sales, and there's no indication yet whether radio will be affected at all. So that the move in giving WCBS autonomy was not merely a forerunner to divestiture of Spot Sales, but a major policy decision within the CBS network.

Kluge

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Metropolitan, apart from its increased volumes and earnings, is solidifying its key manpower and building a permanent organization — also pointed out that gross assets of the company now total $37,[illegible] as compared with $13,700,[illegible] year ago. Increase is based on recent acquisitions — WIP stations in Peoria and Decatur and KOVR in Stockton-Sacramento, plus the Foster & Kleiser outdoor ad company on the Coast.

Acquisitions, he said, were made on the basis of a widely expanded credit line from $3,500,000 a year ago to $17,000,000 which Metropolitan borrowed last March from an investment syndicate to finance its new properties. Of the $17,000,000, some $5,000,000 has already been retired, with the balance due in five years.

Net for the first five months of 1960 he said, is 30c per share after taxes as compared with 57c after no taxes for the same period last year, but this reflects high costs following some of the acquisitions. Better index is the May net, 16c after taxes vs. 19c after no taxes a year ago. Kluge says Other figure Kluge uses is "cash earnings which means profit after taxes plus depreciation and amortization allowances. These will hit $3.50 a share in 1960 vs $1.91 in '59, or $5,700,[illegible] vs. $2,700,000.

Kluge predicts that Metropolitan's volume will reach $[illegible] during 1961. He's got five tv's now, two of which are UHF, so that he's in the market for two VH, and he has three radio stations allowing acquisition of four more. Moreover, he feels that some of his properties, particularly the Stockton station and NWEW-TV, N.Y., are in major growth areas so that volume can only keep going up during the next few years.

'61-'62 Patterns

Continued from page 27

ses agreed that the trend toward descending popularity of the vaudeo will continue. Hence, as far as '61-62 is concerned, there'll probably be even fewer than five veeeeies in the CBS-TV stable.

At the meetings, Dunn and delCampo, representing east and west, together presented some 50 potential properties for consideration, both house productions and proposed co-productions by indies with CBS. This list of 50 will be constantly altered during the next several months, as outside packagers begin to present program ideas. The indies will start coming in with their presentations around October. Idea so far is for CBS to hold its Two-Coast gettogethers in one form or another on a monthly basis through winter.

Music Hall Nix

Continued from page 29

the Radio City people and Revlon had been signed.

Feeling of the Rockefeller management is that the Radio City Music Hall show, run by Leon Leonidoff, should make its video debut under auspices such as U. S. Steel or some other such institutional advertiser. Production price for each of the two specials on NBC-TV ended up at a handsome $325,000 each, some $75,000 more than the price was expected to be three weeks ago.

DesMoines — Gerald E. Bloomquist has been named manager of KRNT Theater here, replacing Henry Wermann, who retired July 1. Bloomquist was with the Des Moines Register and Tribune from 1949 until 1957 when he joined the staff of station KRNT.

ABC, NBC's 'Queens Or Better to Open' Finds 2-Web Sponsor Pitch

NBC-TV and ABC-TV, both of which lay claim to "Queen for a Day," are — naturally enough — both trying to sell the daily strip program to advertisers for the '60-'61 season.

NBC-TV, which is airing the program currently, reports that sponsor Thomas Leeming has ordered "Queen" time beginning next Oct. 13 on a deal that will continue well into the first quarter of 1961. The present NBC-TV contract with "Queen" producer Bob Temple ends, even with option pickups, before the first of 1961.

Two weeks ago, ABC signed a contract with Temple to move the show to its own airwaves early next fall or late next December, depending on whether NBC exercises its option rights. Meantime, however, NBC has made the claim that the current part is finished, it still has a verbal deal with producer Temple. To this ABC says: "We have a written contract."

In the event that ABC wins the legal struggle being threatened by NBC, the latter is said to have the right to change any of its daytime programs provided it gives its product sponsors 60-days notice of the change. That being the case, Leeming could shift to another NBC program, if ABC wins the "Queen." Anyway, it's an odd deck of cards.

BRITISH CLEFFERS WIN PARITY

Legal Skirmishing Seen Delaying Sept. 12 Order For Sale of Bourne Cos.

The music publishing companies set up by the late Saul H. Bourne and being run by his wife, Mrs. Bonnie Bourne, and daughter, Bebee Bourne, are due to be put up for auction Sept. 12 in the N. Y. City Surrogate Court but notice of the sale was postponed yesterday (Tues.) temporarily until tomorrow (Thurs.) when discussions about permanent stay will take place among the principals.

The projected sale, which may be delayed due to additional legal skirmishing, stems from friction between Bourne's widow and daughter, whose legal name is Mary Elizabeth Keedick. Minimum bid or upset price for the three firms, including ABC Music, Bogat Music and Bourne Music, is $2,100,000.

At the present time, the daughter is appealing the N. Y. Supreme Court Appellate Division's ruling that the sale be staged Sept. 12. The sale has bounced back and forth between the Surrogate and Appellate Division for the past couple of years and now the daughter, through counsel, O'Brien, Driscoll & Raftery, is going to the state's highest court, the Court of Appeals, to delay the sale. The widow's attorney is Philips, Nizer, Benjamin, Krim & Ballon.

As equal heirs in the Bourne music interests, the wife and daughter are both exec vice-presies of the publishing combine. Joseph Trachtman, an attorney, was acting as president of the firm, but he resigned that post recently and remains as an impartial trustee.

Tooter Files 250G Suit Vs. Atlanta Singer; Sez Tactics Unnerved Him

Atlanta, July 13.

Freddie Martell, Atlanta singer, and the Atlanta Biltmore Hotel have been named in a $250,000 suit filed in Fulton Superior Court here by a musician who claims he and other members of a band were harassed by singer while an armed hotel detective kept any of the tooters from leaving a coat checkroom at the hotel.

Joseph P. Cardarelli, former member of the Biltmore Society Orchestra, featured in hostelry's Empire Room, charged in his damage suit that Martell ordered orch off bandstand and into a nearby checkroom last May 17. According to petition, Martell then proceeded to subject Cardarelli to "vile, obscene, abusive, profane and opprobrious language."

"Plaintiff was thereby held up to public ridicule before his fellow musicians, which greatly embarrassed him), and this directly affected (his) nervous system and caused him tremendous and almost unbearable pain and suffering," suit alleges.

With Martell at the time of incident was a man described as an armed house detective for Biltmore Hotel. "You have been twirling that gun around your finger, now is your chance to use it. If he moves, shoot him," Cardarelli claims Martell told house dick. Petition said this threat was aimed at bandsman Don Tweedy.

Cardarelli said he has spent money and still is spending it "for medical attention to correct the nervous condition caused proximately, directly and solely by the action of defendants."

Wedell to Westminster As Ad-Publicity Chief

Richard Wedell, onetime promotion manager for RCA Victor's Red Seal division, has joined Westminster Records as advertising and publicity manager. Erwin Wasey, Ruthrauff & Ryan is handling the dickery's account.

Wedell's appointment is part of the new exec alignment at the dickery under prexy Jesse Sedler.

JAZZMAN IN JAG ELUDES THE JUG

Philadelphia, July 12.

Rushing to play a date at the Brandywine Music Circus in suburban Concordville, Pa., bandsman Maynard Ferguson and his manager, Ira Mangel, nearly became victims of New Jersey state troopers' guns last night.

The state cops, on lookout for a black Jaguar carrying the killer of two policemen, trailed Ferguson's Jag across the state to nearby Swedesville before stopping him. "The situation was tense," the musician said, "but I convinced them of my identity."

Ferguson was let off with a $15 fine for speeding.

Garner-Col Suit To Test Artists' Rights on Disks

Pianist Erroll Garner's legal action against Columbia Records to block release of the Col LP, "The One, The Only Erroll Garner," is seen developing into a test case which may determine an artist's rights over his residual material.

Garner, whose pact with Columbia expired in 1956, contends that six sides in the latest LP were to be released subject to his approval and he didn't approve of their quality.

Garner won the initial round in his suit last week when N.Y. Supreme Court Justice Morris Speeber granted Garner a temporary injunction against Col's release of the album. It's expected that hearings on a permanent injunction will be held shortly.

Garner's case applies to all artists who exit a dickery but leave behind a substantial amount of unreleased masters. Whether the artist has the right to block release of disks by the dickery by withholding his approval and whether the dickery has the right to ignore the artist's wishes in the matter have never been fully resolved in the industry. It's expected that no matter which way the decisions go, the Garner suit vs. Columbia will be carried through to N.Y. state's highest court, the Court of Appeals.

Quincy Jones' Touring Like His Album Sez

Chicago, July 12.

Quincy Jones band, goodwill touring the Continent with plans being mapped for a Far East swing, may play a week in Manila if the State Dept. greenlights the idea.

The Mercury Records band is being sought for the Philippines by the U.S. embassy there. The European tour was a hastily-organized schedule when Jones found himself without a booking after the sudden fold in Paris of "Five and Kay," Harold Arlen-Johnny Mercer tuner which Jones scored and conducted. Band has upcoming appearances slated in Yugoslavia, Denmark, Sweden, Finland and Norway. Subsequent dates will take the musicians to Greece, Israel, India, Singapore, Australia, New Zealand, Honolulu and—if okayed—Manila.

What makes Mercury especially pleased is fact that the band's current LP is titled "Great Wide World of Quincy Jones."

NOW HAVE 50% OF NATIVE HITS

British songsmiths, who had been swamped by hits imported from the U.S. for the past decade, are now holding their own in the English market. Cyril Gee, general manager of Mills Music's British company in N.Y. last week (or a 10-day business powwow), contrasted the fact that whereas last year, British songwriters accounted for one hit out of 20 in England, the ratio is now 50-50.

Gee stated that one of the prime reasons for the comeback of the British writers were such composer-performers as Russ Conway and Adam Faith, who have been scoring with successive hits in the British market. Conway, a pianist, has been a particular phenomenon with three smashes, "Side Saddle," "Roulette" and "China Tea," the first of which racked up a sale of 250,000 copies on the British Columbia label. An additional factor in the comeback of British cleffers in their native heaths is the greater accent being placed on homegrown product by the British Broadcasting Corp.

Gee noted that the British publishers were quite happy with the new development since they make more money on native-written hits. There are no splits with foreign publishers or payments in front. The British publishing exec noted, however, that songs have come and will come from everywhere. A

(Continued on page 49)

Foreign Films Lack Savvy In Disk Promotions

Foreign film distributors are missing the boat on disk exploitation tieins for their pix. That's the beef voiced by Duke Niles who represents Ray Ventura's Rayven Music operation in the U.S.

According to Niles, the distributors, with few exceptions, haven't yet begun to scratch the surface in promoting the music from the films which they handle. One of the major exceptions, says Niles, is Continental Distributors which has become aware of disk impact in building b.o. and has shelled out money to the publisher to help promote the recordings of the film music.

Most of the others, however, have failed to cooperate in any respect and very often have inadvertently hindered publishers in the pursuit of recordings.

Niles cites the case of the upcoming Gina Lollobrigida import "Where The Hot Wind Blows." After arranging an album tiein on the pic's music with Everest Records under the title of "Where The Hot Wind Blows," and after the art work had already been prepared, Niles discovered from distributor Joseph Levine that the pic will probably be released in the U.S. under the title of "The Law." Although the latter title is taken from the novel from which the film was adapted, Niles figures that film will lose all music exploitation potential since the push already has been started on "Where The Hot Wind Blows" title.

A similar instance was on the Atlantic Records package "One Never Knows" recorded by the Modern Jazz Quartet. After the LP had been distributed, Niles was informed that pic would go on U.S. release as "No Sun In Venice." He says that deejays gave the album a good play but also mentioned that it came from the film, "One Never Knows," which became a meaningless plug since there was no such film on release.

Offbeat titles have also hindered Niles in the pursuit of records. He says that the distributors aren't aware of record company needs

(Continued on page 49)

Newport Jazz Execs Mull Switch To Yankee Stadium After R.I. Fiasco

With the fiasco of last week's Newport Jazz Festival casting a dark shadow over the possibility that there will be a repeat in that town next year, the Yankee Stadium in the Bronx may wind up as the "home" park for the Newport blowout next year.

Joe Glaser, head of Associated Booking Corp. which handles a large group of the top jazz attractions, has pitched up the Stadium as a site for next year's concerts to the board of directors of the Newport Jazz Festival. Latter are understood to be sympathetically considering the project in light of the difficulties in Newport itself this year when packs of young hoodlums battled the local gendarmes outside of Freebody Park where the concerts were staged.

Glaser has pointed out that the Yankee Stadium is an ideal arena for a major jazz show. It's located in the center of the country's jazz market and it's able to handle up to 70,000 customers without any possibility of trouble. Glaser is sure that if the Newport Jazz execs agree to make the move, Dan Topping, N.Y. Yankee owner and close friend of Glaser (also a Yankee fan), will okay the event for the ball park.

Whether or not Newport town officials will agree to house the festival again next year is still up in the air. However, it's widely felt now that the resort town no longer has adequate facilities to take care of the ever-growing crowds attracted to the event. The potential gross, moreover, of staging the affair in the Yankee Stadium would dwarf the crowd pulled at the 15,000-seater Freebody Park.

If the Yankee Stadium is okayed, then New York will have two major festivals going. The other one is the Randall's Island jazz fete being produced by Franklin Goltman. Latter event, scheduled this year for Aug. 19, 20 and 21, has lined up Count Basie, Thelonious Monk, Chris Connor, Dizzy Gillespie, Art Blakey, The Jaustet, Herbie Mann, Duke Ellington, Modern Jazz Quartet, Dakota Staton, Horace Silver, Julian Adderly, Chico Hamilton, John Coltrane, Miles Davis, Dinah Washington, Dave Brubeck, Lambert, Hendricks & Ross, Lou McCann, and Maynard Ferguson.

VICTOR UPS ATKINS AS NASHVILLE CHIEF

Chet Atkins, manager of artists & repertoire for RCA Victor in Nashville, has now taken over administration of the Nashville studio facilities in addition to his present chores. Under Atkins, the Victor operation has greatly expanded in the last couple of years with such artists as Elvis Presley, Jim Reeves, Don Gibson, The Browns and Hank Locklin recording there.

Atkins, a guitarist, will also continue to work as a Victor artist.

D. of J. Asks O.O. Of ASCAP's New Survey System

Washington, July 12.

The Department of Justice is interested again in the way things are going in the American Society of Composers, Authors & Publishers under the new consent order. It's understood that the Justice Dept. has requested ASCAP to detail how the Society's new logging procedures are working out and whether the current system is conforming to the recommendations agreed to under the consent order signed early this year.

The consent order provided that ASCAP would increase its survey of local radio and tv stations to conform with the percentage of income derived from these sources. Also, concert halls, night clubs, theatres, etc., were to be examined for the feasibility of inclusion in an overall survey. Joel Dean Associates was commissioned to draw up the new survey procedures.

The Dept. of Justice is apparently making a routine check of ASCAP's operations since no rumbles within the membership have been noted in the last couple of months. The critics of the consent order are known to be holding their fire until the U.S. Supreme Court decides the issue of whether individual members of the Society can intervene in a consent order hearing.

N.Y. Federal Judge Sylvester J. Ryan refused to grant Sam Fox Music the right to intervene in the consent order hearings as a party to the dispute, although he heard the various critics as "friends of the court." The Supreme Court is expected to hear arguments on the question of the individual members' rights this fall.

Col's DeVol to Conduct Ella Xmas Set for Verve

Using a talent leanout arrangement Norman Granz's Verve label is setting up a disk session for Ella Fitzgerald with Frank DeVol as musical director. DeVol, who has worked with Miss Fitzgerald before, now happens to be one of Columbia's top musical conductors in the east.

They're recording a Christmas album over next weekend (15-16).

Kapp Into Distrib

Dave Kapp, head of Kapp Records, has set up a company-owned distributing office in New York under his own name. Firm will handle Kapp Records as well as the subsid labels, Medallion and Leader.

Kapp wound up distrib meetings in Miami Beach last week when he introduced 21 new packages on the Kapp label plus Medallion LPs.

Variations On a Melody: Gloria Parker Sues BMI, CBS for $1-Mil. Damages

Gloria Parker, songwriter who has been involved in numerous battles with Broadcast Music Inc. in and out of courts in recent years, filed a $1,000,000 suit against BMI and Columbia Broadcasting System in N.Y. Federal Court last week. The complaint asks for damages because of BMI's alleged licensing of her tunes to CBS from 1956 to 1957.

Miss Parker claims that her part with BMI had terminated in 1956 and hence BMI had infringed her rights by licensing her songs to the network. Tunes cited in the complaint were "Never Again," "Rippling Brook," "My Fair Lady" and "How Could I," originally published by Godell Music but later reassigned to her.

Miss Parker has been teamed with publisher Barney Young in a running battle against BMI and the major networks. Last year, she picketed the RCA stockholder meeting protesting NBC's affiliation with BMI. NBC has since divested its stock interest in BMI.

Philharmonic to Berlin

Summer touring unpaus for the N.Y. Philharmonic has been given a fillip by Ford Motors. Latter picks up tab estimated around $150,000, to transport the symphony intact to the Berlin Cultural Festival.

Under Leonard Bernstein, the group will play the truncated metropolis Sept. 22 and 23.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Clyde McPhatter (Mercury): "TA TA" (Chapel) is an okay [illegible] [illegible] [illegible] [illegible] [illegible] "I JUST GIVIN' UP NOTHIN'" [illegible] is a [illegible] ballad [illegible] [illegible] [illegible] [illegible].

The Innocents (Indigo): "DON'T I DO" [illegible], a [illegible] ballad, is delivered with a [illegible] [illegible]. "MY BABY HULLY GULLY" [illegible] is a [illegible] rocking entry.

Claudine Jones (Monument): "THE FOOL" [illegible]: the novel [illegible] a few years ago comes back in a [illegible] [illegible] by this [illegible] performer. Coupled, "THE LADIES MAN" (G-J†) is a good backhanded [illegible].

Percy Faith Orch (Columbia): "SONS AND LOVERS" (Feist*) is a standout instrumental melody performed on Percy Faith's [illegible] bounce rock, familiar style. A solid programming bet. "HAWAIIAN LULLABY" (Margate*) very pretty side also due for plays.

Carl Smith (Columbia): "IF THE WORLD DON'T END TOMORROW" (Tree†) is a swinging country ballad with an above-par lyric deftly handled by this fine performer. "LONELY OLD ROOM" (Golden West Melodies†) is another strong slice in a slower tempo.

Bobby Reed (Dot): "THE MONKEY'S WEDDING" (Tomjo-Big D†), colorful folk-styled novelty idea, is delivered in pleasant style by this newcomer. "JOHNNY ON THE SPOT" (Tomjo†) is a catchy idea also well delivered.

Larry Bright (Tide): "NATURAL BORN LOVER" (Cepha†) is a rhythm & blues entry belted potently by this fine blues singer. "SHOULD I" (Cepha†) is a fair uptempo side.

Marty Gold Orch (RCA Victor): "NEVER ON SUNDAY" (Esteem-Sidmore*) is an excellent version of the pic theme song and it will get a big slice of the action. On the flip side, there's still another instrumentation of the song by Hal [illegible]'s orch.

Hong Kong White Sox (Tiara): "CHOLLY CHOP" (Kavo) [illegible] is a Chinese-oriented [illegible] to speed up rock 'n' roll [illegible] [illegible] to attract attention. "DID BETTER GO" [illegible] is a less effective comedy effort.

Tony Como (Roulette): "TEEN-AGER FOR PRESIDENT" (Vann & Kay) is an [illegible] [illegible] [illegible] [illegible] [illegible] and this rocking entry with a political [illegible] may get some [illegible] sales. "GIVE ME SOME" (Vann-Kaul) is routine material.

Jimmy Saunders (Companion): "OPEN YOUR HEART" (Pastime*) is a big standard-type ballad which this fine singer delivers with considerable impact. "ONE TOO MANY TIMES" (Winneton*) is another pleasing side.

Roberto (ABC-Paramount): "ONLY YOU FLAMENCO" (Wildwood) is an arresting attempt to blend flamenco and pop ideas. Result is a striking Hispano-styled instrumental. "I'M YOURS FLAMENCO" (Mellin) is in a similar groove.

Jack Lemmon (Epic): "THE THEME FROM 'THE APARTMENT'" (Mills*) is an excellent instrumental slice of the main theme of the current film. "LEMON FLAVORED BLUES" (Viola*) is a neat rhythm tune.

Don Rondo (Carlton): "FRIENDS" (Pambill*), a neat ballad entry, is socked over in solid commercial style by this singer. "A HOOT AN' A HOLLER" (Leeds*) is a catchy folk-styled number also delivered nicely.

Syl Johnson (Federal): "I'VE GOT LOVE" (Sonlo), a swinging rocker, is belted with an infectious beat by this blues singer. "LONELY MAN" (Sonlo*) is a less effective slow-tempoed blues.

Nappy Brown (Savoy): "APPLE OF MY EYE" (Savoy*) is a catchy rhythm tune delivered with some offbeat stylistic tricks to nab attention. "BABY I GOT NEWS FOR YOU" (Savoy*) is a fair slow rhythm number.

The Stars of Faith (Savoy): "IN THE UPPER ROOM" (Savoy*), a gospel number, is a standout example of the kind of power this musical idiom can generate in the hands of a topflight group. Numbers run over two sides.

Jeb Stewart (Phillips International): "SUNNY SIDE OF THE STREET" (Shapiro-Bernstein*) gets a driving rockabilly slice due for juke spins. "TAKE A CHANCE" (Up*) is familiar rocking stuff.

Bill Johnson (Sun): "BAD TIMES AHEAD" (Up*) is a standard rocking ballad delivered in highly interesting style by this singer. "Bobaloo Knock" is a solid rhythm side.

Bill Norvas (Era): "YOU DID ME WRONG" (Morris*), a clever adaptation of "Frankie & Johnny," gets a swinging rendition with considerable commercial impact. "MIDNIGHT TRAIN" (Morris*) is an okay railroad-type blues.

The Altairs (Amy): "IF YOU LOVE ME" (Amy*), a rocking ballad, gets an okay, familiar type of workover by this combo. "GROOVIE TIME" (Jeneral*) is a routine rhythm item.

Red West (Jaro): "F B I STORY" (Saratoga-Maverick, Barside) is an offbeat rocking saga about the F B I & J. Edgar Hoover which the juves may go for big. "WHAT MUST I DO" (Maverick*) is a fair slow-tempoed ballad.

Wilburn Bros (Decca): "WHEN WILL YOU KNOW IT" (Greenie*) is a rocking country ballad which this duo team delivers very effectively. "THE BIG HEARTBREAK" (Sure-Fire†) is a more typical backwoods tearjerker.

* ASCAP. † BMI

Best Bets

DON COSTA ORCH .... **NEVER ON SUNDAY**
(United Artists) .... **The Sound of Love**

Don Costa's "Never on Sunday" (Esteem-Sidmore) is a standout pic theme song in a superlative rock and choral arrangement due for big play. "The Sound of Love" (U.A.*) is a pleasing reading.*

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ELVIS PRESLEY .... **A MESS OF BLUES**
(RCA Victor) .... **It's Now Or Never**

Elvis Presley's "A Mess of Blues" (Presley) is a solid blues-styled rock ballad by a performer who can do no wrong with the juves. "It's Now or Never" (Gladys*), based on the "O Sole Mio" theme, is prime type of material for this singer who'll clean up on both sides.*

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THE FOUR LADS .... **THE SHIEK OF CHICAGO**
(Columbia) .... **Two Other People**

The Four Lads' "The Shiek of Chicago" (Magell) is a colorful adaptation of the exotic "Mustafa" number with a clever lyric projected in fine style by this combo. "Two Other People" (Debbie*) is an interesting ballad with chances.*

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JEANNE BLACK .... **LISA**
(Capitol) .... **Journey of Love**

Jeanne Black's "Lisa" (Central Songs) is a tear-jerking saga of scandalized love in the type of sentimental material which could have considerable impact. "Journey of Love" (Lake*), a simple ballad, is nicely handled by Jeanne Black and her sister, Janie.*

• • •

PHIL PHILLIPS .... **COME BACK, MY DARLING**
(Mercury) .... **Nobody Knows and Nobody Cares**

Phil Phillips' "Come Back, My Darling" (Tek) is a solid ballad with beat which this singer handles smartly for broad appeal. "Nobody Knows and Nobody Cares" (Tek*) is another good side.*

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BOBBY RYDELL .... **I'D DO IT AGAIN**
(Cameo) .... **Volare**

Bobby Rydell's "I'd Do It Again" (Kalmann) [illegible] this hot singer's [illegible] with [illegible] [illegible] [illegible] [illegible] [illegible]. "Volare" (Robbins*), the recent Italo hit, is [illegible] [illegible] [illegible] rocking [illegible] for a [illegible] [illegible] of juves.*

• • •

JACK SCOTT .... **COOL WATER**
(Top Rank) .... **It Only Happened Yesterday**

Jack Scott's "Cool Water" (Nationwide†) gives this great western number a new treatment via its [illegible] rocking [illegible]. "It Only Happened Yesterday" (Starfire†) is a solid [illegible] ballad also due for [illegible] plays.

• • •

TERESA BREWER .... **ANYMORE**
(Coral) .... **That Piano Man**

Teresa Brewer's "Anymore" (Ring Ross) is a strong ballad in the modern manner which this songstress handles with commercial impact. "That Piano Man" (Willow*) is a rousing, old-fashioned type of number okay for change-of-pace programming.*

MGM Label Promoting 2 Metro Pic Scores

MGM Records has set tie-in deals with two Metro pix, "Bells Are Ringing" and "The Subterraneans." Diskery is issuing three singles from the "Bells" score and the soundtrack album of "The Subterraneans."

Spotlighted in MGM's "Bells" push are a Maurice Chevalier single of "Just In Time," a Shirley Harmer etching of "The Party's Over" and a Roger King Mozian treatment of "Just In Time." The disks are being shipped in special sleeves plugging the pic.

"The Subterraneans" soundtrack features Andre Previn, Gerry Mulligan and Carmen McRae.

AFM Ding Dongs Dell

Philadelphia, July 12.

Herman D. Kenin, president of the American Federation of Musicians, will present a plaque 14 to City Representative Fredric R. Mann, president of the Robin Hood Dell municipal summer court amphitheatre.

The Dell, which is operated free to the public and plays to audiences as high as 25,000 persons, is the first musical institution to be so honored by the AFM. The plaque represents a salute from the union's 250,000 members and cites the Dell "for exceptional service to musical culture."

Album Reviews

"The Edge of Shelley Berman" (Verve): Shelley Berman, who has emerged as a top selling comic on disks via his previous "Outside" and "Inside" entries, has come up with another such comic package. Once again, Berman has put together a laugh-loaded group of his typically perceptive sketches. In this set he does a father telling his daughter the facts of life, a bit about Gertrude Stein, one of his telephone conversations and an offbeat question-and-answer routine involving a child psychiatrist. It's consistently on target.

"The Fantasticks" (MGM): An original musical for the off-Broadway theatre, "The Fantasticks" has a charming score by Tom Jones (book and lyrics) and Harvey Schmidt (music). This original cast set registers as a strong entry in the legit catalog. An excellent cast, with Kenneth Nelson, Jerry Orbach, Rita Gardner, William Larsen and Hugh Thomas, handles the material with skill and verve, projecting the lyrics lucidly. Musical direction by Julian Stein is sharp.

Patti Page: "Elmer Gantry" (Mercury): Pegged onto Patti Page's first film role in "Elmer Gantry," this set showcases the pop songstress in a program of hymns and spirituals, all done straight with choral backing. Miss Page handles tunes like "Throw Out The Life Line," "Onward Christian Soldiers," "Let Jesus Come Into Your Heart" and others in straightforward, traditional style.

"Elmer Gantry" (United Artists): The soundtrack of the UA film release "Elmer Gantry" features a big score by Andre Previn, one of Hollywood's most active composers recently. Previn has enlivened the conventional atmospheric effects with one excellent nostalgic number, "Lulu's Room," and some revivalist motifs.

Miles Davis: "Kind of Blue" (Columbia): Miles Davis, one of the top figures in modern jazz, has put another superb session into the groove. Working with some standout sidemen, including saxists Julian Adderly and John Coltrane and pianist Bill Evans, this set frames Davis in instrumentals that take off on unusually lucid melodic ideas.

Bob Thompson: "On The Rocks" (RCA Victor): This is a swinging set of tunes and choral numbers by Bob Thompson, a Coast arranger who has been influenced by the currents in modern jazz. Thompson's ensemble develops some fresh, and occasionally tricky effects, within a consistently listenable context. The repertoire ranges over a group of solid standards, including "There's A Small Hotel," "Let's Talk," "Just You, Just Me," "Always" and "All The Things You Are."

Dick Haymes: "Richard the Lion-Hearted" (Warwick): A early singer trained in the big band school, Dick Haymes has fashioned a neat sampling in this fresh collection of songs. He belts uptempo tunes like "Pick Yourself Up" and "Back In My Old Kentucky Home," but he's most effective on the ballads like "There's No You," "That's For Me," "Serenade In Blue" and "I Concentrate On You." Ralph Burns' orch backs up expertly.

Eydie Gorme-Steve Lawrence: "Eydie & Steve Sing The Golden Hits" (ABC-Paramount): This talented Mr. and Mrs. duo team up on a nifty recital of oldies. It's a smoothly blended set of duets and solos on tunes like "I've Heard That Song Before," "Who Wouldn't Love You," "Bei Mir Bist Du Schoen," "White Christmas" and "Sentimental Journey."

Paul O'Shea: "Sing A Song of Sports Cars" (Riverside): This label, which has developed a catalog of sports car sounds, has now come up with a musical LP oriented to the same market. Special racing car lyrics have been put to familiar folk melodies and while there's a few serious moments and only a couple of clever touches, the hot rodders will undoubtedly get a boot out of it. Paul O'Shea and vocal group handle the lyrics in pleasing style.

Susan Barrett: "A Little Travelin' Music" (Capitol): A newcomer in the disk thrush ranks, Susan Barrett bows brightly in this set. She belts with warm pipes, a good sense of phrasing and a firm beat. This is a musical junket going from "Moonlight in Vermont" to "California, Here I Come."

Alfred Newman Orch-Ken Darby Singers: "The Magic Islands" (Decca): This is a highly attractive package pegged to the Hawaiian Islands. In addition to a richly textured musical rundown of island tunes by the Alfred Newman orch, with an important assist from the Ken Darby Singers, there's a striking folio of colorful photos to help push this item.

Liane: "With Love From Vienna" (Verve): A varied program of English and Continental songs are delivered brightly and lucidly by this polished European chanteuse. Backed by a symphonic orch, she works over a sampling of fresh numbers plus some familiar songs such as "When I Fall In Love," "The Day the Rains Came" in German, "Around the World in 80 Days" in German and English, and "I Could Write a Book."

Debbie Reynolds: "Am I That Easy To Forget" (Dot): Film actress Debbie Reynolds, who has emerged as a potent name in the disk market, has fashioned a strong commercial package in this set. Equipped with good pipes and a sound that has across-the-board appeal for teenagers and adults, she does tunes like "Ask Me To Go Steady," "Too Young To Love," "I Love You a Thousand Ways" and one of her earliest hits, "Aba Daba Honeymoon."

Art & Dotty Todd: "Black Velvet Eyes" (Dot): A husband-and-wife team on the Coast, Art & Dotty Todd have developed a distinctive and tasteful harmonizing style. It's in the contemporary pop groove with a firm beat and a savvy use of the multiple dubbing technique. They register in a variety of tempos, including soft ballads like "If I Love Again" and rhythmic tunes like "Guitar Rock-Piano Roll," "Goin' to the Dogs" and "Lazy River."

Talbot Bros: "Bermuda Holiday" (Polyphonic): One of the best authentic calypso combos around, this sextet is spotlighted in an infectious group of West Indian songs. The material bounces infectiously over such titles as "Love Me Now," "Thirteen Kids," "Mary Jane," "Too Much Rock 'n' Roll" and "San Domingo Gal." Herm.

U.S. Collegiate Combos In 10-Week Jazz Fete At Frankfurt Nitery

Frankfurt, July 12.

"Everybody's always talking about German-American relations and we're contributing that with a mutual love of jazz during this year's U.S. Jazz Festival," according to a former film industryite now in the nightclub business in Frankfurt.

John Marshall, former general manager for Universal Films in Germany and now owner of the Storyville New Orleans-style Jazz Nightclub in Frankfurt, is sponsoring a 10-week American jazz festival starring five outstanding U.S. college bands.

The Minstrels from Princeton were recently headlining the show, with jazz and swing, with the Jazz Couriers from Yale now playing at the club to the end of the month, then Bard U.'s Ivy Five will be in until Aug. 24, sharing the dates with The Paul Winter Sextet from Northwestern, and with Cornell U.'s Jazz Explorers winding up the fest from August 23 through Aug. 31, along with a guest group from Paris, the Armand Gordon Ragtime Players.

Marshall kicked off the idea last year when the Yale group played for a month at his club and decided to repeat because the idea was a tremendous hit, both with the U.S. servicemen stationed in Frankfurt who like to hear American musicians and with the German jazz fans who dig the U.S. beat.

In addition, the club features special matinees for teenagers and the matinee club of young Germans will host the American musicians in their parents' homes, to give the U.S. visitors a glimpse of German family life.

Marshall has also added to interest in the fest by offering free admission to his second-story jazz club Mondays through Thursdays during the special summer event.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

(This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations. The figures in the third column—No. of Weeks on Chart—are calculated from the starting date of publication of this chart in the April 20, 1960 issue.)

This Wk.	Last Wk.	No. Wks. On Chart	TITLE, ARTIST	LABEL
1	1	8	ALLEY OOP Hollywood Argyles	Lute
2	2	10	EVERYBODY'S SOMEBODY'S FOOL Connie Francis	MGM
3	4	6	I'M SORRY Brenda Lee	Decca
4	3	9	BECAUSE THEY'RE YOUNG Duane Eddy	Jamie
5	9	6	ONLY THE LONELY Roy Orbison	Monument
6	6	6	MULE SKINNER BLUES Fendermen	Soma
7	10	6	WHEN WILL I BE LOVED Everly Bros.	Cadence
8	7	8	A ROCKIN' GOOD WAY Benton & Washington	Mercury
9	17	[illegible]	TELL LAURA I LOVE HER Ray Peterson	Victor
10	63	2	ITSY BITSY BIKINI Bryan Hyland	Leader
11	8	9	MY HOME TOWN Paul Anka	ABC-Par
12	15	6	THAT'S ALL YOU GOTTA DO Brenda Lee	Decca
13	30	5	IMAGE OF A GIRL Safaris	Eldo
14	5	13	CATHY'S CLOWN Everly Bros.	WB
15	12	13	BURNING BRIDGES Jack Scott	Top Rank
16	19	7	PLEASE HELP ME, I'M FALLIN' Hank Locklin	Victor
17	21	4	JOSEPHINE Bill Black's Combo	Hi
18	14	7	BILL BAILEY, COME HOME Bobby Darin	Atco
19	20	7	RUNAROUND Fleetwoods	Dolton
20	26	6	ONE OF US Patti Page	Mercury
21	13	12	WONDERFUL WORLD Sam Cooke	Keen
22	23	11	THEME FROM THE UNFORGIVEN Don Costa	UA
23	47	3	WALKIN' TO NEW ORLEANS Fats Domino	Imperial
24	18	6	ALLEY OOP Dante & Evergreens	Madison
25	11	13	PAPER ROSES Anita Bryant	Carlton
26	16	13	LOVE YOU SO Ron Holden	Donna
27	40	4	IS A BLUEBIRD BLUE Conway Twitty	MGM
28	33	9	CLAP YOUR HANDS Beau Marks	Shad
29	39	4	LOOK FOR A STAR Garry Miles	Liberty
30	57	3	TROUBLE IN PARADISE Crests	Coed
31	73	3	FEEL SO FINE Johnny Preston	Mercury
32	35	6	TRAIN OF LOVE Annette	Vista
33	34	4	BAD MAN BLUNDER Kingston Trio	Capitol
34	24	13	GOOD TIMIN' Jimmy Jones	Cub
35	32	5	HEY LITTLE ONE Dorsey Burnette	Era
36	53	5	MISSION BELL Donnie Brooks	Era
37	38	6	LONELY WINDS Drifters	Atlantic
38	49	3	DON'T COME KNOCKIN' Fats Domino	Imperial
39	28	9	I REALLY DON'T WANT TO KNOW Tommy Edwards	MGM
40	70	3	DO YOU MIND Andy Williams	Cadence
41	50	3	WHERE ARE YOU Frankie Avalon	Chancellor
42	89	3	QUESTION Lloyd Price	ABC-Par
43	25	10	HAPPY-GO-LUCKY ME Paul Evans	Guaranteed
44	60	3	I'M GETTING BETTER Jim Reeves	RCA Victor
45	31	5	I CAN'T HELP IT Adam Wade	Coed
46	44	10	ALL I COULD DO IS CRY Etta James	Argo
47	27	7	DOWN YONDER Johnny & Hurricanes	Big Top
48	65	3	FINGER POPPIN' TIME Hank Ballard	King
49	29	6	AIN'T GONNA BE THAT WAY Marv Johnson	UA
50	64	4	WAKE ME, SHAKE ME Coasters	Atco
51	54	3	SOMETHING ON YOUR MIND Bobby Marchan	Fire
52	22	11	SWINGING SCHOOL Bobby Rydell	Cameo
53	58	5	BANJO BOY Jan & Kjeld	Kapp
54	56	3	STICKS AND STONES Ray Charles	ABC-Par
55	67	4	THIS BITTER EARTH Dinah Washington	Mercury
56	37	12	ANOTHER SLEEPLESS NIGHT Jimmy Clanton	Ace
57	59	9	PENNIES FROM HEAVEN Skyliners	Calico
58	92	2	LOOK FOR A STAR Deane Hawley	Dore
59	46	9	SOMETHING HAPPENED Paul Anka	ABC-Par
60	75	3	IS THERE ANY CHANCE Marty Robbins	Columbia
61	36	12	HE'LL HAVE TO STAY Jeanne Black	Capitol
62	43	9	MACK THE KNIFE Ella Fitzgerald	Verve
63	55	4	UNCHAINED MELODY Blackwells	Jamie
64	42	12	YOUNG EMOTIONS Ricky Nelson	Imperial
65	66	3	JOHNNY FREEDOM Johnny Horton	Columbia
66	62	3	MY TANI Brothers Four	Columbia
67	—	1	LOOK FOR A STAR Billy Vaughn	Dot
68	41	13	LONELY WEEKENDS Charlie Rich	Phillips
69	68	8	SPRING RAIN Pat Boone	Dot
70	45	13	STUCK ON YOU Elvis Presley	Victor
71	86	3	ONE BOY Joanie Sommers	WB
72	71	11	JEALOUS OF YOU Connie Francis	MGM
73	90	5	MARIA Johnny Mathis	Columbia
74	—	1	ALL MY LOVE Jackie Wilson	Brunswick
75	—	1	TOO YOUNG TO GO STEADY Connie Stevens	WB
76	99	2	I SHOT MR. LEE Bobettes	Triple X
77	48	10	WALKING THE FLOOR OVER YOU Pat Boone	Dot
78	94	2	MULE SKINNER BLUES Rusty Draper	Mercury
79	51	11	JUMP OVER Freddie Cannon	Swan
80	87	2	HEARTBREAK John Thomas	ABC-Par
81	77	13	SIXTEEN REASONS Connie Stevens	WB
82	79	8	PINK CHIFFON Mitchell Torok	Guyden
83	69	13	CHERRY PIE Skip & Flip	Brent
84	81	11	DING-A-LING Bobby Rydell	Cameo
85	61	13	NIGHT Jackie Wilson	Brunswick
86	98	2	BE BOP A-LULA Everly Bros.	Cadence
87	—	1	CAT NIP Dave (Baby) Cortez	Clock
88	72	12	DOGGIN' AROUND Jackie Wilson	Brunswick
89	—	1	GIRLS, GIRLS, GIRLS Steve Lawrence	UA
90	—	1	HOT ROD LINCOLN Charlie Ryan	4 Star
91	—	1	YES, NO, MAYBE SO Barrett Strong	Anna
92	—	1	IF I LOOK A LITTLE BLUE Lloyd Price	ABC-Par
93	97	2	NO Dodie Stevens	Dot
94	—	1	I KNOW ONE Jim Reeves	Victor
95	93	2	LET'S GO STEADY FOR SUMMER Three G's	Columbia
96	—	2	BIG BOY PETE Olympics	Arvee
97	82	11	DUTCHMAN'S GOLD Walter Brennan	Dot
98	—	1	A HAPPY PAIR Amos Bros.	Victor
99	—	1	MOONLIGHT COCKTAILS Rivieras	Coed
100	—	1	COLUMBUS STOCKADE BLUES Pete Fountain	Coral

On The Upbeat

New York

Herbie Mann's Afro-Jazz Sextet, which opened Basin Street East, N. Y., a year ago returns for three weekend dates beginning July 15 with the **Dave Brubeck Quartet**. **Erskine Hawkins Quartet** inked for a return date at the Embers, N. Y., Aug. 1. Alfred Records Distributors have taken over sales for World Pacific Records on Coast. **Bernie Lawrence** has left the Ann Moser, a Broadway Music Inc. affiliate. **Fred Edwards**, formerly with Dot Records, has moved over to Roulette Productions' disk promotion staff. **Bob White**, who formerly joined WGGM as record librarian, **Salvatore Ingemo** named by promotion manager for Columbia Records Distributors Inc. in Boston, Mass.

Fifth Musicon commissioned by Pittsburgh Symphony Orchestra to produce a composition to be performed on premiere dates from of the week of December. **Stanley Joseloff**, president of Showcase Corp. of America, the supermarket advertising and background music outfit, affiliated by ASCAP's music licensing. **Sil Austin** stick to play Music Box, Cleveland, Aug. 1 for week. **Fabulous Ink Spots** due at the Music Club, Grand Rapids, for week starting July 25. **Gene Krupa** quartet into Sportsmen for week ending for 10 days starting June 29.

Charles Kalman, son of the late Viennese composer Emmerich Kalman, making central French and German songs for **Hildegarde** for her prospected European tour. **Erskine Hawkins** unit plays the Beverly Dunes, Toronto, for two weeks starting July 15. **Golden Gate Quartet** touring Sweden in June and August. Capitol Records **Nancy Wilson** makes her N.Y. nitery bow at Basin Street East July 15. **George Shearing** resumes quintet activity after a six-week hiatus with a July 21 date with the Cleveland Symphony Orch.

Kai Winding septet into the Roosevelt, Toronto, for a week starting Aug. 1. **Gene Krupa Quartet** plays annual date at Steel Pier, Atlantic City, July 22. **Donald Gotham**, 17-year-old high school graduate, appointed staff member of the N.Y. World Telegram Music Department for the summer as a result of winning the RCA Victor-sponsored contest for best review of the **Van Cliburn** Schumann Piano Concerto LP.

London

Chris Barber's band with thrush **Ottilie Patterson** due for a return visit to Switzerland next month. Singer **Adam Faith** expects to appear in the States this fall. **Ron Hamilton** to Nashville this week to cut his first disk for MGM Records. **Alex Murray** has quit singing and acting to become a Decca A&R man. Filmstar has influenced the music from 24 British pix in its first year in business. **Vera Lynn** to start cutting more LP's for MGM. **Norman Percival** has written and conducted the music for his first film, "The Wind Of Change."

Fantasia comes into the cheap LP disk market with "Fantasia" disks marketed at $2.15, including songs by Liberace and Sammy Davis Jr. **Joan Regan's** muppets, Rosemary and Dorna and Rusty, are on the air. They appear on her

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Caedmon Label Lines Up Indie Distrib Network

In a move to strengthen the national distribution of Caedmon Records, Harold Drayson, recently appointed national sales director, is currently lining up indie record distributors to replace the territories which were previously handled by Decca branches. Drayson is planning to visit several cities within the next two weeks to make the necessary distrib requirements for the spoken-word catalog.

Drayson also has set up a 1000% exchange policy to give dealers and distributors the flexibility to stock and sell the Caedmon line in greater depth. Upcoming on Caedmon's schedule is a new LP of Basil Rathbone reading "Tales Of Edgar Allan Poe" and Ingrid Bergman's reading of the Cocteau play "The Human Voice."

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This wk	Last wk	No. wks on chart	
1	1	13	**KINGSTON TRIO** (Capitol) **Sold Out** (T 1312)
2	2	13	**BOB NEWHART** (WB) **Button Down Mind** (W 1379)
3	3	13	**SOUND OF MUSIC** (Columbia) **Original Cast** (KOL 5450)
4	5	12	**ELVIS PRESLEY** (Victor) **Elvis Is Back** (LPM 2231)
5	9	13	**CAN-CAN** (Capitol) **Soundtrack** (LOC 1002)
6	4	13	**BILLY VAUGHN** (Dot) **Theme from a Summer Place** (DLP 3276)
7	8	13	**SHELLEY BERMAN** (Verve) **Inside Shelley Berman** (MGV 15002)
8	7	13	**HENRY MANCINI** (Victor) **Mr. Lucky** (LPM 2190)
9	6	13	**TERRY SNYDER** (Command) **Persuasive Percussion** (RS 800-50)
10	19	10	**BEN-HUR** (MGM) **Soundtrack** (1 E 1)
11	15	13	**BOBBY DARIN** (Atco) **This Is Darin** (LP 33-115)
12	12	12	**MARIO LANZA** (Victor) **Lanza Sings Carmen** (LM LSC 2303)
13	13	13	**PLATTERS** (Mercury) **Encores of Golden Hits** (MG 20472)
14	24	6	**MITCH MILLER** (Columbia) **Sentimental Sing with Mitch** (CL 1457)
15	11	13	**CONNIE FRANCIS** (MGM) **Italian Favorites** (E 3291)
16	14	13	**JOHNNY MATHIS** (Columbia) **Faithfully** (CL 1351)
17	20	11	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC 1002)
18	16	6	**ENOCH LIGHT** (Command) **Provocative Percussion** (SD 33-806)
19	30	4	**PAUL ANKA** (ABC Par) **Paul Anka Sings His Big 15** (ABC-323)
20	31	4	**MANTOVANI** (London) **Songs to Remember** (LL 3140)
21	19	13	**KINGSTON TRIO** (Capitol) **Here We Go Again** (T 1258)
22	18	10	**60 YEARS OF MUSIC AMERICA LOVES** (Victor) **Assorted Artists** (LM 6074)
23	23	11	**HARRY BELAFONTE** (Victor) **Belafonte at Carnegie Hall** (LOC 6006)
24	17	10	**PEGGY LEE** (Capitol) **Latin a La Lee** (T 1298)
25	32	3	**RAY CHARLES** (Atlantic) **In Person** (8029)
26	29	9	**ANDRE PREVIN** (Columbia) **Like Love** (CL 1437)
27	25	10	**WOODY WOODBURY** (Stereoddities) **Looks at Life and Love** (MW 1)
28	21	12	**MITCH MILLER** (Columbia) **Saturday Night Sing with Mitch** (CL 1414)
29	27	11	**TENNESSEE ERNIE FORD** (Capitol) **Sing a Hymn With Me** (TAO 1312)
30	26	9	**BROTHERS FOUR** (Columbia) **Brothers Four** (CL 1407)
31	28	6	**JACKIE WILSON** (Brunswick) **Jackie Sings the Blues** (BL 54055)
32	33	9	**WOODY WOODBURY** (Stereoddities) **Laughing Room** (MW 2)
33	37	2	**EVERLY BROTHERS** (Cadence) **Fabulous Style of Everly Bros.** (3003)
34	38	9	**RAY CHARLES** (Atlantic) **Genius of Ray Charles** (1312)
35	22	2	**EVERLY BROTHERS** (WB) **It's Everly Time** (W 1381)
36		3	**PETE FOUNTAIN** (Coral) **New Orleans** (CRL 57382)
37	34	13	**SHELLEY BERMAN** (Verve) **Outside Shelley Berman** (MGV 15003)
38		8	**DAVE GARDNER** (Victor) **Rejoice Dear Hearts** (LPM 2083)
39	36	9	**FIORELLO** (Capitol) **Original Cast** (WAO 1321)
40		11	**JOHNNY MATHIS** (Columbia) **Heavenly** (CL 1351)

*Figures in this column are calculated from starting date of this chart in the April 20, 1960 issue.

Inside Stuff—Music

Max Dreyfus (Chappell) thinks it's going to be a Lyndon Johnson-Kennedy (Jack) ticket but whether it's J-K or (Adlai) Stevenson-Kennedy (as other Demos prognosticate), the veteran music publisher and Jule Styne have been discussing "Everything's Coming Up Roses" as a political "theme" song.

Incidentally, for the first time there will be a hyphenated Chappell-Styne Music Corp. just formed for the latter's future catalog and his referents. Chappell has in previous years set up individual subsid companies for its key composers, viz. Williamson-Rodgers & Hammerstein, Boston Cole Porter, et al, but the company never agreed to a hyphenation, as in the new Chappell-Styne company.

Bandleader Lionel Hampton, in Albuquerque to play a dance benefit for the Holy Rosary Church, revealed his newest waxing, "Song of the Negro," will be released in August, and that it includes his own lyrics in both sides, with part of one number done in Hebrew.

Henry Mancini, Hollywood composer who clicks it big with his "Peter Gunn" and "Mr. Lucky" show score albums for RCA Victor, was feted over July 4 weekend by his hometown of Aliquippa, Pa. Local theatre is playing the "Glenn Miller Story" and the marquee is charting Mancini's music. Mancini arranged the music for this pic as well as the "Benny Goodman Story."

Freedomland, the recently opened park in the Bronx, has set July 18 as "Johnny Horton Day" as the windup of an essay contest being conducted by Columbia Records with the amusement center. Winners of the contest, based on a 50-word essay explaining "What Freedom Means To Me," will be flown to N. Y. in an all-expenses paid deal. Horton is now riding with a Col disk titled "Johnny Freedom," taken from the diskery's "Freedomland" album.

Two Latin and four U. S. students shared $6,000 in prizes given in the 1959 Student Composers Awards, sponsored by Broadcast Music Inc. Established in 1951 by BMI in cooperation with music educators and composers, SCA annually offers scholarships and substantial prizes to student composers under the age of 26. Winners of the 1959 contest were Mario Davidovsky, of Buenos Aires, Philip M. Glass, of Baltimore, Elliot Gleichman, of Brooklyn, David Serendero Proust, of Santiago, Chile, David Ward-Steinman, of Alexandria, La., and Charles Wuorinen, of N. Y.

STEBER SELF-EMPLOYED

Will Cut 5 Albums in Vienna For Own Label Stand Records

Eugene Steber is to record in Vienna this August for his own label, Stand Records. She'll do at least five albums, including one American selection, Knoxville Summer 1915," by Samuel Barber, in whose "Vanessa" opera the Met diva created the countess role.

Other Viennese recordings will be of Alban Berg and Richard Strauss works.

Cameo Sues N.J. Retailer For 100G in New Charges Of Counterfeited Disks

In another move on the disk pirary front, Bernard Lowe Enterprises, owners of Cameo Records, have filed a $100,000 suit against a New Jersey retailer, Sidney Mittleman, trading as Record-Pak, in New Jersey's Essex County court. The suit alleges that Mittleman sold counterfeited Cameo Records for a substantial period of time while knowing that the records were forged representation of the Lowe trademark.

The suit alleged that Mittleman made not less than 100 sales of the Cameo Records and therefore was liable for 100 violations under the N.J. statutes of $200 per violation. The suit asks the court to determine exactly how many counterfeit disks were actually sold so that accurate damages can be assessed. The complaint pointed out that Mittleman made large profits as a result of the sales of the spurious disks and that Cameo's trademark has been substantially damaged.

Cameo, which is being supported by the Assn. of Record Manufacturers & Distributors of America, filed suit against Platta Pak last week on similar charges. The Philadelphia law firm of Blanc, Steinberg, Balder & Steinbrook is repping Lowe.

RCA Bows Fall Line On International Scale

RCA Victor for the first time, is kicking off its fall "Best Buy" program on an international scale this week. The new product is being presented to U.S. distrib by Victor execs while the RCA International record division has sent over its own team to meet RCA's European affiliates.

George Prutting, director of the international disk division, met with the Continental reps in Hamburg yesterday (Tues.). Accompanying Prutting are Dirk Brodersen, of the N.Y. international office, and Carl Hottelet and Arnold Klein, of the European offices. After the general meeting, the RCA execs will hold individual meeting with the disk companies in France and Italy.

UA RECORDS SETS UP REGIONAL SALES STAFF

As part of United Artists Records' expansion program, Art Talmadge, v.p. and general manager of the label, has set up regional sales offices in the east, midwest and on the Coast. Jerry Baker has been named eastern regional sales manager. Norman Nelson, now with Decca, joins UA next week to take over the midwest spot, and Harry Goldstein, UA Records Coast exec, will be western regional sales manager.

Talmadge, who is dividing his time between New York and Chicago where he formerly headquartered while with Mercury Records, has set up a UA office in Chi where Nelson will operate from. Ria Gewarter, who worked with Talmadge at Mercury, has been named UA's midwest office manager.

Verve Veers to a 'Live' Look

Projects More On-Location Recorrding Sessions For Roster of Artists

Hollywood, July 12.

The future lies ahead—but in live recording. This is the album trend that Norman Granz's Verve Records, which takes precedent via the "Jazz At The Philharmonic" series, is opening off to with better-than-average results. Decision, according to sales chief Bernie Silverman, to put Verve's big beat behind live artistry and convert recordings items from the concert sales success of vocal-instrumental LP's taped "on-the-spot."

Verve's single output is minimal in comparison with other diskeries, and, aside from an occasional single release reflected by Ella Fitzgerald's "Mack the Knife," it will concentrate its power on albums.

Why so much emphasis on live recordings? Verve isn't bypassing the recording studios altogether, nor has it any such intent. What it is doing is taping behind specific artists that come off better when caught alive. The other diskers will get snellacked on the sound stages.

Silverman said that the album buyers find a certain type of excitement in hearing audience background sounds. Whether it's applause or laughs, the effect is realism. Which leads to these LP's being the most popular and profitable in the album series.

On this basis, Verve's sAr chief Russ Garcia is on a 24-hour alert to make the live recording scene wherever a Verve artist is performing. Most recently (last week) he winged to Lake Tahoe to tape an album tagged "The Mary Kaye Trio at Harrah's."

Verve's sales impart with live recordings has been felt via Shelley Berman, Mort Sahl and Miss Fitzgerald. Other talent earmarked for maybe "on-the-spot" treatment include Jonathan Winters, Anita O'Day, Oscar Peterson Trio, etc.

Silverman also disclosed that Gerry Mulligan, a newie to the Verve fold, comes out with his new "Gerry Mulligan Concert Jazz Band" this fall.

The "on-the-spot" album fever has been catching on with all the diskeries in recent years since it's recognized that an audience puts pressure on an artist—leading to a better performance.

Fountain Grosses 7G In Memphis 1-Niter

Memphis, July 12.

Pete Fountain and his crew played to a crowd of 3300 for a gross of $7477 at Auditorium last week. House was seated to $3.50 top.

Last time Fountain played here drew a record 1065 house but promoters **Ray Brown** and **Joe Cunghi** ran smack into opening night for Greyhound track and a rain storm. Brown and Cunghi also showed Fountain at Birmingham and Nashville and drew hoff crowds at both spots.

WB To Put Sales Meets On Rails

Hollywood, July 12.

Warner Bros. records will bring its sales message to the dealers in a "whistle-stop convention" by means of a privately leased railroad car, the first such instance in the recording industry.

Joel Friedman, director of merchandising for WB records, said the "whistle-stop convention" will begin in Minneapolis July 18 and extend over 12 days with 12 cities and 22 distributors being covered. Cities include St. Louis, Chicago, Cincinnati, Pittsburgh, Philadelphia, New York, Boston, Cleveland and winds up in Detroit. Personally greeting distribs and dealers will be prexy James B. Conkling, Lowell Frank, director of engineering, Bob Summers, midwest district sales manager in the east, Vic Chiarumbolo, Monroe Glasberg and George Avakian director artists & repertoire, will join the group.

Ten new LP's will be introduced during the tour. Conkling and Friedman will fly to San Francisco for Coast dealers meet on July 30.

Apollo Rejects Payola Tag: FTC Cites Dolores

Washington, July 12.

Dolores Enterprises, New York diskery, over the weekend was ordered to refrain from giving payola to disk jockeys and other broadcast personnel. Federal Trade Commission hearing examiner J. Earl Cox found the firm guilty of concealed payoffs after a hearing June 2 at which the diskery failed to show. Dolores also failed to answer FTC's original payola complaint issued last March. Cox's decision may be appealed or reviewed by the full Commission.

Another company, Apollo Records of N. Y., denied payola allegations contained in a June 3 FTC complaint and asked for its dismissal. Apollo challenged "each and every" count in the FTC citation.

Earlier FTC hit three more disk distributors with payola complaints. They were B & H Distributing Co., Detroit; ABC Distributing Co., Detroit, and General Distributing Co., Baltimore.

Foreign Films

Continued from page 48

and or takes and have asked him to get recording on such title songs as "Love Is My Profession" and "Nude In A White Car." Artists & repertoire men turn thumbs down on such titles.

Another example of the lack of savvy on the part of the foreign film contingent was the case of "The Proud and the Beautiful." After the film opened in N.Y. and the score was cited by Times' critic Bosley Crowther, Niles received several calls from sAr men asking for the original soundtrack rights. Niles relayed the requests to the distributor and discovered that the music soundtrack had been destroyed.

On The Upbeat

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London

next disk "Papa He Love Mama."

West End cast of the new **Lionel Bart** hit "Oliver!" are being rushed into an LP job for Decca.

Norrie Paramor band to accompany **Judy Garland** on the LP that she'll make here for EMI. **Dorothy Squires** is using her vacation here to cut some single disks for Decca.

Hollywood

Columbia Record's Coast sAr **Irv Townsend** talking disk projects with sepia songstress **Nichelle Nichols** at the Ye Little Club.

Judy Holliday co-penned three ballads with Gerry Mulligan. **Rod Austin** ankled his promotion spot at Dot Records. Silver Slipper Records talking to Columbia Pictures anent sound track of forthcoming "Cry For Happy" in which Slipper disker **James Shigeta** is co-starred with **Glenn Ford**.

Frankie Laine may cut his first "on-the-spot" album for Columbia during his Dunes, Las Vegas stand starting Aug. 5. **David Rose** etching a new MGM Records album "Concert With a Beat."

Metro contractee **George Hamilton** set for a test at MGM Records.

Two tunes **Julie London** chirps in a "Rawhide" telepix will be released by Liberty Records.

Peggy Lee cuts the theme music from "Anatomy of a Murder" at Capitol this week. She penned the lyrics while Duke Ellington wrote the music.

The Limeliters, formerly with Elektra, inked by RCA Victor.

Sam Cooke, RCA artist, incorporated his two music publishing companies, Kage and Malito, and a recording firm, SAR Records.

The Soul Stirrers, gospel combo, and pop singers **Kyla Turner** and **Johnny Morbitt** signed to the new label **Dimitri Tiomkin** to wax Metro's "Cimarron." **Patti Page** warbles three songs for Allied Artists' "Dondi," including title number. **Frank Gershin** inked for both monolog and songs for Liberty. MGM Records will release two **Joni James** albums with her July 22 bow at Cocoanut Grove, including "100 Strings and Joni in Hollywood" and "100 Strings and Joni in Hollywood and 100 Strings and Joni on Broadway."

Philadelphia

Maynard Ferguson and **Chris Connor** at the Brandywine Music Box, July 11-16. Tie-in with local record shop provides for free duets with each purchase of their LPs. **Rudy Pompilli**, for five years saxophonist with Bill Haley's Comets, has resigned to join staff of Continental Artists booking agency. **Ahmad Jamal Trio** current at the Lamberville Music Circus. First Quaker City Jazz Festival at Connie Mack Stadium, Aug. 26-28, spotlights the top names. **Norman Weiland**, former sales head of Cord Records, has activated Dewitt Records and appointed Bob Heller as distributor for this area.

British Cleffers

Continued from page 48

few years ago, he said, the Italian imports were striking oil; now the Italo songs have virtually run dry. A big potential has now arisen in France with the Edith Piaf number, "Milord."

Unlike America, the British single disk biz is continuing to hold up strongly, Cee said, with sales of the big hits holding at the 250,000 marker. Album sales, however, are still relatively slow with click LPs rarely going beyond 10,000 in sales. Sheet music, particularly of the rock 'n' roll variety, has duplicated the American vanishing act, but Gee said there was a growing market for standard and educational music which his company was now accenting.

Gee, who leaves for London at the end of this week, accompanied Mrs. Jack Mills to the U. S. after she was seriously injured in a fall in Alaska. Italy. He's been general manager of the Mills firm in England for the past 18 months.

A.C. to Get Annual Jazz Festival; First Blowout Pulls Smashing 101G

British Disk Bestsellers

London, July 12.

Good Timin' (MGM)	Jones
Mama (MGM)	Francis
Ain't Misbehavin' (Columbia)	Rowe
Please Don't Tease (Columbia)	Richard
3 Steps to Heaven (London)	Cochran
Cathy's Clown (Warner Bros.)	Everly Bros.
What a Mouth (Decca)	Steele
Made You (Parlophone)	Faith
Shakin' All Over (HMV)	Kidd
Angela Jones (Triumph)	Cox

UA, Victor In Date-Jump Row

For the first time in several years, two disk labels had a row last week over release-date jumping allegations. United Artists Records execs were burning at RCA Victor for distributing copies of their version of the pic tune, "Never on Sunday," a few days ahead of the scheduled release date on July 8 when several other labels, including UA had been holding back. Hassles over date-jumping have virtually disappeared in recent years due to the fact that it's a rarity when more than one label cuts the same tune.

"Never on Sunday," a tune written by a Greek songsmith, Manos Hadjidakis for the Jules Dassin (made-in-Greece) production of the same name, has stirred widespread disk interest since it was heard at the Cannes Festival recently. It already has racked up 15 European versions. Victor, on its single, cut it two ways with the Marty Gold and Ray Martin orchs in back-to-back versions. When this disk was released, UA gave the signal to its distribs to go ahead with the UA version by Dan Costa. UA had been holding 50,000 copies of this disk in the field for the slated getaway date.

UA was particularly sore about the date-jumping because it controls the tune via a publishing tie-up between its own firm, Esterm Music, and Mike Stuart's company, Sidmore Music. The pic is being planned for a September release by Lopert International, a UA subsidiary.

MAGIC MOUNTAIN PREEMS

Denver, July 12.

Magic Mountain, a $3,500,000 amusement park at the foot of the mountain bearing that name, 10 miles west of Denver, opened finally after stockholders provided extra funds on a loan basis.

The enterprise, beset with financial troubles and a year late in its official opening, has been two years and eight months in the building. There are 15 major attractions, including a narrow gauge railroad, and 20 concessions.

Atlantic City, July 12.

Promoter Sid Bernstein will make the jazz festival here an annual event, but will try for larger quarters, probably Convention Hall, next season following the smashing success of his first try in this field, which brought 21,150 through the Warren gates for a $101,000 gross.

Business done in festival during its three days over the July 4 weekend, in 4,200-seater boardwalk house is still talk of city's amusement men. Not only was every seat in big house filled at tilts running from $2.50 to $5, but all standing room was taken and ticket scalpers were working the boardwalk getting from $10 to $75 duests.

Promoter came into town with an advance ticket sale of more than $25,000 following promotion campaign staged a month before show when he put on an intensive postal campaign using thousands of names on file in his New York office.

He didn't advertise too much in local papers in fact the ads were pulled altogether after first day of show because of sellout. Some spots were taken on radio but on the whole his advertising budget locally was exceptionally low.

Bernstein may try later in season for show which would be similar to that brought in during the Jazz Festival. He is now kicking the idea around, looking for a good site. Convention Hall is out for this season. It could be set up for 17,000 as is done during Pageant week. This season Housewares show is in for this week and takes every available space with the Harris "Ice Capades" to follow through Labor Day. Pageant starts that week. Housewares show won't return next year.

Warren is booked with big "Windjammer" which takes special 100-foot screen through August. House would available Pageant week.

Decca: Chuck Connors

Chuck Connors, star of the ABC-TV series, "The Rifleman," has been inked to Decca's roster. His first disk will couple "Seventy Times Seven" and "Bigger Than You and I," recorded on the Coast under Sonny Burke's direction.

U.S. Acts Abroad Better Learn To Type, Sez Well-Travelled Turn

Bombay

Editor VARIETY

This letter to from two people who, unhappily, have been out of touch with show business in the States for a long time.

M. Gaulard and I left New York for a month's engagement in Spain more than two years ago, and haven't been home since. We have worked through all of Europe and are now touring Asia.

During this time we have learned a lot which may be of interest and help to our American colleagues especially to those who may have been thinking of coming to Europe.

Traditionally there has always been more work in Europe. However the situation that developed in the States is starting now in Europe. TV has arrived with a vengeance. This, plus a higher living standard and installment buying, has hurt show business very badly. The man who used to have just a few pennies left to go to the local music hall or theatre is now putting a large payment down on a car.

In the past, American acts in Europe have always had a good name. We may not be the best acrobats and jugglers because Europe produces marvellous acts of this type. However, U. S. acts do have style, pace, good wardrobe, the music of course is right up to date, and we have the further advantage of being new to a European audience.

The point is, many American acts hear that there is work in Europe and suddenly pack up and go to Paris. There, unaccustomed to the language, the way the business is done, not knowing the names of clubs or theatres, and with no money in their pockets, quite frankly they end up either wiring home for money, being repatriated, or else just working for peanuts and board.

If they are repatriated, well that is a shame, and a very sad experience to go through. However, if they work for nothing, that is bad for everybody. Generally, an act that would do such a foolish thing is not a good act, or an established act, and so instead of having a good opinion of all American acts, some agents have become distrustful and wary to be shown.

You readers think "anyone" shall, I say, an American act and I'm going to get more work than anyone else." We are now competing with the Europeans and who is honest, who is reliable, and who knows the ins and outs of the business. You could be able to prove yourself.

Don't Gamble

There is one piece of advice I'd like to give everybody—do not come over cold! Most business in Europe is done by mail and you must figure on spending a lot of money for postage and a lot of time at your typewriter. Try to set up your tour before you leave the States. It can be done. Contracts in Europe can be made out in some cases, as much as a year ahead. You must not come over unless you have two to three months' bookings set. It takes a lot of money to support yourself in Paris, the most expensive city in the world. It may be a long way home from Chicago, but it's a far longer way from France.

We have been working steadily

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Vauders' Zany Books

Two eastern-city-notary connoisseurs have authored a pair of madcap books both with slightly rifeld appearance but intended for popular consumption. Comedian Jackie Kannon's Poems for the Jetsetters (Kanjon, $2.75) is a self-published contribution that what was horrifying private humor might have broader appeal. Professor Irwin Corey's The World's Foremost Authority (Citadel, $1.25) is an orthodox jokes-and-captions paperback, also tuned in its approach. The Q's and A's are unorthodox and the comedian's mugg-shots if become the offbeat humorous answers.

Both are pleasant light-reading items.

Abel.

Sheraton-Hawaii Shifts Honolulu Inn Managers

Honolulu, July 12

Howard C. Dunnelly moves from the Moana-SurRider to managership of the Royal Hawaiian hotel, it was disclosed by Sheraton-Hawaii. Alan Schnell, who came here from Philadelphia only a few weeks ago, takes over as manager of the Moana-SurRider.

Dunnelly fills the post vacated last December by Frank Swadley. Gilbert Mann, resident manager of the Royal since then, returns to the Moana-SurRider in a similar capacity.

A.C. Inns Start Summer Shows

Atlantic City, July 12

Beachfront hotels here have gone into their annual summer policy and for the next 10 weeks will compete vigorously with 300-odd night clubs and other liquor dispensing spots which offer talent for all sizes of pocketbooks.

The beachfront President's "Round the World Room" has brought in Ramon Arguero and his Latin-American men and Henry Prospero. Additionally, the Latinoes will present dance exhibitions and a Latin-American dance contest will be featured each Friday night with the grand prize a trip to Nassau for two. Weekend acts will also be added.

Traditionally his Jules Lenier in its Submarine room plus talent with a sea cover policy, Chalfonte opened its Celebrity Room with Joey Rose and Jimmy Rowe backed by the Gene Rodes orch. Shoshana Shoshan is in for the season.

Shelburne, just off the boardwalk, has opened its El Toro room with the Duke of Iona orch. Ritz-Carlton Colonial Room has Jerry Young with Nancy Jo quartet. Haddon Hall Peacock Inn features Harvey Ferris orch plus talent. Angie Marmaduke is in the Mai-Tai lounge at the Claridge.

New entry in the night club sweepstakes here is Le Bistro which opened in necessity with Duke Hackett featured. Spot, which operated in past seasons as the Sportsmen Club, is being managed by Irving Kupker and will be on a supper club policy.

Among other eateries which went into seasonal orbit are Cobb's "The Keg" room with its Gay Nineties Follies, Jack Veloff's Tiffany-style cocktail lounge, Paddock International and Paddy's Pub.

Despite Lotsa Snafus, Belafonte Wins Kudos in Honolulu Concert

Honolulu, July 12

Final program of Harry Belafonte's five-night stand at the Waikiki Shell outdoors as featured attraction at the 50th State Fair drew an estimated 9,000 customers, bringing the overall total to an "officially estimated" 33,000. At a $5 top, it added up to a solid gross for the sponsoring Honolulu Junior Chamber of Commerce.

Belafonte drew rave reviews, which were certainly merited in view of his disciplined talent, his precise perfected timing and a magnetic personality. He did 16 numbers backed by a locally recruited pit orch under Milton Okun's direction, plus his other accompanists.

Amateur management of the State Fair, incidentally, drew pans on three counts. In addition to paying a rather high by island standards tab for Belafonte tickets, customers had to cough up extra fare for admission to the grounds; crowds were "herded like cattle" into and out of the music Shell, and the publicized 7:45 p.m. concert start was closer to 8:30 p.m.

Belafonte Singers Add 20 Voices for N.Y. Date

The Belafonte Singers will be augmented by 20 voices for their Lewisohn Stadium, N.Y., bow Saturday (16) in which the seldom performed "Folk Song Symphony" by Roy Harris will be given. The 12-man group will get female as well as added male voices.

Robert De Cormier will conduct both the chorus and symphony orch.

Decisions Near On Move to K.O. Suits vs. Penny

Hollywood, July 12

A motion by Penny Singleton, former president of the American Guild of Variety Artists, to dismiss a defamation of character suit brought against her by Jackie Bright, AGVA national administrator, has been taken under advisement by Federal Judge Leon R. Yankwich. However, a ruling is anticipated early next week.

At the same time Superior Judge Jerold E. Weil is expected to hand down a decision this week on a demurrer which Miss Singleton filed to a second suit brought against her by AGVA national counsel Harold F. Berg. Both Bright's suit and Berg's action collectively ask $4,200,000 damages in amended complaints.

The suits stem from charges that Miss Singleton had accused Bright and Berg individually of misrepresenting purchase of property in South Fallsburg, N. Y., to be used as a home for AGVA aged.

Early Closings Irk Que. Cafes

Ottawa, July 12

Shortly after provincial elections in Quebec replaced the 16 year office-holding National Union party with the former opposition Liberals, an old provincial regulation was again brought into force. It closes all eateries in the Quebec side district near Ottawa at one a.m.

The law has been on the books for years but gets strict enforcement only at intervals, usually for no evident reason and always suddenly. This time, police warned owners during a Saturday afternoon that their bars had to shutter at one a.m. and everybody must be out and the doors locked by 1:30.

Compliance meant big shifts and time cuts in shows. Previously performances went on at 10 p.m. and half-past midnight. Now they tee at 9:30 or 9:15 (still daylight) and 11:15 or 11:30.

Between one and 1:30 a.m. owners develop ulcers when customers lag at the tables. In some spots, waiters and staffers tour the tables urging tablesitters to go home.

There has been no indication how long the rigid enforcement will continue this time, but a long run is generally expected.

350TH BIRTHDAY IN BLACK

Albuquerque Sees Possible $1,500 Net on Event

Albuquerque, July 12

Santa Fe, New Mexico's recent birthday celebration, marking the 350th anni of the oldest capital city in America, may be a novelty as far as such things go—this one's expected to end up in the black.

Marion Sebastian, secretary of the committee in charge of the affair which ran from June 17-26, and the final tally will probably show the celebration with a surplus of between $1,000 and $1,500.

Expenses for the 10-day long pageant totaled $36,840, with receipts expected to top $40,000. Surplus is to go to United Fund.

Inside Vaude

Columnar report about Sophie Tucker and Ted Lewis "feuding" is minimized by the comedienne who details that Lewis wanted more money than she had okayed for the Concord Hotel (Kiamesha Lake, N.Y.) "so why should we 'feud' over a little thing like that? That's his business—to get all he can—that's what we all work for—so that's certainly no reason for us to fight about. Surely I have plenty of bookings without the Concord and so has Ted, so you see how things can snowball into complete distortion of fact."

The Tucker-Lewis act is current at the Riviera, Las Vegas, until Aug. 3 when she opens at Holiday House, Pittsburgh, for 10 days.

Wometco Enterprises and Jefferson Super Stores are partnering in the operation of inside fun parks, and kiddielands, first of which will go into the Jeff store in Ft. Lauderdale, Fla. The layout is to include several rides and games.

Wometco operates theatres, radio and tele stations along with various vending operations in Florida and the Bahamas.

"Senator" Ed Ford has another reminiscence of "Doc" (George) Rockwell, the banana-stalk monologist, who came to renewed attention obliquely as father of the "American Nut" George Lincoln Rockwell. Fred Allen annually would book Doc Rockwell on his radio shows and, presumably, paid him enough to keep him happy for the rest of the year.

Rockwell (who is not sympathetic with his son's wacky ideas) hibernates in Boothbay, Maine. He is recalled as probably setting the show biz fad of never wearing a hat. He also was addicted to nuts, practically making those his entire diet. Ford also recalls Rockwell placing an ad in the local Maine paper that held "bus all the croquet balls you can sell." It wasn't such a fey idea either because they made excellent floats for his lobster pots up in Maine since Rockwell made lobster fishing both his lifetime habit and, incidentally, a business.

With General Amusement Corp. shuttering its Miami Beach office, MCA is not the only large percentery still maintaining a Florida branch as reported last week. Joe Glaser's Associated Booking Corp. has had a branch office there functioning successfully the past four years.

Longtime vaudevillian Sammy Tinsberg is the father of an Annapolis midshipman. His son Robert has made the U. S. Naval Academy. He was appointed by Senator Kenneth Keating of N. Y. and passed the entrance exams. Sammy Tinsberg was the youngest performing brother of the better-known Herman Tinsberg, a standard comic in the heyday of American vaude.

Henry Ward, who has been covering the night club beat for years as assistant to drama editor Kaspar Monahan on the Pittsburgh Press, dropped his usual kind and gentle attitude when he reviewed Something Smith and the Redheads now playing at Pitt's Ankara. Ward said, "Entertainers the world over have long since learned that Pittsburgh audiences will 'buy' what they like—and politely endure what they don't. They won't be goaded into false acclaim."

He said the act was still footlight but objected to Smith's practice of tossing off such lines as "This way, lady" to a woman going to the restroom. Ward asserted this was not in keeping with the tenor of an act that had been coming to this town for six years with a loyal audience waiting for them, built by their musical ability and songs such as "Shanty in Old Shanty Town" and "It's a Sin to Tell a Lie."

Ward directed all his barbs at Smith and had nothing but praise for bassist Major Short and the group's new pianist, Bill Fortaine, who is filling in for the ailing Saul Sirkis. Group closes at the Ankara on July 16.

His first encounter with the striptease and conversation with an exotic dancer performer convinced Dr. Gerald Weales, assistant U. of Pennsylvania modern drama professor, that "the girlie clubs represent the most conservative wing of show business." Dr. Weales was the house guest of Minneapolis Morning Tribune's Don Morrison who is punditizing as sitery columnist for vacationing Will Jones. Morrison took him to the Alibi club to see the strippers and he wrote his reactions in the column.

Terry O'Neil, who does a cosmetic striptease, told Dr. Weales of her booking difficulties due to stories "misrepresentation." The "girlie clubs," she said, "are very particular as to how the girls perform." At the Alibi club he found the strippers doing their turns on a stage built high behind the bar where they could be seen "and presumably not touched."

Hotel Radisson Flame Room and Freddie's supper club, both of which had announced Phyllis Diller and Hildegarde as future bookings, appear to have fought a draw in Minneapolis. For it's now definite that Miss Diller will be at the Flame Room while Hildegarde has inked for Freddie's. In the case of Hildegarde, her manager had given an oral nod to Freddie's before the Hotel Radisson resumed entertainment. She previously appeared in Minneapolis at the Radisson and the Hotel Nicollet's Minnesota Terrace.

N.Y. State Now Withholding Tax On One-Niters from Out-of-Staters

New York State wants to make sure it's getting its share of taxes as result of club dates and one-niters played by non-resident athletes and entertainers working briefly in New York. All brief engagements, particularly one-niters, as of Friday (1) were subject to the withholding tax if performer is an out-of-state resident. The new regulation has broadened the term "employee" to include performers and athletes which hitherto have been classified as independent contractors.

State Tax Commissioner Joseph H. Murphy has pointed out that those affected by the new legislation have always been subject to the State's income tax, but the bite hasn't been withheld. Amount to be withheld is a flat 5% after exemptions. Regulation also applies to prizes awarded in New York State to non-residents.

Although performers, except in a few instances, such as chorus girls and those in dramatic performances, have never been ruled to be employees, an exception has been made in the Federal withholding tax collection. For withholding tax purposes, cafe and variety performers have been classified as independent contractors.

Forest Hills Tennis Club Site of Pop Music Fest; Gruman-Roye Handling

Another music festival is joining the list. A first annual at the West Side Tennis Stadium in Forest Hills, N. Y., is set for Aug. 5-6 under the auspices of Limelight Productions, headquartered at the Hotel Continental in Jamaica, L. I.

Tennis grounds accommodate 13,000. Auspices have not determined admission scale. The "complex problems" involving sound, lighting and stage have, it's claimed, been solved.

William Gruman and Ronald Roye are billed as co-producers. Prospective talent includes Kingston Trio, Theodore Bikel, Odetta and Josh White.

MINOR ROOMS NOW 'MAJOR'

Red Tape Slows N.Y. Talent Agencies' Rush for Licenses Under New Law

The New York talent agencies are having a rough time getting licenses. The N. Y. City License Dept. according to some of the offices is apparently out of practice in issuing permits to the talent offices.

It's been two years since the proprietaries permitted their licenses to lapse because of a concerted action protesting interpretation that put the dateduggeries in the category of employment agencies. Under that classifications the offices were limited to 5% commission for the first 10 weeks on any job.

The agencies have always maintained that they did far more than an ordinary employment office. Under amendments to the N. Y. State General Business Law, rates now permit up to 20% depending on the type of job.

The License Dept. has issued only a few permits thus far. In many instances applications have been returned on the ground that the applicant must appear in person. The City maintains that inasmuch as they have failed to take out licenses for at least two years, the agencies must file for new applications instead of renewals.

There has also been a mixup in the filing of contract forms which the city demands. It had been assumed that since copies of standard contracts approved by the various theatrical unions have been filed with the department there was no further need of sending along these forms.

However, the License Department insists on every office sending along contracts currently in use. Licenses have come through for some offices which treated the matter as a renewal, but in the majority of situations such applications have been returned.

There is no fear that the failure to get a license immediately will result in any legal snarls. The agents point out that the city isn't out to entrap them, but it's seeking to standardize the manner of issuing the permits.

Atlanta's Black Sheep Club a 290G Pen For Gambolling Rams, Ewes

Atlanta, July 12.

Under a blaze of searchlights Atlanta's Black Sheep Club opened last Tuesday (28) for some 1,000 cardholders. An antebellum style residence on West Peachtree St., N.W., the spot was previewed the night before by 350 stockholders, civic dignitaries and press-radio-tv reps.

Black Sheep Club, similar to the successful Gaslight Clubs, has 242 seats in its main floor Kimball Room and upstairs Speakeasy Kimball Room is named for Atlanta's famed old Kimball House recently torn down for a parking garage.

Black Sheep Club paid $115,000 for the West Peachtree property and spent another $175,000 remodeling and refurbishing the building with furnishings from Kimball House. Decor of the 1920s dominates. Speakeasy with entrance gained through a falsebacked telephone booth.

Dixieland music is provided in the upstairs sector of the club. Authentic gaslights illuminate front of the building and Black Sheep theme runs through entire decor of the building's interior. Dominating the Kimball Room is a massive bar built from the red cherry mantle in the old Kimball House.

Bob and Janet Brossard, veterans of Gaslight and Black Sheep operations were sent to Atlanta to train personnel, put the club in operation and supervise service. He will remain as manager for the time being. Perry Rechtel, banjoist who records for RCA Victor, is in charge of music at the club.

New Hawaiian Hotel

Honolulu, July 12.

Kauai Island's 10-story Kauai Surf resort hotel got off to an auspicious opening with a lengthy program of Hawaiian pageantry, songs and music. Hotel is owned by Inter-Island Resorts.

Resort occupies a spectacular 28-acre site adjoining crescent-shaped Kalapaki beach, which has been utilized in several South Sea Island films.

New Amusement Pavilion Debuts In Canada's Cap

Ottawa, July 12.

Ottawa's Summer Festival of the Arts, bankrolled by the city's Dept. of Recreation and Parks, premiered last week in Lakeside Gardens, a posh pavilion located in Britannia Park on Lake Deschenes, just inside Ottawa's westerly limits. It will run to Aug. 18 with daily music, films, plays, ballet, opera, art and book exhibits, others.

First period set the pattern for the festival which has music Sunday afternoons, films Sunday evenings, drama Monday and Tuesday evenings, special events Wednesday evenings and films Thursday evenings. The Festival Drama Co. with Edgard Demers directing a local cast, schedules "The Happy Time," "Glass Menagerie," "Rope" and "The Little Hut" some in both English and French.

Pictures include "Aparajito" from India, "Story of Little Tilton" Japan, "Hamlet" United Kingdom, "American in Paris" United States, "Julietta" France, "Romeo & Juliet" Russia, others from Germany, Hungary, Italy, Mexico, Sweden, Yugoslavia.

Participating will be Marianne Belanger piano recital, Hubert Bedard harpsichord, Jean Patenaude, soprano, Ottawa Classical Ballet Co., Max Rabinowitz violin, Orpheus Operatic Society, Tudor Singers, a special recital by juve talent presented by Ottawa's Mayor George Nelms.

Tickets sell for $5 for a strip of seven, or $1 individually.

First week's attendance was okay with anticipation it will be upped by word of mouth plus advertising and reviews in all media.

DORIS DAY'S MEX CITY BOOKING AT $35,000

Mexico City, July 12.

Doris Day arrives here in September for a five-day personal appearance engagement at the National Auditorium and a gala evening at the Palace of Fine Arts. An offer by a local brewery reportedly will guarantee singer $35,000 for the five days.

The Mexican Musicians Union has agreed to permit entry of Miss Day's accompanists, drum, piano, bass, violin and guitar. September is the big month in celebration of the Revolution and Independence this year, and star will be asked to participate in some official receptions.

Spot's 78G Tax Rap

Milwaukee, July 12.

A U.S. tax lien was filed last week in Federal Court here against Braden Amusement Inc., operator of the Riviera Ballroom & Recreation Building in Lake Geneva, Wis.

Lien covers non-payment of $78,053 in excise taxes for the period from February, 1953, to April, 1960.

INTIME CIRCUIT A B.O. BONANZA

The smaller rooms are becoming increasingly important in the nitery scheme. In fact it's being argued that it's the only type of cafe operation that can hold its own these days without the aid of convention, banquet and bus business.

The direction toward the smaller is further evidenced by the surge of many entertainers to this kind of outlet. In recent months it's become evident that rooms such as the Blue Angel, Basin St. East, Living Room, Village Vanguard, all N. Y., and offbeaterries such as the San Francisco spots and the Chicago intimeries are getting names that ordinarily would go to the large spots.

Also there's the trend to new rooms in the small genre as well. For example, the Camelot, a new spot set for New York's east side, will get Vic Damone. The Fallen Angel, a new Pittsburgh room, has booked Lenny Bruce and Mel Tormé among others.

The Living Room, N. Y., is one of the surprises of the agency biz. It's set Arthur Tracy on his comeback trail for Aug. 29, and will be getting Cab Calloway to follow. The spot has upped its budget and together with its natural lure is getting a crop of talent that hitherto went to the larger niteries.

Agencies & Talent Happy

The agencies are bullish on the postage stamp sized boites these days. They feel that it's a good mente not only to start disk names on, but also to infuse new interest in established talent. For example, Jack E. Leonard, who worked the large rooms, has been booked for the Blue Angel, N. Y., and has been working the intime circuit of late. From the performers viewpoint, they feel that the tiny spots get a more hep and knowing patronage, and they are able to work in an easier manner than in the large rooms.

Another factor that has entered performers as well as agency deliberations is the greater ability of the small spots to make an act. The Kingston Trio, Mort Sahl, Shelley Berman and most of the younger hot lures are products of

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Nobody Gets Hurt as Top Name Bookings Overlap For Honolulu Promoters

Honolulu, July 12.

Bunched-up dates for some top name stars here had various promoters in a tizzy. A few brickbats were hurled at MCA for the competing or overlapping attractions starring Harry Belafonte at the 50th State Fair, George Gobel with the Honolulu Symphony orch and Shelley Berman's two dates for Concerts, Inc. Also in the competition was Bobby Darin, who followed Belafonte at the State Fair.

Pacific premiere of "Ben Hur" at the Kuhio Theatre and the final performances of the locally produced musical "Aloha Hawaii" also were battling for the entertainment dollar.

Berman drew 3,300 customers during the two nights. Gobel and the symphony drew an estimated 3,000 for the one-nighter. Belafonte, who drew the critics' cheers, lured about 7,000 customers for each show. But none of the attractions bombed.

It's generally agreed the abundance of competitive riches hasn't made sense, though—in this instance—nobody got hurt. And show-users worked themselves into a holiday mood. Instead of asking "shall we spend money and go to a show?" the question of the day turned out to be: "which shows shall we see?"

Kingston Trio's due in for a July 17 one-nighter. Only other surefire-grossing live attraction at that time will be Community Theatre's locally-cast production of "Flower Drum Song."

Cuffo Shows for Guests as 40 Inns Subsidize Miami Beach's Copa City

Nab Lion-Wrestler

High Point, N.C., July 12.

A 23-year-old man who would rather wrestle lions than serve in the Air Force was arrested here by FBI agents on a charge of desertion. Thomas R. Armstrong of Beale Air Force Base, Calif., was taken into custody at a shopping center where he performed his lion-wrestling act as part of a circus group.

Armstrong had problems as a civilian too. He requested first-aid treatment several nights ago. The lion, apparently tired of wrestling, forgot the rules and swiped at Armstrong with his paw.

The FBI said Armstrong went AWOL from Beale AFB more than six months ago. He is held in city jail pending arrival of air police.

Frisco's Fack's II Folds in Tax Rap; Blame Baseball

San Francisco, July 12.

Las Vegas' high powered competition and the San Francisco Giants were dubbed "the cause of it all" by George Andros, operator of Fack's II, Frisco night spot which was padlocked on a $94,846 Federal Internal Revenue rap Friday night (8) just before Duke Ellington's 17-piece band was to begin the second night of its 10-night engagement.

"You can't compete with Vegas," Andros moaned. "The city has paid $15,000,000 to subsidize baseball but there's not a red cent for enterprises like mine that give San Francisco its character," said one of San Francisco's characters.

Last year, in an outburst against the Giants, Andros yelled "Send 'em back to the Bronx," apparently under the impression that's where they came from and added that the nitery biz was always bad when the team was in town. "And I get the sporting crowd, too," he added.

Friday's hassle was the terminal point of a long struggle to keep the club open. Andros had been in hot water with the tax man for months and the final rap was an aggregate total of entertainment taxes, payroll deductions and social security taxes.

"Seizure of property is only a last resort after all other methods of collection have failed," Joseph Cullen district director of the Internal Revenue said.

Andros, however, said "They wouldn't give me a chance to keep open even though Duke Ellington got us reservations for the whole weekend. This guy would have broken the house record if only we

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A.C. SCORES BIGGEST FOURTH IN HISTORY

Atlantic City, July 12.

It was the biggest Fourth of July ever at this shore resort. Bank deposits following the big holiday prove it. Moreover, the town is still packed, with all spots doing solid summer business.

Deposits in two local and three branch banks on the island totaled $10,901,419 as of Tues. (5) against $9,869,841 last July fourth weekend. This is an increase of $1,031,577.87.

Fourth crowds spent more because of poor beach conditions. While weather was good, mean and beach both were chilly, forcing many to desert both for amusement areas where they had to spend money.

Copa City, which like other Miami Beach niteries has been floundering for the past few years, will try to make it this year along completely subsidized lines. Spot will be run as a 1,000-seat theatre by comedian Alan Gale with admission guaranteed by some 40 hotels with which Gale has made a deal.

Guests in these hotels will be able to attend this spot at a prearranged price in the same manner as Cavalcade of Stars, which admitted guests of six member hotels to the auditorium of the Deauville Hotel, Miami Beach, once weekly. Gale has also made a deal with bus tour firms, which means additional business for the theatre.

Copa City, built in the early 1940s by Murray Weinger and designed by Norman Bel Geddes, will open Dec. 1 with Alan Gale on every bill occupying the second half of the show. Initial setup will have Fran Warren, Arnold Dover, with another act still to be booked.

December 8 will have Arthur Lee Simpkins, Kirby Stone Quartet, and Eddie Garson. Dec. 15, Vivienne Della Chiesa, Bobby Van and the Stephenson Troupe. Dec. 22, Roberta Sherwood and the Johnny Conrad Dancers. Other shows are still to be set.

Started By Lansburgh

The trend toward free entertainment was started two years ago by Morris Lansburgh who operates five Miami Beach hotels and was joined by a sixth, the Crown Hotel in the Cavalcade of Stars. This year, it's doubtful whether the Lansburgh group will return to gratis entertainment. In this case, Gale would have a clear field, and may be able to get the hotels allied with the Shower of Stars, also a free entertainment deal, to subscribe to the Gale scheme.

Niteries have been on the decline in Miami Beach for about 10 years, and Gale's move is seen as an attempt at subsidized operation. He has been a cafe operator in that resort as well as in New York on several occasions.

This marks the first time that a Miami Beach nitery is being transformed into a theatre. The original Bel Geddes design called for a huge stage capable of flying its own scenery, inasmuch as it was Weinger's idea to use legit shows as a means of getting around the high price of names.

Copa City will serve no food but will maintain a bar in the lounge part of the operation.

Memphis' New Lakeland Sets Names for 1961 Dates: Lombardo, Garber, Boswell

Memphis, July 12.

This area has unveiled its new 1,000-acre Lakeland Playground.

It's spotted some 11 miles from the town line and on a major highway. Jack Lee is veepee of Memphis group spearheading the project. Although about six months from being fully complete, Lakeland is now doing biz and drawing good crowds. A biz lure to come will be the Skyline which will span 200 acres of water. Lee states that Lakeland has inked same names for next year's regular season. Guy Lombardo orchestra is on the line for seven nights beginning June 2, 1961, followed by Jan Garber on June 20 for five nights and a bumper July 4 week long show sparked with Conroe Boswell, Stanley Larson and Jack Stakup's orch.

Shep Fields is also set with Lakeland now dickering with Louis Prima and Keely Smith for a week stand.

Bands and show will be staged in new Lakeland Pavilion which will be geared to handle 5,000.

Vaude, Cafe Dates

New York

Sammy Davis Jr.'s [illegible] at the Copacabana continued to Dec. 15 . . . **Leonard Romm**, of General Artists Corp., back after a booking trip to San Juan . . . **Linda Darnell** to do cafe dates under GAC auspices . . . **Jack Douglas** set for three weeks at the Sands Rom., L. A., starting Sept. 7 . . . **Marilyn Davies** booked for Eddy's, Kansas City, July 22 for two weeks and follows with the Radisson, Minneapolis, Aug. 5 . . . **George Rock Sextet** with **Kiki Paige** as vocalist booked at the Sahara, Las Vegas, yesterday (Tues.) . . . **Nina Simone & Trio** opened Monday (11) at the Village Gate . . . Chateau Madrid's first change of bill in several months comes tomorrow (Thurs.) with the unit "Tropical Nights."

Ford & Hines being feted in Vancouver during their engagement at Fin Cave. Miss Hines is a native of that city . . . Concert singer **Elisabeth Davis** bedded at the New Rochelle (N. Y.) Hospital . . . **Don Tannen** signed for a one-man concert tour of South Africa in September.

Hollywood

Kingston Trio off to Honolulu to appear at Waikiki Shell and Schofield Barracks . . . **Margaret Whiting** vocalizes with Burbank Symphony July 16 . . . **Barney Green**, pianist, at Dover house for four stanzas . . . **Joe Tavel** at Rubaiyat's for month . . . **Malvina Hoffman** back from three years in Europe to make American concert how July 20 at UCLA's Schoenberg Hall.

Chicago

Vic Damone down for a Trade Winds playback Nov. 16 for three frames . . . Second City cafe-theatre launched its third revue tagged "Third Programme" . . . **Ann Kirby** joins **Mort Sahl** at Mister Kelly's Aug. 8 . . . **Isobel Robins** goes into the Chase Hotel, St. Louis, tomorrow (Thurs.) . . . **Jerle Remue** opens there July 28, and **George Gobel** is due Nov. 1.

Dennis Morgan is at Eddys' in Kansas City, with mentalist **Vic Perry** and chirp **Marilyn Davies** set for July 22 entry . . . Singer **Pete Evart**, a Windy City product goes to the Radisson, Minneapolis July 25 for two. **Four Lads** are current there . . . **Ken & Mitzie Welch** signed for the Embers, Evansville, Nov. 28, and the Embers in Ft. Wayne, Dec. 12.

Dallas

Ralph Flanagan Trio into the new Chaparral Club for four weeks . . . **Diane Windom**, local thrush, at the private Gaslite Club for two frames . . . King's Club inked **Bill Freye** for a July 8 opening, followed by comic **Jerry Van Dyck** on Aug. 1 . . . **Uhlo Sherin**, comic 89'er, back for indef run at the midtown University Club.

Chris Cole and **Sharon Sutton**, ecdysiasts, heading the thrice-nightly shows at the Colony Club . . . **Don Higgins**, pianist, playing nightly at the Hart Bowl Lounge . . . **J. David Nichols Productions** has **Laurence Welk's** "star show" (sans Welk) posted for an Aug. 8 revue at the new Memorial Auditorium, and brings in a revue headed by **Guy Lombardo's** band in October for a one-nighter.

Adolphus Hotel's Century Room, with the new "Century's Ahead" revue current, pencilled in Dorothy Shay Sept. 8, **Lou Nelson** and **Wynne Winters**, Sept. 22, **Frankie Scott**, Oct. 6, **Enzo Stuarti** and **Lee Ann Morgan**, Oct. 20, **Joe E. Lewis**, Nov. 3 and **Guy Marks**, Nov. 21.

Pittsburgh

Benny Goodman and All-Stars opened Friday (8) at the Heinz House . . . The Twin Coaches picking up some bookings for the summer and will be open weekends only . . . **Somethin' Smith and the Redheads** in at the Anhaca for two frames . . . **Maureen Cannon** and magician **Del Ray** follow for two weeks . . . **George Claire** delivering with a Latin revue for the month of August in the Heroes Room.

Kansas City

Dennis Morgan follows his break-in date at Eddy's here with a jaunt to the Mapes Hotel, Reno, opening there Aug. 4 for two weeks. **Earl Brent** is backing Morgan at the piano . . . Opening at Eddys' July 22 will be pickpocket **Vic Perry** and songstress **Marilyn Davies**.

Rusty Draper in town following a recording session in New York on a batch of new spots for Dodger's new Lancer. Draper goes to the Hi-Lo Club, Redwood City, Cal., late in July, then opens Aug. 1 at the Wort Hotel, Jackson Hole, Wyo., for two weeks. It will be his fifth season in the spot . . . **Tonemen (3)** currently at the Colony Club, Omaha, following their recent fortnight at Eddys.

London

The Clark Bros., **Irene Hilda**, **Ron Moody** and **Bob Finch** are now the specialty acts of "The Talk of the Town" show . . . **Sandie Scott** at the Colony . . . **Lynette Rae** making her West End cabaret debut at the Society . . . The Metropolitan, Edgware Road, has gone over to wrestling during the summer when most vaude artists are in seaside shows . . . **Sonya Cordeau** is for a two weeks' stint at the Jack Of Clubs . . . Band singer **Lena Catana** graduated from Sonelli's band and now has a solo cabaret spot at the Bagatelle.

Atlantic City

Frankie Avalon into Steel Pier Music Hall July 16-17. Featured this week until Sun. (17) is **Earl Grant**, **Hal Loman** and **Playmates, Friends** . . . **Peter Palmer** and arch in Marine Ballroom through Friday (15), when **Duke of Dixieland** and **Bobby Vinton's** orch take over.

Carmen McRae in Black Orchid Lounge July 18-24 . . . **Gene Boylan** into Traymore's Submarine Room Thurs. (14) . . . **Joe Capodoro** of 1960 Into Convention Hall July 22-Aug. 1.

Reno

Dorothy Loudon prepping for August date in Gotham for NBC spec with **Henry Cavendish** . . . **Jimmie Rodgers** signed for July 25 opening club date in Framingham, Mass. . . . **Rita Bros.** to Riverside on July 28 for two-weeker . . . **Rowan & Martin** to St. Louis Aug. 15-22 for "Red Mill" at the Municipal Opera . . . **Paul Anka** in local debut at Riverside . . . **Town Pipers** inked for Tahoe Plaza date beginning Aug. 10.

Characters in reprise of Wagon Wheel, Tahoe . . . **Ray Anthony** making Tahoe debut at Harrah's . . . **Nick Lucas** in at Holiday for four frames . . . **DeCastro Sisters** billed for same spot in August . . . **Gary Crosby** set for two weeks at Mapes, beginning Aug. 4 . . . **Lena Horne** to Cal-Neva Lodge, Tahoe, on July 28 . . . **Abbie Neal** at Harrah's with all new group.

Acts Abroad

Continued from page 50

for two years mainly because we have spent at least as much time at the typewriter as we have on stage. Note: The European agent, unlike most of his American counterparts, answers the letters he gets from acts!

Another thing that must be taken into consideration, is the problem of language. Since I am a dancer, this did not affect me, but my husband, Dan Sempo, who does a comedy magic act, depends on talk, and had to learn his act in French, Italian and German before he could start to work. If it is necessary to talk in your act, it is better to have the translation made before you leave home, or else re-routine your act to eliminate it.

In Europe you cannot depend on one agent to get you all your work. The most sensible thing is to figure on one agent in each country, as no one agent can cover the whole Continent. The beauty of working in Europe is that if you are good you are treated with all the respect due an artiste, something you don't find at home unless you are making a thousand a week, and perhaps not then.

At present, we are in India, after working through the Middle East and Pakistan. Much to our surprise we have found that audiences here are surprisingly "hip." Although my type of dancing (ballet) is completely foreign to them, they are very enthusiastic about it. My husband (at last able to do his act entirely in English again) has found that they pick up even the most subtle lines. — *Janet Grey*

Minor Rooms

Continued from page 50

the smallseaters. The acts are also able to be cased to greater advantage by operators of the larger night clubs.

The agencies are paying more attention to the smallies. At one time, operators of the intimeries complained that the agencies scarcely heeded their needs. They are now inundated with attention. What's more, as names develop in these spots, their ability to pay is also increased. Some cubicles which started out with minuscule budgets for two performers and an instrumental group, are now accustomed to paying five figures.

The major cafes have not diminished in importance with the rise of the pettiterie. They are still the spots in which the greater loot is to be made. In some instances, alumni of the tiny rooms hit the largeseaters. The talent offices used to think of the small supper clubs as a feeder for the big spots. Today they are regarded as a medium unto itself and a very profitable medium at that.

Frisco's Fooks

Continued from page 50

could have stayed open. It's my fault. I owed them the money."

Ellington, incidentally, only got his instruments out of the club minutes before the revenooers padlocked it. He had opened the previous night to a capacity audience for three shows in his first club date locally in several years.

Closing of Fook's II left the Ellington band with open time which is promptly filled by turning back to Hollywood for additional recordings at the Columbia studios here.

Andros has been a club operator in Frisco for a decade, starting with a small bar-turned-jazzroom on lower Market street in which such acts as the HiLo's made their debut. Four years ago he transferred operations to Fook's II, a larger club formerly known as the Balalaika on Bush Street above Powell. There he had considerable success with such attractions as June Christy, the Four Freshmen, Andre Previn, George Shearing, Lenny Bruce and Frances Faye.

Club ran into trouble this year with bookings of the Vagabonds, the Platters and a couple of strippers, Tempest Storm and Beverly Hills, waiting for his $2,500 check to clear.

Comic Don Rickles, who played the club before Ellington, is still

Thompson Plays Air Bases

Independence, Kan., July 12.

Hank Thompson and his **Brazos Valley Boys** are en route to a series of 16 dates at Harmon Air Force Base in Stephenville, Nfld.

"HE'S BOX OFFICE—and THE TALK OF THE TOWN!"

ALAN DALE

AND HIS FAIR LADIES

New York Journal American

Alan Dale Makes It And Real, Real Big

By JIM O'CONNOR

That rarity in night club entertainment—a real good singer who is content just to sing — can be heard at Jack Silverman's Hitchcock, largest nitery on Broadway, where he opened an engagement last evening. The name is Alan Dale. And it's a name to remember—anew.

The Dale Arrives

Alan Dale now is definitely on his way. Even his opening number, "This Could Be the Start of Something," is, in my judgment, a favorable omen.

A handsome youth with a friendly smile, he swung into "All the Things You Are." "Laugh, Clown, Laugh" gave him an opportunity to prove his voice is almost of operatic quality.

The notes come out clean, clear, mellow. Vibrant and sustained, they are well controlled—even in the upper register. He has plenty of volume, too.

Mr. Dale did impressions of Dino Martin, Frankie Laine, Tony Martin, Billy Eckstine, Vaughn Monroe, Don Cornell — singing their hits. He had their mannerisms and facial gestures. I think he sang better than most of those he was impersonating.

Best, though, were Alan's torch tunes. He poured his heart out in "Surrender, Dear," "Just Friends," "I Can't Get Along Without You." All were done without vocal gimmicks, body movements, wise cracks.

'This Is An Act'

He concluded with a plaintive "Belz" in Hebrew and a rousing "Oh, Marie," a la Italiane.

This is an act, this Alan Dale. This is a performance. He ought to be in a Broadway musical or in pictures.

The song star was accompanied by three young ladies who played their violins very well.

New York Mirror

Alan Dale Riding High Again

By FRANK QUINN

Singer Alan Dale's career has had the ups and downs of a roller coaster. Now he's soaring again with a smart, bright new act which headlines the show at Jack Silverman's International Theatre Restaurant.

After his opening night triumph we sat and chatted with the handsome young singer who came out of Brooklyn to vie with leaders in the baritone sweepstakes.

Alan's woes have given him a new perspective and he works hard. There is no denying the quality of his voice. He has showmanlike attributes and is most affable in the glow of the spotlight.

"This Could Be the Start of Something" is a rythmic opening melodic prophecy. "All the Things You Are" is a tender ballad which belongs on the Dale Fair Ladies, a violin trio who play harmonic obligatos. The gals are elegantly gowned in blue and have their moment to shine as Alan conducts the band for their "Holiday of Strings" specialty.

"Laugh, Clown, Laugh" shows the range of the Dale voice. He does a little clowning for a medley he calls his Brigitte Bardot symphony. Alan mimes top singers like Tony Martin, Dean Martin, Frankie Laine, etc., using their themes with new lyrics. It's an amusing bit.

Alan perches on a stool for some nostalgic reverie. The boy shines brightly as he chants "I Surrender Dear," "Just Friends" and "I'm a Fool to Want You." This is a high spot of the act and there is rapt attention to this eloquence.

"Just Friends" uses a Russ Columbo arrangement and we noted a similarity of tone and articulation to the late singer.

The Yiddish "Belz" and Italian "Oh, Marie" close a pleasing vocal session which should lift Dale to new heights.

LEE MORTIMER
New York Daily Mirror

"SINGER ALAN DALE—SURROUNDING HIMSELF WITH 3 PRETTY SKIRTS (THE FAIR LADIES) WHO FIDDLE TO HIS MAGNIFICENT VOICE AT SILVERMAN'S INTERNATIONAL—A SHOW STOPPER."

VARIETY

International, N. Y.

Alan Dale & Fair Ladies (3), Eddie Garson, Boots McKenna Guys & Gals, Herbert Duran Orch (8) (Silverman).

Strong and sentimental pipes of Alan Dale are sifting this giant Broadway room again with the perennial headliner in for a two-week stand. This time Dale augments his act with the Fair Ladies, a violin trio on stage for several numbers. Their sound is a plus in the gushing and crescendo segs.

Dale does a 45-minute turn that build audience enthusiasm expertly. He works hard putting over a catalog of familiar tunes that are easy to take. In a bow he titles, "Lonesome Hour." Dale segues three standards, "I Surrender Dear," "Just Friends" and "I'm a Fool to Want You," in a casual way that sets the set's most striking mood.

ROBERT DANA
New York World Telegram

"Alan Dale and his Fair Ladies bring a thrilling new concept to cafe entertainment. They'd be a solid click in any room."

DANTON WALKER
New York Daily News

"Broadway welcomed a fine new act in Alan Dale and his Fair Ladies. Alan's voice, as always, has a distinct tone and quality that stirred the audience to a tremendous ovation."

Show-Business

A new act that features three charming young ladies accompanying Dale on violin should be a nitery wow. Dale has never been better, as a vocalist or as a performer. And the gals add the final touch to an act that can perform in the most elegant of rooms. It's a thoroughly winning turn!

GENE KNIGHT
New York Journal American

"Alan Dale is doing big B.O. business at the International with his new act, which backgrounds three lovely violinists called The Fair Ladies. A musical treat which I recommend highly."

New York Post

By MARTIN BURDEN

The International's Jack Silverman has brought in a show starring Alan Dale. Alan is one of the smoothest and most pleasing—and most underrated—of the male vocalists. He has a deft, light comedy touch that brightens the proceedings—but he never lets it get in the way of his real job, singing. He's a pleasant change from singers who clown, singers who dance, singers who do almost everything but sing. Alan sings.

At the International he is accompanied by his Fair Ladies, three tastefully gowned young violinists. It makes for a particularly effective and entertaining production, particularly when Alan does ballads.

The act encompasses a variety of songs, and he handles them all deftly and surely. He's an assured performer, very much at ease in this big room.

Very popular, is Alan's "Lonesome Hour." He simply sits on a stool and sings some torch numbers—"I Surrender, Dear," "Just Friends, Lovers No More," "I'm a Fool to Love You," and more. It gets hushed attention, and should be a lesson to other singers, who surround themselves with fancy production gimmicks.

It's a good act by a talented young man.

Direction
ASSOCIATED BOOKING CORP.
JOE GLASER, President

Personal Manager
JOE FONTANA
1697 Broadway, New York 19, N.Y.
Circle 7-3040-46

VARIETY BILLS

WEEK OF JULY 13

NEW YORK CITY

Music Hall
[illegible]
Alan [illegible]
[illegible]
[illegible]
[illegible]
Corps de Ballet
Rockettes
R. Paige Orc

AUSTRALIA

MELBOURNE
Tivoli
[illegible]
PERTH
Majestic
[illegible]
SYDNEY
Tivoli
[illegible]

BRITAIN

BIRMINGHAM
Hippodrome
[illegible]
BLACKPOOL
Opera House
[illegible]
Palace
[illegible]
Tower Circus
[illegible]
Winter Gardens
[illegible]
BRIGHTON
Hippodrome
[illegible]
LIVERPOOL
Empire
[illegible]

Cabaret Bills

NEW YORK CITY

Basin St. East
[illegible]
Bon Soir
[illegible]
Chardas
[illegible]
Chateau Madrid
[illegible]
Copacabana
[illegible]
Embers
[illegible]
Hotel Astor
[illegible]
Hotel New Yorker
[illegible]
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
[illegible]
International
[illegible]
Latin Quarter
[illegible]
Left Bank
[illegible]
Living Room
Al Martino
No. 1 Fifth Ave
[illegible]
Round Table
[illegible]
Sahara
[illegible]
Savoy Hilton
[illegible]
Sheraton East
[illegible]
Two Guitars
[illegible]
Viennese Lantern
[illegible]
Village Barn
[illegible]
Village Gate
[illegible]
Village Vanguard
[illegible]
Waldorf-Astoria
[illegible]

CHICAGO

Blue Angel
[illegible]
Chez Paree
[illegible]
Conrad Hilton
[illegible]
Drake
[illegible]
Gate of Horn
[illegible]
London House
[illegible]
Palmer House
[illegible]
Trade Winds
[illegible]
Larry Novak 3

LOS ANGELES

Band Box
[illegible]
Ben Blue's
[illegible]
Crescendo
Mort Sahl
Dino's
[illegible]
Interlude
[illegible]
Moulin Rouge
[illegible]
Cocoanut Grove
[illegible]
Statler Hotel
[illegible]
Ye Little Club
[illegible]

LAS VEGAS

Desert Inn
[illegible]
June Taylor Dncrs
Ray Sinatra Orc
Sahara
[illegible]
Dunes
[illegible]
El Cortez
[illegible]
Flamingo
[illegible]
Fremont Hotel
[illegible]
Golden Nugget
[illegible]
Hacienda
[illegible]
Nevada Club
[illegible]
New Frontier
[illegible]
Riviera
[illegible]
Sands
[illegible]
Showboat
[illegible]
Silver Slipper
[illegible]
Stardust
[illegible]
Thunderbird
[illegible]
Tropicana
[illegible]

MIAMI - MIAMI BEACH

Americana
[illegible]
Deauville
[illegible]
Eden Roc
[illegible]
Fontainebleau
[illegible]
Harbour Club
[illegible]
[illegible]

SAN FRANCISCO

Fairmont Hotel
Shelley Berman
[illegible]
hungry i
[illegible]
Purple Onion
[illegible]
[illegible]

RENO-TAHOE

[illegible]
Harrah's (Tahoe)
[illegible]
Leighton Noble Orc
Harrah's (Reno)
Jerry Colonna
[illegible]
Holiday
[illegible]
Charles Gould
Mapes
Ken Murray
[illegible]
Rod Lauren
Nevada Lodge
Rowan & Martin
[illegible]
Riverside
Jimmie Rodgers
[illegible]
Ed Fitzpatrick Orc

Unit Review

All Sides Of Shelley Berman

Honolulu, July 1.

Concerts, Inc. presentation of concert program starring Shelley Berman and featuring the Limeliters (3). Opened June 30, '60, for two nights only at McKinley Auditorium, Honolulu; $4.50 top.

Comic Shelley Berman could do no wrong on the opening night of his two-performance Hawaii debut. The audience was with him all the way and, for that matter, occasionally ahead of him—being that familiar with his recorded routines.

Audience was a curious combination of hipsters, hepsters and dignified businessmen and matrons. Garb ranged from formal wear to aloha shirts and blue denims, attesting to Berman's cross-section popularity.

The 1,000-seat house was about three-fourths filled. With tickets scaled at $4.50, $3.50 and $1.75, including tax, Concerts, Inc. undoubtedly chalked this up as a profitable promotion.

The Limeliters Trio opened the program with some well-received folk songs and got a solid ovation for their "Midnight Marauder," a none-too-subtle spoofing of Suburbia. Trio consists of Glenn Yarborough, tenor-guitarist; Lou Gottlieb, bassist and commentator; Alex Hassilev, banjo-guitar. They may return later for a nitery run.

But it's Berman's show all the way. Satirist works in front of the front curtain with the familiar bar stool and cigarettes. His timing is excellent and his humor, generally kidding-on-the-square, registers to smoko results.

Berman can laugh all the way to the bank, knowing his Hawaii audience was in stitches all the way during his one-man program. *Wall.*

TV Political Rap

Continued from page 1

started the webs were aware not only of the financial consequences but of the necessity of delivering an unprecedented coverage job. As a tv theatrical, this was "Ben-Hur" and "10 Commandments" rolled into one. But more importantly, this is the year of the "battle of the image"—with news-public affairs getting top priority in window dressing. The suspense has been mounting—is this Chet Huntley-Dave Brinkley's year? Will John Daly & Co. turn the trick—or will Walter Cronkite-Ed Murrow-Charles Collingwood-Howard K. Smith, et al, play a repeat performance? The stakes were never higher, the network delivering the top job would be off and running in the prestige sweepstakes.

But how do you lick that $7,500,000 rap? Will 1964 necessitate a pooling of all resources, or a subsidy quite apart from sponsorship? The answers to a lot of questions will be sought long before America eyes the '64 horizons.

'Nymphet' Suit

Continued from page 7

dore. Nabokov's lawyer maintained that the use in a French film was unfair since it would impair the Yank film if it was ever made.

A young director, Henri Zaphiratos, is now finishing "Les Nymphettes," played by Claude Arnold and Colette Descombes, who are presumably average nympets. The outline of the film in the trade here has it as a tale of a pure young man whose first love is ruined by a "nymphette" or "nymphet."

In its defense the French film company claims that "nymphette" was in public domain.

New Acts

DENNIS MORGAN
With Earl Brent
Songs
47 mins.
Eddys', Kansas City

Dennis Morgan, filmitv singer-actor, makes his nitery debut with this two-week stand at Eddys', breaking in a list of songs and parodies that fill the 47 minutes to good effect. Established personality that he is, Morgan could well add a name to a field that is not overladen with attractions. His offering is a wealth of songs, some specially written, some from his Hollywood repertoire, and some from musical comedy and standard lists. Backing him at the piano is Earl Brent, who is credited with writing much of the material and arranging the music. Both are aided by the Billy Williams orch (6).

By and large the presentation is affable and pleasant, spotlessly clean and entertaining. A song story about teenagers on the phone and involving several tunes is perhaps the best bit offered, and could become a trademarked entry, both true and amusing. Another about "Yvette," a Paris love, is amusing. Other songs such as "Diane," "If It Weren't for the Irish," "Sleepy Time Gal" and a medley from "Carousel" and "Desert Song" all bring a salvo from the fans.

His looks and personality come across the mike, which incidentally he wisely does not crowd. The show is somewhat overlong at its present timing, better to trim to 38-40 minutes. *Quin.*

DELL-FIN THURSDAY
Songs
20 Mins.
Copacabana, N.Y.

Dell-Fin Thursday, the 50th state's latest export, is an attractive singer who exudes a great deal of charm and personality. As observed at her Copacabana bow, she's not a performer who comes across with show-stopping impact. Nonetheless her manner of presentation is appealing and has the effect of holding the customers.

Neatly garbed in a Hawaiian costume, she gears her performance to the traditions of her state and emerges as a commendable advertisement for the new state. Her repertoire of native and Hawaiian-flavored tunes — including "For You a Lei to Remember Me" and "Beyond the Reef"—have an authentic ring. Her hand movements, in the style of the grass-skirted dancers, are exceedingly graceful and enhance the act. She's equally adept in putting across jump tunes, both in the native patois and English-language novelties, and sleepy ballads. *Holl.*

BOB BURNS
Ventriloquism
24 mins.
Fairmount, Ottawa

Bob Burns works unusual dummies in his ventro stint but is seriously hampered by his poor English. Even in the Fairmount Club, where the customers will include numerous French-speakers, Burns, the Johnny Puleo (formerly) the uses overdose of French, plus a heavy English accent.

Stanza tees with an elaborate parakeet dummy for flash opener and gab about the tablesitters, then switches to a head-in-a-box. The box, placed on a trunk, keeps opening by itself with the scruffy voice coming, seemingly, from inside, while Burns works with the other dolls. Closer has a duck in a handbag for roughhouse operation.

A good turn but as it stands only French-understanding audiences in places like Montreal and Quebec can dig it. *Gorm.*

SANDRA SEVEN
Songs
15 mins.
Gaslite Club, Dallas

Sandra Seven, newcomer and a neat addition to the supper club circuit, is a potential headliner in the bigger rooms. If and when she embellishes her fine vocal stint with some between-tunes patter and works the act into a half-hour or more, she's home.

Lovely contralto lends her husky voice to advantage in a slick lineup of vocals, scoring big with "Misty," "Party's Over" and displays top vocal shading, as well as tonal range, with "Funny Valentine." Only in club work five months, Miss Seven — a Juilliard grad—has acquired latas stage savvy. Her deportment is excellent, and her song selections are tops. She includes "Mangos," "Every Time," "Finders Keepers" (a special by her tutor, Harry Blum) and a big closer, "Why Must All My Songs Be About Men?" Blum also penned the sophisticated lyrics to this hefty bit. Noticeable is her coy ending to each vocal — a neat gimmick.

Miss Seven, tastefully gowned, is abetted in her stint by topnotch backing of the Ernie Johnson Trio. *Barb.*

Water Show Review

Aquarama 1960

Dick Randall production; John McKnight, aqua director and emcee; Buster Crabbe, Vincent Lopez orch, Aquarama Mermaids, Audrey Sisters, Richard Hayes, Bobby Shields, Harmonica Rogues, Dancing Waters. At Amphitheatre, Flushing Meadows, N.Y.

Rain caused a boxoffice washout on two of the July 4 holiday weekend nights and show caught Monday (4) had an audience of about one-fourth, or less, capacity. This means tough commercial going for Dick Randall's production of "Aquarama 1960" at the Amphitheatre, Flushing Meadows, N.Y., site of the old World's Fair water shows put on by Billy Rose.

Randall's H2O outing, being outdoor, obviously has to put up with unsympathetic weather conditions from day to day. But a zestier entertainment could mean more public response when the stars are out. It has color and certain production pluses but whether the performers are in the swim of things or poolside the fact remains there's little that's new or imaginative.

The emphasis is on comedy, and the diving-board clowns, with their broad and zany antics, score well with the family trade, mainly the kiddie stayer-uppers. They're an undemanding audience which regards the fun routines with delight.

Vincent Lopez is a substantial name to have around anyone's body of water and the vet maestro delivers with all that could be expected. Bandsmen are consistent with on-cue timing and the straight musical workouts, including the inevitable "Nola" and "Moonlight Bay," stack up nicely in aural value.

Vocalist Richard Hayes, comedian Bobby Shields, the dancing Audrey Sisters and the Harmonica Rogues provide the rest of the dryside programming. Hayes does well with a few ballads and draws Belafonte-like audience participation with "Matilda." The Audrey girls make with trick footwork that would seem more fitting in a nitery or on a theatre stage rather than being on view at such a distance.

Rogues are an okay carbon of late Borrah Minnevitch's harmonica gang. No noticeable change in Dancing Waters from when this mechanical aqua spray art was seen at Radio City Music Hall, the late Mike Todd's "party" at Madison Square Garden and other spots.

Aquarama Mermaids are a colorful gamma group in near precision routine. Highlights of the seriously-done aquatics are splendid exhibitions of high-and-low board diving executed by trophy owners from around the world. The twists and turns these chaps maneuver before hitting the water reflect genuine experience. But the audience reception was mild.

Buster Crabbe, top-billed and naturally in the closing spot, admits to being a granddad but the old Tarzan physique and youngish personality are still much in evidence. His opening comments on the evolution of swimming techniques seemed somewhat pompous. But then he turns to lighthearted chatter with the audience, banter with emcee John McKnight and some humorous hijinks in the pool. No pomposity at all, he was just kidding.

Crabbe comes through with a solid turn. McKnight does fine with the nightlong emcee job. Norman Brokenshire has program identification as "host" of Aquarama but made no appearance on show observed. *Gene.*

Waldorf-Astoria, N. Y.

"International Folk Festival" with Miriam Makeba, Belafonte Folk Singers (12), Hanna Ahront, Angel Menchero & Carmelilla, Sketch Henderson & Bela Bohai Orchs, $2-$3 cover.

The Waldorf-Astoria has taken several unusual steps in its shift of summer entertainment from its usual haunt on the Starlight Roof to the downstairs Empire Room, the customary site for the fall and winter activity. Even more unusual is the comparatively huge entertainment task force it has recruited for the preem.

The move makes sense in many ways. The hotel reasons that it shouldn't hide its guests on the upper floors when lobby transients could get the urge for music with their dinner. Also, the multi-act show, billed as an International Folk Festival, has a cast whose individual members have headlined at nearby cafes.

The idea of a folk festival at the staid Waldorf may seem incongruous at first hearing. But then dignified Newport has hosted a jazz festival (the last one mark, to its regret) for the past seven years. Germany, the home of Nietzsche and gestalt psychology, has its traditional Passion Play festival. Now that society and festivals go hand in hand, why not the Waldorf?

Being its first festival, the hotel overbooked by one act and the show runs more than an hour. Cutting down and rearranging individual stints could compensate for that error. However, there is an air of excitement throughout the proceedings and the Empire Room deserves some tail summertime biz.

The show comprises the Harry Belafonte Singers, Israeli singer Hanna Ahront, South African chanteuse Miriam Makeba and the flamenco team of Angel Menchero & Carmelilla. For good measure Sketch Henderson is the new maestro. He backs with care and excellence and makes the announcements in a manner befitting a folk festival.

The Belafonte Singers are possibly the top vocal group to come up of late. Theirs is a world of Negro and Latin themes and harmonies executed with imagination, discipline and vigor. There isn't much that's new in the harmonic development, but it's rousing and yet refined, strong and at times delicate and at all times excellent listening.

Also of major interest is Hanna Ahront, the Israelite who somehow reflects the international character of her homeland. In her renditions are included Israeli tunes a South African number, a spiritual ("a spiritual?"), a flamenco and a French number. Even if she intruders on the provinces of her colleagues on the bill, the treatments are different and the results very strong.

Miriam Makeba, from South Africa, gives a warm rendition of songs native to her land. Some are tinged with comedy, others express heavier emotions and one, "The Clark Song," is done with a clucking tongue. She gets rousing results.

The flamenco work of Angel Menchino & Carmelilla opens the show and between acts they do one number. Their first is an excellent "Andularo" with the male doing a spirited Zapateado for the second break, and the pair in a Jota at their conclusion. All are hits and all get prolonged response.

Henderson also provides a highly danceable beat as does the relief Bela Bohai crew. *Jose.*

Holiday House, Pitt

Pittsburgh, July 8.

Benny Goodman Orch (10) with Maria Marshall, Del Monaco (6), $1.95 cover.

With as good a band as he has had in recent years, Benny Goodman scores with the usually square audience of this high class Pitt plushery. Everything anybody in the band does gets a tremendous roll.

Outstanding are Red Norvo on vibes, Urbie Green on trombone and Flip Phillips on tenor sax. Trumpet player Jack Sheldon scores with the only vocal by a sideman, Maria Marshall, swinging in the tradition of former Goodman singers, clicks strongly in her brief turn midway in the session. She has to come back to do another chorus of "Bill Bailey" before the crowd lets her off.

Jerry Dodgion on alto sax, Jim Wyble on guitar, John Bunch, John Markham and John Mosher in the rhythm section complete the band beside those mentioned. B.G. adds a little here and there with his clarinet.

The Del Monaco play well for dancing. Show comes July 16. *Lil.*

Harrah's, Lake Tahoe

Lake Tahoe, July 4.

Kay Starr, Stanley Rage (4), Step Bros. (4), Double Daters (4), Dorothy Durbin Dancers and Singers (4), Leighton Noble Orch (12), $4 minimum.

For the first time in a local outing, Kay Starr heads a show that in effort rates under a "package" production — what with the talented singers working at times with all the acts, including the leaders. And as presented by entertainment director Hank Cassidy, Hall it makes for a full hour of class entertainment.

Miss Starr has always been a potent lure in the Reno-Tahoe area, as evidenced by her many repeat bookings, and this time around she again proves her worth. With this the height of the tourist season for Lake Tahoe, she is drawing near capacity, his nightly in this 700-plus seater.

She's an immediate hit with a rousing opener, "Around The World," and keeps the pace for full turn. Delivery is empathic and gowning is selected to full advantage. Miss Starr proves her emoting abilities on an impressive rendition of "Three Letters," then bounces into "Waiting At The End Of The Road."

With the Stanley Rage doing a first-rate job of backing, she emotes "Someday," and other titles including such as "Old Rocking Chair" and "Dry Bones." Exit, natch, to trademarked "Wheel Of Fortune."

Dorothy Durbin's dancers and singers, augmented by the Double Daters (two guys, two gals), offer commanding production of "76 Trombones" that makes full use of the big stage. Costuming follows the theme, and each of the dancers (Sharon Varnes instrument) Charessa is clean and neat, and complete routine imparts much color.

The Step Bros. click with precision tapping and tap-heel work, and they're protected in both solo and session stuff. Reno and Miss Starr prompt heavy palming in a "Dry Bones" routine. Miss Starr is no threat as a leader, but the terp bits make for a diversion and tablers give encouragement.

Double Daters, who have appeared on the Reno area before in the second billed spot, make the big showing in current proportion with lead spot in "Trombone." Their display much talent in both vocal and terp departments. Complete show is capably backstopped by Leighton Noble orch. New layout on July 25. *Long.*

Mister Kelly's, Chi.

Chicago, June 27.

Ruth Olay, Ken & Mitzie Welch, Mary Frigo Trio, $2 cover.

Ruth Olay is not one of the least pedantic disk-cafe chirpers extant, but rather a self-understood stylist with a compelling vocal apparatus as clock as her tall frame. Her legitimate, wide-ranged soprano is one of the more distinctive voices in the show parlors, and generally employed with intelligence and subtlety.

She can mood-shift at will with dramatic effect, sliding her phrases in a kind of Yma Sumac fashion via brisk titles such as "If I Were a Bell," and "Behave My Heart" or torch-humming via "In My Solitude," latter a top test of her mettle.

Much to Miss Olay's credit, too, is "Some of These Days," which in her care is neither trite nor derivative. Of her several Windy City stands, this is her first in this chic intimery, and it's a made-for-each-other match.

Ken & Mitzie Welch, on play back, have some timely material in the form of political roasting ("we've got to put a John Kennedy in the White House," a poem to Stevenson as a "sexy prexy," etc.) — that's the turn standout this trip.

Besides their edible conjugal humour, attractive couple also has a devastating spoof of various Manhattan boite thrush types, which, though cover, is very "in" and rates a solid audit, yet green reaction.

Mary Frigo Trio is stellar in backing Miss Olay. Kaye Ballard and Frankie Stewart are in July 18. *Fid.*

Moulin Rouge, H'wood

Hollywood, July 6.

Lili St. Cyr, Helen O'Connell, Dave Barry, Donn Arden Revue (16), Fiddlers (4), Brian Farmer orch (12), $5.50 package.

Lili St. Cyr, while not showing anything new—it's as old as the race—tops a show which should provide conventioneers with the divertissement they traditionally seek. The MR could have a sellout once the big show in the Sports Arena gets underway.

Donn Arden's revue, albeit a shadow of its former self in terms of size, is still a bargain for the price and he's made effective use of the truncated corps de ballet. Lovely, warm Helen O'Connell reminisces over numbers which mature audiences remember with nostalgia and Dave Barry's inimitable humor and expert sound effects provide fill. Brian Farmer's 12-piece orchestra and the Fiddlers (4) furnish good backing.

Miss St. Cyr, true-to-form, progresses takes it off gracefully in front of a fine then bathes in front of a mirror protectively concealing any revealing reflection. Most wives won't mind. Misses St. Cyr and O'Connell are booked for two weeks. *Gene.*

Brigadoon, Rome

Rome, July 5.

Tony Dallara, The Rubinos (4), The Kings Men (5), minimum $1.82 50.

Piero Gabrielli has himself an elegant new spot and Rome a top flight new nitery. Basically at fresers, but with the physical possibility of a late-season indoor stand, depending on demand. "Brigadoon" is an outdoor-town version of same owner's successful midtown Grotte del Piccione, and the accent as before is on vocal and dance talent plus food and legit drinks.

Styled after a Scotch country house, the place is about 10 miles out of town on road to some of the top local beach resorts, and it should benefit from this location despite such opening night hazards as no telephone link to Rome and dependence on gen power until electricity link with city is effected. Probably the fairest spot in Rome, it seats over 1,500 in well-designed, air-conditioned precincts, with the largest dance floor in this part of the country. Minimum $1 at bar, $2.50 at table.

Leadoff attraction is Tony Dallara, who rated close to top in this country as a trend-setting pop vocalist. Styling and power make up for almost complete lack of stage presence, not helped by meagre stint consisting of only five numbers, too little after too much of a buildup.

Much more satisfying are the Rubinos, who back Dallara and are a growing disk name on their own via their dance-and-chant stylings, and the Kings Men, Yank colored quintet which has made quite a name for itself in these parts and likewise serves as well-integrated backdrop for the dancing up front.

Gabrielli expects to follow up current show with Edith Peters, Katherine Dunham, Paul Costello, Liana & Rosemarie Wells, Jimmy Albright, plus solid support of one or two of the many small band combos he himself has helped project onto the Italian musical scene in his other nitery ventures. *Hook.*

Montiello, Framingham

Framingham, Mass., July 8.

Jack Carter, Baron Bubis, Elegance LaFarge, Larry Collins, Dave Bruce Line (6), Johnny Archer Orch (9), $3 minimum, regular show $3.50 second show, $6.50 and $1.50 cover Saturday.

Something old, something new, something borrowed and something sharply blue goes for Jack Carter in a rip-roaring, broad, slashing brand of humor at Caesar Tomagno's brand new $500,000 three-tiered boite on the Boston Worcester turnpike. The comic had to beg off after an hour of leaving nothing unscathed.

Carter ranges from the bawdy corner to the dirk jokers. He pan it up with the toasters. He pan sidets and winds up his rates sharp strut with some excellent cartoons of Ed Sullivan, Jessel, Jolson, Sid Caesar, and Harry Richman.

Baron Bubis scores with his violin playing, getting his sounds with his single string bit and his two violins at the same time. His "Hot Canary" bit is a crowd pleaser, and he worked to a swing sud with him all the way bowing off to nice mitting.

Eleanor La Forge, the emcee, is a dark haired looker with a way with a song and some nifty terping too. Larry Collins gets off some fine eccentric and softshoe foot work fronting the line of six tall streamed show girls, who work nifty through two routines.

This show exit July 18. *Gog.*

Soho, Paris

Paris, July 5.

Georges Lafaye Co. (4), Jacques Leg, Al Carthy, Martina Cornelius, Sherry Young, girls (4), Alin Sherman, Keppel & Betty, Hip Hoodlums, Lalouz, Jose Bartel Orch (5), $4 minimum.

Alain Bernardin is both a hep and hip nitery entrepreneur. Hep because he turned his Crazy Horse Saloon into a savvily produced strip parlor, interspersed with fine sight acts, that have made it a venue which shoehorns customers in every night.

Hip because he decided to give Paris a new offbeat nitery that it needed, then decided to close it down and do a new show when he felt it was not right. So after a week sans inviting the press he shuttered the Soho till next September.

VARIETY, however, caught the show and Bernardin is half way there. He spent a pile digging into the foundations of the old Austral cellar club off the Champs-Elysees and came up with an amphitheatre-type club seating 125 plus fine Japanese decor and a compact stage with treadmills, screen, turntables and all the facilities of a pocket theatre.

Bernardin has given his show a modernistic sheen using lights, concrete music and not sparing bare femme torsos.

The strip is dispensed with as the girl numbers, with four nude-wave lights playing over well stacked chassis or they tread a treadmill miming trumpet fanfares. Georges Lafaye Co. (4) do a balletic takeoff on strip via black clad figures manipulating objects and figures in an inventive number.

Two abstract films of Hy Hirsch and R. Laloux are shown for eye catching results, while an abstract ballet to robust pointer Marcel Deschamps' revolving humous disks does not quite work. Sherry Young is somewhat heavy to bring off a frenzied terp session.

But Jacques Ary does a clever bit as a drunk who returns home and has gadget trouble. Al Carthy does a spirited sketch on the creation of the Frankenstein monster who walks off with the good doctor's head. Martina Cornelius does an okay angular dance and Alain is a sad clown who does not quite hit the needed comic vein to bring it off.

Wilson Keppel & Betty do a zany parody on Arab dancing with shapely girl and two spindly men. It is an old house turn that fits into this so-called avant garde show. Jose Bartel Orch (5) give okay backing for the small dance floor.

Bernardin, if he gets some solid new numbers, more snap, and gives a progressive feel to the new items and the proved numbers he has already displayed, may well bring off a needed addition to the nitery picture here. *Mark.*

Town House, Pittsburgh

Pittsburgh, July 8.

The Platters, Jackie Jay, Robert & Terry, Ralph DeStefano's Orch (4), $1.50 cover.

The Platters riding with two of the town's top 20 albums in "Encore of Golden Hits" and "Reflections" are back in the Town House and the cash register is singing.

The group is showing their new tenor lead here in Sunny Turner who took over from Tony Williams in Washington three weeks ago. Williams' sounds as heard on record are duplicated perfectly. Paul Rohl, Herb Reed, David Lynch and Zola Taylor are still on top as the original members. Flashing through hit after hit, the group holds the audience for 45 minutes without a let-up.

Comedian Jackie Jay, in the second spot, shows lots of promise. His timing, delivery and appearance are all helpful advantages and even though some of his material is vintage, this boy is different and about ready for a crack at the higher paying media.

Rossi & Terry, bonding duo who open the show, are a handsome couple and their turn receiving a warm audit. *Mort.*

Copacabana, N. Y.

Marty Allen & Steve Rossi, Deli-Fin Thursday, Dean De Vino, Patty Burns, the Copa Girls, Paul Shelley and Frank Marti Orchs, $5.50 and $6 minimum.

The current Copa date of Marty Allen and Steve Rossi marks the pair's first addit as a comedy team. Judging from the reception they received and their performance opening night, it looks as if they'll be around to enjoy many more and celebrations—both in movies and on tv.

They're in the tradition of Martin & Lewis in the sense that Rossi, a tall handsome singer, is the straight man and Allen, a short stocky guy, is the comedy pal. However, they measure, although it has a spontaneous glow, does not get completely out of hand as did Martin & Lewis in their partnership days.

Allen creates a comedy character. He's a sort of way out zany in whatever characterization he undertakes, be it a bearded Castro or a Japanese bellhopper. He maintains this sompletic character in a series of fast one-more than three liners, bits pertaining to topical VIPs.

The political conventions provide an excellent takeoff point and the pair rapidly deflate such eminent persons as Nixon, Kennedy, Johnson, Rockefeller and Stevenson. It's generally harmless stuff, not as pin-pricking as the social commentaries of the Mort Sahl school, but sufficiently sharp to arouse excellent audience response.

Rossi, who has a topnotch voice, scores with some solid imitations of Tony Bennett, Dean Martin and Tony Martin. He tallies strongly, too, with a solo operatic aria. As an encore, Allen does a serious panto bit a la Jimmy Savo for a good response, but it's not his strong point. He's best in his comedy character roles — the presidential hopefuls, former Louisiana Gov. Long, Japanese Premier Kishi and Wyatt Earp.

As the first American to reach moon, Rossi, interviewing him from the earth, asks what the Russians are doing there. "Walking the dog and feeding the monkeys," Allen replies. "What do you do for laughs?" asks Rossi. "Watch Cape Canaveral," says Allen.

Rossi is fortunate in handling the straight man duties. His reading of the lines and setting up the situations are of great help in aiding Allen to get across his pixie-like quality.

Their material is hot off the press, including even a limerick about the difficulties of Manhattan Borough President Hulan Jack. Deli-Fin Thursday, New Arts', Hawaiian singer, is making her first N.Y. appearance here.

The Copa girls are up to their usual standard and Dean De Vino and Patty Burns are fine as the production singer and dancer, respectively. Paul Shelley's orch provides top-draw show backing and alternates with Frank Marti's cha-cha crew for customer dancing. *Herb.*

Hotel Roosevelt, N.Y.

Lenny Herman Orch, Al Conte Trio, cover (after 9:30 p.m.), $1-$2.

Lenny Herman and his orchestra have played the Roosevelt Grill during the summer many times in the past, so his appearance this year may bring back many of his fans. Familiar for the tag "The Mightiest Little Band in the World," his compact combo of five vet musicians fits nicely into this room.

Herman's outfit said to be the first band to record eleven some years back, has a wide range of tunes, ranging from "Sleepy Time Gal" and "Autumn Leaves" to "Dance All Night" and "Gigi." For more torrid dance numbers he does "Beatime Martin" and "Mac the Knife."

With Alan Shaw, tenor sax and clarinet, Charlie Shoup, piano and organ, Benjamin Small, organ, Stan Scott, at drums, and Earl Comfort, bass and and Lenny Herman still leads this versatile crew with his accordion. All five take turns at vocalizing with good effect.

Al Conte Trio, which appears to go with the room at the Roosevelt Grill, scores with solid dance music. Albert, of this combo of musical Sues and Joes and Hope to make with comic interludes is enhanced by merry banter and vocalizing. Conte, incidentally, is the Grill, with presence of mind, is affable host. *Wear.*

Stock Reviews

Meet Me in St. Louis

Chicago Ill., June 29

[illegible]

If the producers of this stage version of the vintage film musical expect to go anywhere with it they're traveling a rocky road. As big time it isn't. As summer fare it's passable and reasonably diverting, largely because of the spirited performing of a generally talented cast. Producers of this package are fighting a more-fronted battle. They're booking familiarity, Judy Garland's teenage ghost, a vernacular script and in this presentation, a shabby orchestra.

The plot faithfully follows the picture version a television staple also recently reworked into a special telecast with Jane Powell and Tab Hunter. The yarn concerns the Smith family in St. Louis in the early part of the century, the father's efforts to move his brood to New York and better money, and their unhappiness over the prospect. The old familiar numbers, "The Boy Next Door," "Trolley Song," "Skip to My Lou," "Have Yourself a Merry Christmas," are still and by far the best.

New numbers have been added by Hugh Martin and Ralph Blaine but only one of them, "A Raving Beauty," makes an impression on a first hearing. Dance numbers have been added too, the best being the "Skip to My Lou" and "Trolley Song" ones. The latter is particularly good, imaginatively staged and expertly handled.

Of the principals Maureen Bel[illegible] Zemo North Gordon Cook and Ron Beattie come off best, which took some doing in this instance considering the limitations of the orchestra, a local group imposed on the tightest management.

Joyce Kennedy in the muppet role played by Margaret O'Brien in the film fails to register. Character-comedienne Margaret Hamilton does well, as usual, in a relatively minor role.

Phinkelly Painters Mill is a hit. The new unit is about 12 miles outside Baltimore on flat attractive grounds. New approaches have been carved, parking space is ample and amenities and atmosphere hits the right key. The tent seats 2,050 making it the biggest summer "theatre" hereabouts. This area has had known One of the built by Lee Guber, Frank Ford and Shelly Gross. It represents a [illegible] investment. Cedro.

The Feathered Fauna

Denver June 21

[illegible]

Ellitch's Gardens Theatre opened its 19th season last week with the revival of "The Feathered Fauna," by Charles Robinson and Jean Dalrymple. The comedy provides a pleasant summer evening with effortless laughter.

The resident company headed by Farrel Shelley and Arthur Hill, with newcomer Patricia Pat Scully, Joel Martin, Lucille Wall and David Wayne, is very with the comedy lines and where necessary, behind dull spots and gaps in the script. The play's theme is that, of all creatures, only the females of the species and third species purpose the male [illegible] using every device to entice a [illegible] into the matrimonial net.

The three acts take place in one set, a split-scene representing two adjoining apartments, with non-soundproof walls, in one of New York's housing developments. In one apartment lives a misogynist soap opera script writer, and in the other a worldly-wise career girl, sharing expenses with an extremely naive girl. The latter has come to the big town seeking a modeling career, but has fallen in love with a timid mama's boy she had met in the library.

The play develops amusing situations of bright and witty lines and, while the conclusion can almost be anticipated, the yarn is generally entertaining. The second act needs considerable doctoring, and the principal weakness in the story line appears to be lack of emphasis on the fact that the female trapping techniques are just as fatal whether instinctive or premeditated.

An amusing and original touch is the appearance before each scene of a Girl with a Dog as a sort of pantomimic symbol of the "Feathered Fauna's" hunting method of using dogs—from poodles to St. Bernards—for the man hunt. Arthur Stratton is resident director for the second year, and Richard Shoemaker is back for a fourth season as designer. Rule.

Girl Crazy

Lee Guber, Frank Ford & Shelly Gross presentation of revival musical comedy with music by George Gershwin, lyrics by Ira Gershwin, book by Guy Bolton and Jack McGowan. Staged by Richard Barstow; choreographer, Tom Panko; musical director, Herbert Rogoff; assistant choreographer, Gerald Tevalo Jr.; vocal and dance arrangements, Norbert Hecht; [illegible] Sonia Lawrence; lighting, Louis Wolf; [illegible]

[illegible]

Although Guy Bolton, who collaborated with Jack McGowan on the story for the original 1930 Broadway edition of "Girl Crazy," has gone through the motions of updating the plot of the musical, it's still old-fashioned. The leading man is now identified as a television western star, but the book is 30 years out of date.

The package which Lee Guber, Frank Ford and Shelly Gross have produced for their own string of five tents and other locations is deficient in more than just book values. The staging and direction by Richard Barstow are tired and the performances are generally lackluster.

Perhaps the intention is a tongue-in-cheek approach. If so, it misses. However the show is still a smashboard for a number of such George and Ira Gershwin songs (more than other shows). And though not all of the tunes are imperfectly done, they're still pleasant.

Instead of a millionaire's playboy son opening a dude ranch in Arizona, as in the original book, the musical now has a farmer's seven star doing the same. The story has been extensively changed from the original in which Ginger Rogers, Ethel Merman, Willie Howard and Allen Kearns were prominent[illegible].

In the Guber-Ford-Gross package Danny Scholl and Joy Clausen are the romantic pair, with Christine Norden as the other woman. The three are endeared with Harvey Lembeck who has the principal comedy spot but little material. He's one of the more polished performers in the cast. Miss Norden, who does a fair singing job, [illegible] numbers include "I Got Rhythm"—performs in an unbeknownst Mae West fashion.

Scholl and Miss Clausen are okay on the vocals, but their performances are unvarying. Sid Raymond and Al Lewis do as well as can be expected with their corny comic assignments, and Roy Stuart comes off well as a talent agent. The singing and dancing chorus is mostly minor league.

The original Broadway production ran for 272 performances and the property was the basis of two subsequent films, the first made in 1932 and the second in 1943. The latter, featuring Judy Garland and Mickey Rooney, has also been given television exposure. Jiggs.

King John

Stratford, Ont., June 28

[illegible]

Despite all its regal conniving and political-religious intrigue, King John is monotonous drama. Although it's inferior Shakespeare from fuzzy motivation to puzzling audience impart, the seldom-produced play was chosen as the opener for the eighth season of the Stratford (Ont.) Festival.

The plot is involved and tends to be confusing for modern audiences. There are soaring speeches, but time are apt to be contradictory and conversational, and in some cases they serve merely to impede the action. Still, this revival of the play makes maximum theatre of the stubborn material.

Incongruously, the secondary character of Philip the Bastard, as played by Christopher Plummer, comes across as the hero of the piece, with his impudent and eloquent antagonism that ultimately reveals a brave man fighting a losing cause. With a number of effective speeches at his disposal, Plummer makes the character a colorful, arresting figure.

Douglas Rain, as the sly, opportunistic king, gives a patient performance. Eric Christmas is alternately affable and bitter as the wily Cardinal, and Jack Creley is regal as the King of France. Max Helpmann also impresses as a jailer with humane instincts.

The feminine players have less opportunity. Julie Harris brings a sing-song voice and wooden demeanor to the role of the Dauphin's bride. Ann Casson, in her mad scene, suggests an eleventh-hour underscored about her characterization. The only immediate laugh lines go to Helen Burns, as Philip's mother, who petulantly renounces seduction by Richard the Lion-Hearted.

The Tanya Lemieux-Kruch costumes are opulent as usual, and Douglas Seale's direction, his first Festival assignment, provides dimension and movement for an even and dull play. McKay.

Touring Shows

(July 10-24)

[illegible]

Off-Broadway Shows

(Figures denote opening date)

[illegible]

So They Say

"I think he's a little more gentle. If possible, than he used to be. Where he was slow, to anger, he now has to be goaded into it. Today we can take a look at a man who has been very successful in his work, who has had a fantastically happy home life and who has been singing very clearly for all these years about everything that's good and decent and enjoyable in this country.

"He's never been accused of being rude or dishonest or intolerant. His mind and his heart have given enormous pleasure and comfort to millions of people. There remains only one more thing to point out on Oscar's 65th birthday and is that for the last 65 years he's been having an absolutely wonderful time himself." (Composer **Richard Rodgers**, in a tribute to lyricist-librettist **Oscar Hammerstein 2d** on the latter's 65th birthday yesterday (Tues.), in the N. Y. Times Magazine.

"As for opening night habitues who come in 15 minutes late and have to crawl over critics who are there doing an evening job, I have no patience at all, and will bar them on sight. They, too, in a way, are guests of the management. I fully intend to continue this policy, though they hate me for it. This is not a moment of carnival—it is a night in which a great many talents have worked long and hard to perfect something. Respect and courtesy are their compensation." —Broadway producer **David Merrick**, as quoted by **Whitney Bolton** in the N. Y. Morning Telegraph.

"There is an intensity and extravagance, an abundant and unequivocal gratification to the vanity and the ego that can be satisfied more richly and more fully by success in the theatre than in any other calling. Like everything else about the theatre, its success is emphatic and immoderate. Perhaps what makes it so marvelously satisfying is that it is a success that is anything but lonely—everyone seems to share in it, friends and strangers alike—and a first success in the theatre is the most intoxicating and beguiling time imaginable." —Playwright-director **Moss Hart**, in his autobiography, "Act One."

"I guess I was a pretty nutty kid, hey kid? Actually, I think I was a very frightened child. I don't know what of. I've been going to a psychoanalyst for five years and I'm not at the sources yet, because now I'm a frightened woman and I still don't know what the phantoms are." —**Maureen Stapleton**, costar of "Toys in the Attic," as quoted by **Gilbert Millstein** in Theatre Arts Magazine.

"I did a lot of tv and then went back to the stage and played 'Marriage-Go-Round' for two years. That was real fun. People asked me if I had trouble going back to the theatre. That's silly. If you know your work you can do it in any medium." —Film-but actress **Claudette Colbert**, as quoted by **Bob Thomas** in the N. Y. World-Telegram.

"The theatre treats the nervous, the possibly talented individual trying to break in in the most scurrilous way possible. Producers are completely dependent on scripts for their professional life, yet the unknown playwright is treated the most cruelly of all. When he does manage to plant a script in some office it is gone for literally what may be years. When he does get it back, it will most likely have pages rumpled and torn, coffee stains spread like Rorschach blots across it, enigmatic doodles blackening its corners. If there is any covering note sent with the script, it will be a cool and hypocritical 'Thank you' or, more often, there is no comment at all. It is the most humiliating experience in the world." —**Michaela O'Harra**, co-founder and a member of the New Dramatists Committee, as quoted by **John Keating** in Theatre Arts Magazine.

"At his top, he can be an inspirer, at his lowest he should be an elector, if such a word exists, of the best that his author and his actors have to give. For the rest, his function seems to me to be mainly that of critic. Sitting in front at rehearsal, he watches the play, trying always to see it as a member of the audience, to gauge its effect on them, and to bring it to life on the stage so that they will see it there as he has seen it in his imagination. The knowledge of acting and playwriting are among his technical qualifications; the remainder of his equipment lies in himself, his good taste, judgment and experience, and is largely controlled with his equipment as a human being." —The late **John van Druten**, in an article on directing included in "Theatre Arts Anthology," to be republished soon.

"No significant area of human conscience and behavior relative to it should be held impermissible, provided it is presented with honest intention and taste to the screen, play and tv writers of our desperate time. And I would add that to campaign against this advance in dramatic freedom is to campaign for something that is perilously close to a decline of cultural fascism, out of which come the book-burning and the 'correction' of all the arts in the Russia of Stalin." —Playwright **Tennessee Williams**, in an article in the N. Y. Times Magazine.

"American girls have an idea that there is nothing like a Frenchman. I know you are thrilled when a man kisses your hand, and clicks the heels and says he was enchanted. But eat eve like eating too many sweets. Eat makes you sick. Every Frenchman thinks he was the great lover. Not so! A man was a man, no matter where." —**Yvonne Constant**, featured comedienne in "La Plume de Ma Tante," as quoted by **Hymen Goldberg** in the N. Y. Mirror.

"When you've geared your heart and muscles and lungs to a tremendous pace, it's extremely tough to suddenly cut it off. I do as much walking as I can, but—well, I'd have to really run around 30 blocks to make up for one hour of dancing." —**Marge Champion**, dancer-wife of dancer-director **Gower Champion**, as quoted by **Phyllis Battelle** in the N. Y. Journal-American.

"A lot of people use temperament as a crutch. I don't believe temperament equals talent. The boys who put on a torn shirt and say 'I'm an actor' are not always. An actor is good when he can translate what he feels in every day terms." —Legit-film actor **Fred Waltorth**, as quoted by **Sheilah Graham** in the N. Y. Daily Mirror.

Scheduled B'way Preems

[illegible]

London Bits

London, July 12.

Character actor **Brandon Williams**, 56, is in a nursing home recovering from a throat operation.

The next Open Air Theatre play at Regent's Park is "Tobias and the Angel," opening next Tuesday (19).

The Crazy Gang are on vacation, but they'll be lining up for a new show in the fall.

To show his contempt for the two Lonsdale one-acters that opened at the Arts last week, **Bernard Levin**, critic of the Daily Express, printed his review upside down and in reverse.

$4,500,000 SEASON FOR TG-ATS

TG-ATS Subscription Record

Theatre Guild-American Theatre Society subscription statistics since the 1950-51 season are detailed in the following breakdown, which includes the number of subscribers, the number of subscription cities, the number of TG-ATS playing weeks in relations to the total number of road playing weeks for all shows, and the TG-ATS subscription gross in relation to the total road gross.

	Subscribers	Cities	TG-ATS Playing Wks.	Total Rd. Playing Wks.	TG-ATS % of Total Rd. Playing Wks.
1950-51	84,128	20	123	913	13.6
1951-52	89,357	20	144½	829	17.4
1952-53	94,085	21	160	1,036	19.2
1953-54	99,783	19	163	784	24.9
1954-55	93,089	18	157	879	26.1
1955-56	97,145	17	170½	864	20.1
1956-57	100,808	18	179½	772	23.3
1957-58	107,113	18	181	739	24.9
1958-59	110,594	22	203	887	26.5
1959-60	114,352	22	207	728	32.5

	TG-ATS Gross	Road Gross	TG-ATS % of Total Road Gross
1950-51	$1,020,000	$20,200,000	5.1
1951-52	1,320,423	18,077,000	7.3
1952-53	1,707,372	22,412,000	7.6
1953-54	1,800,000	17,822,000	8.9
1954-55	1,721,685	21,222,000	8.2
1955-56	1,740,000	22,912,000	7.6
1956-57	2,316,000	19,126,000	11.2
1957-58	3,071,667	22,841,000	13.4
1958-59	3,337,179	21,937,000	15.2
1959-60	3,915,509	27,620,000	14.2

Equity Negotiator Rebuts Letter Depreciating Actor Union 'Victory'

New York

Editor, VARIETY:

As a member of the Actors Equity negotiating committee, my dilemmas proved to last week's Variety by Edwin Cooper "not for what it won materially (that is of questionable value) but for knowing enough to quit when it was ahead." I should like to take strong exception to the entire tone and content of his letter.

I am profoundly grateful that not a single member of the producers representing the League of N.Y. Theatres had the audacity and lack of total decency to suggest, as does Edwin Cooper in his Variety letter, "that minimum salaries be reduced and rehearsal pay lowered to a more expense allowance." With the rising cost of living and the even more rapidly rising cost of professional expenses such a move would only be disastrous to the individual actor, particularly one with a family.

I don't see how reducing salaries, to quote Cooper, "would keep out all aspirants except the most talented and most dedicated." I don't quite see the relationship between substandard living during a rehearsal period and being talented and dedicated. If anything, talent and dedication are enhanced if one can concentrate on one's job as an artist and not worry where the next dollar is coming from to pay the bill.

There are many other portions of Cooper's letter that are replete with half truths and distortions, but the greatest is that portion which infers that "the working actors were taken out of their jobs without a bona fide strike vote." I quote again, "The working actors realized they were giving up thousands to put a few extra dollars in the pockets of the minimum players." Indeed they did. But not for the reasons Cooper states.

In fact it is, standing alone and no matter what the reasons, a magnificent tribute to the actor, particularly the featured players and stars. It is to their credit and to the credit of the "Tenth Man" company, in which no one received minimum, that they maintained their unity with those Equity members who live on their minimum salary and had the must to gain from a wage increase.

Is this not in the highest moral tradition of a civilized country rather than the attitude of Cooper's working actor friend with his dog eat-dog philosophy of "I've got mine, to heck with my fellow human being." And what about the singers and dancers who stood by the pension proposal even though their life in the theatre would tend to have a shorter tenure than those actors in straight

(Continued on page 58)

Set Strawhat Date For 'Carl Sandburg' Tuneup

"The World of Carl Sandburg," which toured the U.S. last season, will break up for its scheduled Sept. 12 opening at the Miller's Theatre, N.Y., with a one-week stand at the Ogunquit Me. Playhouse from Sept. 5-10.

Inga Erickson will appear opposite Belle Davis in the assignment originally handled by her ex-husband, Gary Merrill, and by Barry Sullivan.

'Suzie Wong' To Hit Cafe Circuit

Legit fare looms on regular cafe circuit. "The World of Suzie Wong," which played the Riviera Hotel, Las Vegas, a few months back, is slated to go on the road again in a new company which will make cafes a regular stop. It's already booked for the Chase Hotel, St. Louis, for September, and Miller Ingalls & Perry is working other dates for the agency.

The farce, with its central figure a Chinese prostitute, did some strong business during the first part of its Las Vegas run. It's figured to provide not only a change of pace for cafes, but a substitute for name bookings.

Original show, produced by David Merrick, had a long run on Broadway, and many of the original company played in Vegas. Company stated for the Chase will be a second cast and will play legit houses as well.

The new "Suzie" company will be under Actors Equity jurisdiction and not the American Guild of Variety Artists, which normally has the cafe bailiwick.

Gilbert Miller Will Do 'Raisin in Sun' in Paris

A French production of "Raisin in the Sun" is scheduled to open in Paris the first week in September. Broadway producer Gilbert Miller will present the Rosamund Bolster adaptation of the Lorraine Hansberry play. The original version was produced on Broadway by Philip Rose and David J. Cogan.

George Banyai, general manager for Miller, returns to New York this week after spending a fortnight in Paris in connection with the upcoming production.

120,000 PATRONS FOR 207½ WEEKS

By JESSE GROSS

Theatre Guild-American Theatre Society subscription business on the road this season is expected to climb from $3,915,509 last season to around $4,500,000. The 28-year-old subscription organization anticipates an increase in membership from 114,352 during the 1959-60 season to about 120,000 for the 1960-61 season. Along corresponding to the expected boost in subscription revenue will be a slight increase in ticket prices in most cities.

However, the number of TG-ATS subscription cities is down this season to 20 from 22 last season. The two cities not repeating subscription series this season are Indianapolis and Toronto, which last season had 1,000 and 2,342 members respectively. TG-ATS anticipates its membership in the 20 subscription cities with which it plans to do business will total about 120,000 for the 1960-61 season.

Although TG-ATS anticipates an increase in the subscription gross for this season, it estimates its subscription playing weeks for the season will be 207½, a drop from the 207 playing weeks recorded last season. Last season 63,915,509 TG-ATS subscription sales represented 14.2% of the total 427,620,000 road gross, while the 207 playing weeks represented 32.5% of a road total of 728 playing weeks.

Of several new TG-ATS developments, the highest is probably the participation of local industry in promoting subscription sales such as in Canada. In Toronto the O'Keefe Brewing Co. worked with TG-ATS in promoting subscriptions

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Gross for shows that will play both the new O'Keefe Centre, which opens next fall, and the Royal Alexandra Theatre.

The Toronto subscription campaign has increased the number of subscribers from 2,342 last season to 14,000 for this season. This

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FERRER BRINGS KIDS TO HIS OPERA BOW

Albuquerque, July 12.

They're just not making kidnap sales big enough these days.

As a result, officials of the Santa Fe Opera leased a whole house, completely furnished, to accommodate the Jose Ferrer family in Santa Fe where Poppa makes his operatic debut tonight (12) with the company in Puccini's "Gianni Schicchi."

Ferrer planed in June 20 to prep for the first appearance, with wife Rosemary Clooney and four of the five Ferrer kids expected to drive in today to catch the opening.

Owners evidently figured the Ferrers would be more comfortable in a house rather than in a hotel.

Ferrer is expected to give an artists performance of the opera on Thursday (14) and then again on July 22.

'Mattress' Had 55G Moving Costs And Steep Rental At 2 Theatres

"Once Upon a Mattress," which closed on Broadway last July 2, had moving expenses of about $55,000 during its 18-week New York run. The musical opened May 11, 1959, at the off-Broadway Phoenix Theatre and subsequently played four different Main stem houses. Despite the heavy moving costs, about $80,000 of the show's $100,000 capitalization is figured to have been recovered on the road tour.

The production moved from the Phoenix to the Alvin and from there to the Winter Garden, then the Cort and finally for 50 James. Even with the $55,000 moving bill, the production would probably have closed in the black if the theatre share of the gross had not been unusually high at the Winter Garden and 50 James.

At the Phoenix, the production's weekly theatre expense, including a straight $1,000 rental fee, plus house costs, was about $8,000. The setup at the Alvin was standard for a musical, with the theatre getting 20% of the first $20,000 gross and 25% on the balance. However, at the Winter Garden, the theatre's share was around 45% of the gross and at the 46 James it was about 35% of the gross.

To illustrate the situation at the Winter Garden, the theatre's share of the box take for the week ending March 26 was $16,224 on a gross of $35,083. At 20% of the first $20,000 gross and 25% of the balance, the theatre's share of the take would have been $9,773. Thus the show's operating profit for the week would have been $12,239 instead of $3,259.

To illustrate the situation at the

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'Fiorello' Backers Get First 5% Profit Divvy

Backers of "Fiorello" received their first profit dividend last week. A distribution of $50,000, split equally between the management and the backers, gave the latter a 5% return thus far on their $500,000 investment.

The Robert E. Griffith-Harold S. Prince production is currently in its 33d week on Broadway.

Equity Suspends, Fines Barrymore

Actors Equity has slapped John Drew Barrymore with a $1,000 fine for his walkout last fall on a touring stint in the touring production of "Look Homeward, Angel." Charges against Barrymore were filed with the union by Ted Hilker, executive producer of the Angel presentation, after the actor quit the show during rehearsals and then sailed for Europe.

Barrymore was to have replaced with Miriam Hopkins in the play, which is currently in the sixth-to-last week of its run in Los Angeles. His role was taken over by Andrew Prine, who was Anthony Perkins successor in the Broadway production. The August issue of Equity the union's official magazine, discloses that the Equity council, after considering charges against Barrymore, "determined that he had jumped his contract and left the road company of 'Angel' in the middle of rehearsals without notice or proper cause."

Besides the $1,000 fine, Barrymore has been suspended for one year, or until the fine is paid and until he appears before the council. The report of the council action in the Equity mag, which is in keeping with a new policy of the union, also reveals that Barrymore contended that illness had caused him to leave the show and that Angus Duncan, Equity's executive secretary, in informing the actor of the council decision, asserted, "the state of your health was not pertinent inasmuch as you were employed in the making of a motion picture soon after leaving the rehearsals . . ."

Duncan also informed Barrymore, "You do not even have the excuse of inexperience, coming as you do from a theatrical family . . ." The actor is the son of the late legit-film star John Barrymore and his third wife, silent film star Dolores Costello.

Dues Boost for ATPAM

The monthly dues for members of the Assn. of Theatrical Press-agents & Managers have been increased $1. The dues hike, which was put into effect last Friday (1), raises the monthly payments from $3.50 to $4.50.

The membership vote on the dues increase was 193 for the boost and 131 against.

Gov't Recognizes Legit; Pro Rep Co. Being Set For U.S. O'seas Program

An important change in the attitude of the State Dept. towards legit is reflected in its recent decision to allocate funds from the President's Special International Program for Cultural Exchange for the formation of a repertory company in four Europe next season. Since the inception of the President's program six years ago, legit has been relegated to a subsidiary position because of State Dept. reluctance to provide the necessary financing for a theatrical venture.

In the past, the State Dept. has concentrated on exhibit music and dance organizations, which have been readily available for overseas tours. Broadway producers, on the other hand, haven't been inclined to interrupt a show's commercial run for a cultural visit abroad. Thus, there's been a scarcity of American legit representation, particular in the professional category, in European festivals. For instance, there's no regular American legit entry again this summer at Theatre des Nations in Paris.

But the efforts of the Drama Advisory Panel of the International Cultural Exchange Service of the American National Theatre & Academy to strengthen legit representation abroad have paid off. Robert Thayer, recently designated Asst. Secretary of State for Cultural Affairs, has given the green-light for the formation of a dramatic repertory company as part of the cultural exchange program.

Lawrence Langner, co-administrator of the Theatre Guild, has accepted an invitation from Robert W. Dowling, chairman of ANTA's International Cultural Exchange Service, to organize the project. He and his wife, Armina Marshall, the other co-administrator of the Guild, will produce the plays with the assistance of a group of Guild associates. The program, which will consist of two or three American classics, will be handled through the Guild's non-profit subsidiary, the Theatre Guild Foundation.

Casting for the company is ex-

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P.S.: Send Marked Copies

A good deal of curious mail comes to a drama desk, particularly during the summer, when the legitimate theatres are flourishing. An amusing example arrived this week from the Lakes Region Playhouse, Laconia-Gilford, N.H., addressed to the VARIETY Drama Editor.

It read in full, "Dear Sir: In order to become more fully aware of how our publicity—both ads and copy—is being printed and reaching the public, I would appreciate it if you would send me all back issues of the paper, starting June 29 up until the present time in which any mention of the Lakes Region Playhouse appears.

"In the future would you send me any copies of your paper in which stories I have sent you appear. This matter is of utmost importance to me and I would most sincerely appreciate it if you would give it your attention. Thank you.

"Sincerely, Margery Gould, per P. L., Publicity Head."

Presumably copies of the letter also went to the N. Y. Times, Herald Tribune and other dailies in New York, Boston, etc., and perhaps also to Time, Newsweek, Life, Look, Theatre Arts magazines. There's better ample facilities at the local postoffice, if only to handle the Sunday editions of the N. Y. Times.

Shows Abroad

The Visit

London, June 24

H. M. Tennent Ltd. and Two Arts Ltd. in association with Bernard Delfont, presentation of drama in two acts by Friedrich Duerrenmatt, adapted by Maurice Valency. Stars Alfred Lunt, Lynn Fontanne. Staged by Peter Brook. Decor by Tony Walton; music by James Bernard. Opened June 23, '60, at the Royalty, Theatre, London, $3 top.

Claire Zachanassian ..... Lynn Fontanne
Alfred Ill ..... Alfred Lunt
Boby ..... Ralph Nossek
Roland ..... Robin Chapman
Lenard ..... David Cunningham
Karl ..... Ian Wilson
Rudi ..... George Rose
Peter ..... Hugh White
Frank ..... Richard Pasco
Anton Wulf ..... Alfred Lynch
Richard Wagner ..... Howard Douglas
Franz Ferdinandsen ..... Lynn Fontanne
Conductor ..... Richard Kent
Public Chief ..... Willie Fawn
Public ..... John Wain
Schoolmaster ..... Michael Bowling
Butler Bobinski ..... Harry Ross
Prime Chief Witness ..... Kenneth Thornton
Grandmother ..... Irene Francis, Vera Lindsay
Boy ..... Terry Richards
Tutsemann ..... Richard Huggett
Max ..... Hugh Wells
Blind Man ..... Alfred Hoffman
Blind Businessman ..... Norma Dwyer
Frau Wulf ..... Daphne Newton
Frau Bobinski ..... Doris Rogers
Rich Wulf ..... Philip Lowrie
Rich Bobinski ..... Victor Harris
Pastor ..... Nicholas Hannen
Frau Blum ..... Walter Brandt
Frau Heinz ..... Ann Fleming
Doctor ..... Clifton Greene

The opening of a new luxury playhouse in the West End is an important event. To have it launched with a performance by Alfred Lunt and Lynn Fontanne gives it an added kick. The Lunts appear at the Royalty in "The Visit," with which they toured Britain before deciding to open with it on Broadway, rather than in London.

The Duerrenmatt Valency drama is a heavy-going piece of expressionism which will not suit everybody's taste. But some few theatre lovers would miss the chance of seeing the Lunts. "The Visit" will certainly be a success for the limited run for which it is billed.

This play is a chilly, sinister parable, a study in greed, revenge, corruption and fear. It's concerned with a mighty conviction. Its weakness is that there is no telling which of its emotions is the one that basically and mainly interests the author. Peter Brook's staging is intelligent and disciplined, and it is this, plus the general excellence of the cast surrounding the two stars, rather than the play itself which makes this a thoroughly satisfying evening.

Miss Fontanne is coldly implacable, frighteningly malignant as the rich woman who returns to her bankrupt home village and offers it a stupendous sum of money for the life of the middle-aged man who, in his youth, seduced her, betrayed her shamefully and drove her into a brothel.

At first the villagers treat her request as a joke. The man is too well liked for them to accede to her terms. But the power of money corrupts swiftly and soon the victim swallows that his life is forfeit.

Although Miss Fontanne's presence broods over the whole play, Lunt has a first and second act which are fine. First, as the jovial premier man, then, a man crumbling into fear in the second act. Purged of fear, he has merely to die with dignity in the third act. And this he does convincingly.

As befits two such stars, the Lunts have been surrounded by faultless actors. George Rose's burgomaster and Brian Wilde's professor are outstanding supporting performances. Tony Walton's sets and costumes are admirable. In fact, the entire production is a treat. *Rich.*

Innocent as Hell

London, June 30

Thane Parker presentation of two act four scenes comedy with music. Book, lyrics, music by Andrew Rogers. Staged by Vida Hope. Decor, Andrew Cruickshank; musical arrangements and direction, Gordon Franks; musical numbers staged by George Evelyn Jones. Opened June 29, '60, at the Hammersmith, London. June 29, '60, $1.75 top.

Ward ..... Dominic Rickards
Mrs. Ward ..... Richardine Jackson
Veronica Brooks ..... Susan Irvin
Lorraine Brooks ..... Barbara Young
Lucinda Brooks ..... Griffith Jones
Matthew Pink ..... Barbara Evans
Mrs. Brooks ..... Adele Fleming
Peter Parkard ..... Ron Dangerfield
Jane Parkard ..... Mr. Hewett
Mrs. Schwartzenbaum ..... Gina Allen
Lady Pauline ..... Patricia Lofthouse
Toulouse Rose ..... Tom Tugdale, Walter Hudd
Mr. Pinkerton ..... Ian Bedford
Mrs. Pinkerton ..... Joan Parker
Mr. Parkard ..... Denis Parker
Pink Pink ..... Jimmy Mackie
Mrs. Hillcoat Brown ..... Joan Hewett
Mrs. Carter ..... Samuel Kinch

Andrew Rogers has recognizable for the book, lyrics and music of "Innocent As Hell," on his most [illegible] the first time [illegible] British that it could hardly have been stretched to its length span but for the introduction of 17 songs, all mostly irrelevant, and on occasional dance. Rosenthal's dialog is of the brittle, allegedly sophisticated style, and is rather devoid of wit. His lyrics verge from the tenuous and determined it satirical to the mawkish, and the music is strictly of the tinkle tinkle variety. Vida Hope's uneven direction doesn't help the proceedings much. So it is left for a spirited cast to extract as much value as it possible from this.

Story concerns a sleek New York lawyer with a flair for successful to defending femme murderesses. When he tells his wife he wants a divorce and is going off with another woman, she naturally suspects that it is her best friend who whom he has been having an affair for 15 years. The two women decide that the moment's arrived when two's company and there's a crowd. Thus both decide to dispose of the other by using a poison recipe. This unlikely material, which is vaguely presented as a fantasy, ends with a twist that can be seen in advance as if looking through a telescope.

Fortunately, the cast plays a great deal of this charade with tongue-in-cheek, which helps, but not much. Anne Francine, a Broadway entertainer, and Hy Hazell play the wife and mistress respectively. They have one or two of facilitously sly verbal duels. Griffith Jones, as the husband, presents such a spineless creature that it is a wonder that he could retain the affections of his wife or a mistress, leave alone both. Barbara Couper works hard as a skittish grandmother. Susan Irvin and Barbara Evans provide two occasionally diverting studies of contrasting teenagers.

Three eccentric murderesses, Glen Allen, Totti Truman Taylor and Patricia Laffan, are dragged into a party scene for the sole purpose of singing one overlong point number and none of the other ditties stand out in the memory, with the exception, perhaps, of "I Want That," put over with mischievous spirit by Miss Evans. Audrey Cruddas's decor is undistinguished but she has herself a ball with an array of flashy eccentric costumes. This inept piece will not stand up to a transfer to the West End and there can be no place for it on Broadway. *Rich.*

Call It Love?

London, June 23

Donald Albery presentation (in association with Esparto Corporation Ltd.) of two one Productions of a two-act three scene comedy by Robert Tanitch, with incidental musical numbers by Kerry Wilson. Features Lalla Bowers, Ann Wakefield, Terence Kilburn, Derek Waring, Richard Martin, Kathy Chan, Nicholas Meredith, Penelope Newington, Roderick Jones, Jacqueline Guina, Norman Wear, with Richard Owens, Suzanne Norris, Peter Bigelow. Staged by Toby Robertson. Decor, Peter Rice. Opened June 23, '60, at Wyndham's Theatre, London. $2.95 top.

Even in the current West End theatrical famine, "Call It Love?" shapes up as an inexplicable mishap. A hemmed audience started to give it the raspberry just after the interval, but then sank down in apathy and the charade ran its feeble uncharted and unnecessary course.

Robert Tanitch's idea, to use the word loosely, is to present four peeks at aspects of love, ranging from 1880 up to 1960. Each of these playlets, ruthlessly rewritten with wit, style and a brisk tag line, might have made a revue item. But as an overall evening's entertainment the result is about zero. The four unhappy episodes are linked with songs by Sandy "The Boy Friend," and though not his among his best, they provide most of the enjoyment of a dismal evening.

The first playlet is dated 1880, and shows a young man trying to propose. The second concerns a cameraman trying to photograph a bedbroiled couple. It's dated 1912, and looks it. The third assault on the audience deals with a menage-a-quatre, which drags on with abysmal lack of wit or purpose. The sad proceedings wind up with a 1960 piece of the kind which Noel Coward would have dismissed in 1929.

Somewhere in this evening the very charitable might salvage five minutes of strained entertainment. Lalla Bowers, an observant, sharp [illegible] with a sense of timing [illegible] occasionally tired [illegible] gamin sound silly. Nicholas Meredith, Ann Baker, Derek Waring and Richard Martin are among the rest of a small cast that shows devotion beyond the call of duty.

What could have been the real object of this exercise? Parody of period pieces? Satire? Or just an attempt to try and cash in on nostalgia, as "The Boy Friend" did for some years at the same theatre? It obviously doesn't matter now.

Felix Harbord's settings are excellent and the chorus boys and girls are good. *Rich.*

Equity Rebuts

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plays?" Is that moral or immoral?

Now let's tackle that canard about the "working performer" not being behind the negotiating committee. Of course there must have been more than one Edwin Cooper and many who didn't understand all the issues at the beginning of the negotiating period, but I dare say that by the week before the blackout the working membership was solidly aligned with their association.

Aside from the two huge meetings at the Astor, which were overwhelmingly in support of the negotiating committee, a special working Broadway cast meeting, also at the Astor, voted vigorous support of the negotiating committee. And finally, one last item which can be verified by Mayor Wagner and general witnesses. When both sides were called down to City Hall, a certain colorful producer who shall remain nameless made similar charges in front of the Mayor, that none of the Broadway casts agreed with their negotiating committee.

According to my notes, Herman Cooper, Equity's counsel, immediately offered to have an impartial body conduct a secret ballot of every cast on Broadway for a simple yes or no vote on whether this supported Actors Equity's leadership. This offer was not accepted by the aforementioned producer and the challenge was never made again by the League.

No, contrary to Edwin Cooper's depressed state, I believe the theatre is a healthier place because of the recent struggle. Both sides won on major points—the pioneers on arbitration issues that had plagued them through the years and the actors on pensions, increased rehearsal and minimum pay, and a written "safe and sanitary working conditions" code. In the conflict, Actors Equity showed that it represented the performers, united in their determination to maintain their dignity and self-respect in the face of a strong consult by the League of N. Y. Theatres.

I agree in essence with Edwin Cooper's last statement, however. "Let us hope Equity channels its power to restore the health of the theatre as a whole." The only difference between us is that Cooper's thinking would have Equity do it by going backwards, and I would have it done by moving forwards not by lowering the wages and working conditions of the performing artist but by encouraging a theatre that is a better, more exciting reflection of the times in which we live. *John Randolph.*

The writer, besides being a member of the Equity negotiating committee, is a featured editor in the current Broadway show, "The Sound of Music."—Ed.

Overseas Rep

Continued from page 57

pected to begin in September with rehearsals due to get underway around January. It's contemplated that rehearsals and touring time will run around 30 weeks. Among the plays being considered for production are Robert E. Sherwood's "Abe Lincoln in Illinois" and Thornton Wilder's "Our Town." It's figured that plays of a controversial nature will probably be omitted as a means of sidestepping possible political pressure from Washington.

The budget for the venture is now being prepared for submission to ANTA and the State Dept. Still to be determined is how much of overall Cultural Exchange Program's annual allocation of $2,600,000 will be made available for the project. Langner has stated that if funds are required beyond the government's allotment, he'll seek the necessary coin from foundation or private sources.

Inside Stuff—Legit

Richard F. Stockton, of the State Univ. of Iowa, at Iowa City, and Roslyn Rondello, of the Univ. of California at Los Angeles, are the winners of the Eighth Annual National Collegiate Playwriting Contest, sponsored by Samuel French, Inc., N. Y., play publishers and authors' representatives. Stockton's "The Trail of Captain John Brown" won first award of $350 in the full-length play competition and Miss Rondello's "Enchantment" won first prize of $200 in the short play division.

"Enchantment" will be published and leased for production next fall by French. Participating in the competition were 140 entrants from 67 colleges.

Theatre parties are jointly taking over opening night of Oct. 1 premiere of Lerner-Loewe's "Camelot" at new $12,000,000 O'Keefe Centre here. Show stars Richard Burton, Julie Andrews and Alberta-born Rob Goulet. Orgs are Central Ontario Drama League, Toronto Art Gallery, Canadian Grand Opera Co., National Ballet of Canada and Toronto Symphony.

A national magazine slated for the community theatres nationally is on the boards with Charles W. Simandl, past president of Elm Grove Players (now West Side Community Theatre), the publisher. First issue is titled Encore, which Simandl will also edit. The new publication is apparently in no way connected with the identically-name British stage magazine.

In the tabulation of ballots in VARIETY's annual poll of the first-string London drama critics, Leo McKern was listed as having received a half-vote for the best performance by the male lead in a play, but the name of the show in which he appeared, "Rollo," was omitted. The winner in the category was Donald Pleasance for his performance in "The Caretaker." Incidentally, the individual ballots of the various critics participating in the poll appears below.

Ballots of London Critics

The following are the individual ballots of the reviewers who participated in VARIETY's annual poll of the first-string London drama critics for the selection of the year's best shows and performances in the 1959-60 West End legit season. The results of the poll were published in last week's issue.

Felix Barker (Evening News): 1, "Roots"; 2, "Make Me an Offer"; 3, "Inherit the Wind"; 4, No choice; 5, Eric Porter; 6, Barbara Jefford; 7, Kenneth Williams; 8, Millicent Martin; 9, Zia Mohyeddin; 10, No choice; 11, Richard Harris; 12, No choice; 13, Lindsay Anderson; 14, Harold Pinter.

Jack Bentley (Sunday Pictorial): 1, "Roots"; 2, "Things Ain't Wot They Used T'Be"; 3, "Inherit the Wind"; 4, "Most Happy Fella"; 5, Donald Pleasance; 6, Joan Plowright; 7, Ina Wiata; 8, Libi Staiger; 9, Ronald Fraser; 10, Gwen Nelson; 11, Richard Harris; 12, Vanessa Redgrave; 13, Peter Hall; 14, John Mortimer.

Antony Carthew (Daily Herald): 1, "Caretaker"; 2, "Things Ain't Wot They Used T'Be"; 3, "Inherit the Wind"; 4, No choice; 5, Donald Pleasance; 6, Joan Plowright; 7, No choice; 8, Millicent Martin; 9, John Blatchley; 10, Wendy Craig; 11, Richard Briers; 12, No choice; 13, George Devine; 14, Harold Pinter.

Harold Conway (Daily Sketch): 1, "Complaisant Lover"; 2, "Make Me an Offer"; 3, "Inherit the Wind"; 4, "Flower Drum Song"; 5, Ralph Richardson and Donald Pleasance; 6, Peggy Ashcroft; 7, No choice; 8, Tau Shan Tung; 9, Erie Porter; 10, Vanessa Redgrave; 11, Richard Harris; 12, Vanessa Redgrave; 13, Joan Littlewood; 14, Arnold Wesker.

A. V. Cookman (The Times): 1, "Ross"; 2, "Make Me an Offer"; 3, "Rhinoceros"; 4, "Most Happy Fella"; 5, Laurence Olivier; 6, Peggy Ashcroft; 7, Peter Gilmore; 8, Dilys Laye; 9, Peter Woodthorpe; 10, Vanessa Redgrave; 11, Peter O'Toole; 12, No choice; 13, Donald McWhinnie; 14, Harold Pinter.

Alan Dent (News-Chronicle): 1, "Ross"; 2, No choice; 3, "Inherit the Wind"; 4, "Most Happy Fella"; 5, Alec Guinness; 6, Flora Robson; 7, No choice; 8, No choice; 9, Robert Morley; 10, Rosalind Atkinson; 11, Ian Bannen; 12, Vanessa Redgrave; 13, John Gielgud; 14, Harold Pinter.

Harold Hobson (Sunday Times): 1, "Caretaker"; 2, "Make Me an Offer"; 3, No choice; 4, "Most Happy Fella"; 5, Michael Redgrave; 6, Joan Plowright; 7, Ina Wiata; 8, Dilys Laye; 9, Peter Woodthorpe; 10, Wendy Craig; 11, No choice; 12, No choice; 13, Donald McWhinnie; 14, Harold Pinter.

Philip Hope-Wallace (The Guardian): 1, "Complaisant Lover"; 2, "Things Ain't Wot They Used T'Be"; 3, "Inherit the Wind"; 4, "Most Happy Fella"; 5, Alec Guinness; 6, Barbara Jefford; 7, Dickie Henderson; 8, Millicent Martin; 9, Colin Blakeley; 10, Pauline Jameson; 11, Alec McCowen; 12, Margaret Whiting; 13, Joan Littlewood; 14, John Mortimer.

Bernard Levin (Daily Express): 1, "Roots"; 2, "Things Ain't Wot They Used T'Be"; 3, "Rhinoceros"; 4, No choice; 5, Donald Pleasance; 6, Joan Plowright; 7, James Booth; 8, Millicent Martin; 9, Oscar Quitak; 10, Wendy Craig; 11, Zia Mohyeddin; 12, Barbara Windsor; 13, Lindsay Anderson; 14, Patricia Broderick.

Frank Lewis (Sunday Dispatch): 1, "Roots"; 2, "Make Me an Offer"; 3, "Inherit the Wind"; 4, "Flower Drum Song"; 5, Leo McKern and Donald Pleasance; 6, Peggy Ashcroft; 7, Daniel Massey; 8, Tau Shan Tung; 9, Eric Porter; 10, Nyree Dawn Porter; 11, Zia Mohyeddin; 12, Vanessa Redgrave; 13, Joan Littlewood; 14, Arnold Wesker.

Jack Lewis (Reynolds News): 1, "Caretaker"; 2, "Crooked Mile"; 3, "Rhinoceros"; 4, "Most Happy Fella"; 5, Donald Pleasance; 6, Flora Robson; 7, Dickie Henderson; 8, Millicent Martin; 9, Peter Woodthorpe; 10, Alison Leggatt; 11, Zia Moyhyeddan; 12, Maggie Smith; 13, Glen Byam Shaw; 14, Arnold Wesker.

Robert Muller (Daily Mail): 1, "Roots"; 2, No choice; 3, Rhinoceros; 4, "Most Happy Fella"; 5, Donald Pleasance; 6, Dilys Hamlett; 7, No choice; 8, No choice; 9, Peter Woodthorpe; 10, No choice; 11, Zia Mohyeddin; 12, Vanessa Redgrave; 13, Donald McWhinnie; 14, Arnold Wesker.

Alan Pryce-Jones (Observer): 1, "Caretaker"; 2, "Things Ain't Wot They Used T'Be"; 3, "Administration of Life"; 4, "Most Happy Fella"; 5, Alec Guinness; 6, Flora Robson; 7, Albert Finney; 8, Libi Staiger; 9, Max Adrian; 10, Alison Leggatt; 11, Graham D'Albert; 12, Pauline Taylor; 13, Donald McWhinnie; 14, Harold Pinter.

Dick Richards (Daily Mirror): 1, "Caretaker"; 2, "Make Me an Offer"; 3, "Inherit the Wind"; 4, "Most Happy Fella"; 5, Donald Pleasance and Laurence Olivier; 6, Peggy Ashcroft and Flora Robson; 7, Ina Wiata; 8, Millicent Martin; 9, Peter Woodthorpe; 10, Alison Leggatt; 11, James Booth; 12, Maggie Smith; 13, Terence Kilborn; 14, Harold Pinter.

Robert Robinson (Sunday Graphic): 1, "Complaisant Lover"; 2, No choice; 3, "Rhinoceros"; 4, No choice; 5, Ralph Richardson; 6, Flora Robson; 7, No choice; 8, No choice; 9, No choice; 10, No choice; 11, No choice; 12, No choice; 13, No choice; 14, Arnold Wesker.

Milton Shulman (Evening Standard): 1, "Passage to India"; 2, "Lily White Boys"; 3, "Hostage"; 4, No choice; 5, Andrew Cruikshank; 6, Flora Robson; 7, No choice; 8, Millicent Martin; 9, Zia Moyhyeddan; 10, Alison Leggatt; 11, Richard Harris; 12, Carol Shelley; 13, Orson Welles; 14, Arnold Wesker.

T. C. Worsley (Financial Times): 1, "Ross"; 2, "Make Me an Offer"; 3, "Rhinoceros"; 4, No choice; 5, Alec Guinness; 6, Peggy Ashcroft; 7, No choice; 8, Millicent Martin; 9, No choice; 10, Alison Leggatt; 11, No choice; 12, No choice; 13, Joan Littlewood; 14, John Arden.

Robert Wright (Star): 1, "Wrong Side of the Park"; 2, "Things Ain't Wot They Used T'Be"; 3, "Inherit the Wind"; 4, No choice; 5, Donald Pleasance; 6, Margaret Whiting; 7, No choice; 8, No choice; 9, Peter Woodthorpe; 10, Beatrix Lehman; 11, Alfred Lynch; 13, No choice; 14, Harold Pinter.

Matt Cimber will stage Scott D'Arcy's off-Broadway revival of "Capt. Jinks of the Horse Marines."

Movie Dames in Summer Stock

Now comes the time when those movie dolls
Start out on their rural throbbing,
And try to learn some tricks of the trade—
'Tween plain and fancy working.

They give their all for the woodland bit;
Wouldn't you, if you were they?
Where else can you find a better place
To murder a well known play?

Ah yes, they're in the hills and dales,
And it's tough on us poor hicks;
Our home grown hens lay eggs enough—
Who needs more from these chicks?

Tom Weatherly.

Musicals Continue Big on Road; 'Music Man' Record $62,964 in L.A.

Road business continued strong last week for all but one of the six regular touring shows. "Music Man" topped itself again by setting a new house record in its sixth frame at the Biltmore Theatre, Los Angeles, and "Look Homeward, Angel" had another week session in its fourth stanza in San Francisco.

An addition to the touring lineup this week is "Duel of Angels," which opened last night (Tues.) at the Hartford Theatre, Los Angeles.

Estimates for Last Week

Parenthetic designations for out of town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and local tax, if any, but as on Broadway grosses are net, i.e., exclusive of taxes. Engagements are for single week unless otherwise noted.

LOS ANGELES

Flower Drum Song, Philharmonic Aud. (MC-RS) (5th wk) $5.75-$6.60. 2,670. $79,800. Previous week, $79,452.

Nearly $72,900 with Civic Light Opera subscription.

Grand Kabuki, Greek Rep. (2d wk). Previous week, $71,300.

About $83,200. Theatre dark this week, reopens next Monday (18) with Carol Channing in "Show Business."

Music Man, Biltmore (MC-RS) (6th wk) $6-$6.50. 1,636. $62,000. Previous week, $62,158.

Another house record, $62,964.

SAN FRANCISCO

Look Homeward, Angel, Alcazar (D-RS) (4th wk) $4.85-$5.40. 1,147. $37,000. (Miriam Hopkins). Previous week, $10,000.

About $10,000.

Redhead, Curran (MC-RS) (5th wk) $5.75-$6.50. 1,758. $59,000. (Gwen Verdon). Previous week, $59,000.

Over $57,400 with CLO subscription.

World of Suzie Wong, Geary (D-RS) (2d wk) $5.40-$5.95. 1,550. $48,000. Previous week, $23,500 for six performances.

Almost $35,300 with Theatre Guild-American Theatre Society subscription.

WASHINGTON

My Fair Lady, National (MC-RS) (3d wk) $7.90. 1,677. $68,155. (Diane Todd, Michael Evans). Previous week, $68,509.

Almost $65,500 with TG-ATS subscription.

Stratford, Conn., $39,900 With 'Tempest'-'Twelfth'

Stratford, Conn., July 12.

The American Shakespeare Festival here grossed a strong $39,900 last week for eight performances, split equally between "The Tempest" and "Twelfth Night." Katharine Hepburn, who stars in "Night" will also costar with Robert Ryan in "Antony and Cleopatra," which joins the repertory July 22.

The Festival is scaled to a $5.25 top weeknights and matinees and a $5.75 top Saturday nights.

'Amphitryon' O.K. $17,400, Philly Park Playhouse

Philadelphia, July 12.

"Amphitryon 38," costarring Arlene Francis and Kent Smith, grossed a satisfactory $17,400 last week at the Playhouse in the Park here.

Howard Keel in "Sunrise at Campobello" is current.

Equity-League Settle Final Details of New Basic Production Pact

All the unsettled issues of the new four-year contract between Actors Equity and the League of N. Y. Theatres have been resolved. The agreement reached June 9 by the two organizations on the major issues of pension and minimum salaries originally provided that both sides continue meeting on unresolved matters through June 30. The negotiating period was subsequently extended to last Friday (8).

One of the more important items settled during the prolonged negotiations is the establishment of a salary cut-off on pension contributions. The figure has been set at $1,500, which means that under the existing agreement the producers are not required to make any pension contribution for the portion of an actor's salary over that amount.

The producers had originally asked for a $500 salary cut-off, while Equity was against any cut-off at all. Other matters resolved relate to per-diem payments for performers on the road after a show has closed, vacations and conditions affecting the use of actors' photographs in connection with advertising commercial products.

Legit Bits

Gypsy Rose Lee has withdrawn from the Los Angeles and San Francisco Civic Light Opera's upcoming revival of "Show Boat."

David Merrick, who planed to London last week to see a couple of recently opened shows and attend to business details, flew over the pole to Los Angeles over the weekend for confabs about his scheduled Broadway presentation of the Coast revue, "Vintage '60." He's due back today or tomorrow (Wed.-Thurs.). While on the Coast he reportedly conferred with **Lena Horne** about starring in a Broadway musical.

Broadway company manager **Morton Gottlieb** intends opening a travel agency in addition to continuing his legit activities, which include plans to produce a play called "City Council."

Lesley Storm, British author of "Roar Like a Dove," will on the package of the play, which **Elliot Martin** is trying out on the summer theatre circuit prior to a planned Broadway presentation in the fall. Miss Storm is due in New York from England tomorrow (Thurs.).

Jessica Tandy, who is taking a six-week vacation as femme star of "Five Finger Exercise," will first go to England to arrange scheduling for her teenage daughter. **Tandy Cronyn**, then spend the rest of the holiday with her actor-director husband **Hume Cronyn** at their private island in the Bahamas.

Del Hughes has returned to legit as a stage manager and director after five years of directing a tv.

The **Mike Nichols** and **Elaine May** show will play a tune-up stand at the Westport (Conn.) Country Playhouse the week of Sept. 12, and probably two road engagements before opening Oct. 8 at the Golden Theatre, N. Y.

An off-Broadway revival of "Ballet Ballads" is planned for next October by **Ethel Madora Watt**, wife of N.Y. Daily News staffer **Douglas Watt**.

Armstrong Band $20,315, Record for Brandywine

The season at the Brandywine Music Box, Concordville, Pa., got off to a smash start last week with a $20,315 house record for seven performances by the Louis Armstrong orchestra. The previous gross record for the 1,882-seater which has switched to a name band policy after four years of stock tuner presentations, was $18,771. That figure was registered in 1956 by "South Pacific."

The tent is scaled to a $3 top weekends and a $2.50 top weeknights and matinees. Maynard Ferguson and Chris Connor are current.

'Mattress' Moves

Continued from page 57

St. James, the theatre's share of the b.o. take for the week ending May 28 was $11,476 on a gross of $30,655. At 30% of the first $20,000 gross and 25% of the balance, the theatre's share of the take would have been $8,664. Thus, the show's operating profit for the week would have been $4,711 instead of $1,896.

The musical played only two weeks at the Cort. The theatre share and expenses for the first and second week, respectively, was $4,489 and $4,312. But, in addition to that, the production footed the bill on what would normally be considered theatre expenses in relation to musicians, stage hands and advertising.

The production not only set what is believed to be a record by playing a total of five theatres in an area running from E. 12th St. to W. 52d St., but it also reversed the usually disastrous results of moving a production from off-Broadway to Broadway. In 27 weeks at the Phoenix, the production had earned back only $23,554 of its investment with about half of that amount recouped on the show's final fortnight at the theatre.

The musical, which peddled cut-rate tickets during most of its Broadway run, played to generally good business on the Main Stem, as evidenced by its present financial condition despite the hefty moving expenses and the theatre sharing terms at the Winter Garden and the St. James. The cost connected with moving the production from theatre-to-theatre was $26,066 from the Phoenix to the Alvin, $8,088 from the Alvin to the Winter Garden, $11,049 from the Winter Garden to the Cort and $9,677 from the Cort to the St. James.

As of an April 30 accounting, the show had earned a net profit of $5,792. However the situation changed during the following four weeks with a May 28 audit revealing a deficit of $2,073. The show is figured to have dropped additional coin since that accounting and with the traditional summer slump setting in the management decided to call it quits.

"Mattress," written by Jay Thompson, Marshall Barer and Dean Fuller (book), Mary Rodgers (music) and Barer (lyrics), was co-produced by William and Jean Eckart and T. Edward Hambleton and Norris Houghton. The Eckarts, who designed the sets and costumes for the musical, have been solving their designer royalties.

Although "Mattress" has closed on Broadway, there'll be two touring companies on the road next fall and an English company is scheduled to open in London next Sept. 29.

LONDON SHOWS

(Figures denote question dates)

American Prayer, Saville (12-3-58)
Candida, Piccadilly (9-13-60)
Carefree, Duchess (4-21-60)
Dear Liar, Criterion (9-14-59)
Fings Ain't Werkin', Garrick (2-11-60)
Flower Drum Song, Palace (3-24-60)
Fortune Teller Girl, Vaudeville (3-17-60)
Gondoliers, Savoy (3-2-60)
Irma La Douce, Lyric (7-17-58)
Life of Galileo, Mermaid (6-1-60)
Majority of One, Phoenix (5-5-60)
Man for All Seasons, Globe (7-1-60)
Mad Happy Folks, Collseum (4-21-60)
Monsoon, Ambassadors (11-21-59)
My Fair Lady, Drury Lane (4-10-58)
Oliver, New (6-30-60)
Passage to India, Cambridge (2-2-60)
Piccadilly Theatre, Vic Fab (7-6-60)
Pieces of Eight, Apollo (6-22-59)
Repertory, Old Vic (4-3-59)
Shakespeare, Strand (6-28-60)
Sheila, Royal Ct. (6-29-60)
Stalls, Westminster (5-12-60)
Simply Savages, Whitehall (5-19-59)
Suite Wong, Prince Wales (11-17-59)
Stars in Eyes, Palladium (4-7-60)
Tomorrow Pictures, Duke York (6-27-60)
Vivat, Bacchus (5-25-60)
Watch It, Sailor, Aldwych (2-24-60)
West Side Story, Maj'sty's (12-12-58)
When in Rome, Adelphi (5-26-60)

STRAIGHT OFF-BROADWAY

Brides of March, St. Marylebone (7-13-60)
Jeu de Vivre, Queen's (3-16-60)

Only 'Sound' SRO as B'way Slides; 'Fiorello' 56½G, 'Best Man' $35,900, 'Birdie' $51,300, 'Tenth Man' $23,200

Broadway dived again last week, the drop reducing the sellout list to a single entry, "Sound of Music." Most shows were still operating on a profitable basis, but indications are that during the next few weeks receipts will fall below the breakeven level for several entries.

Besides having to buck the traditional summer slump, the Main Stem offerings are also likely to have competition this week from public interest in the Democratic National Convention in Los Angeles. "Gypsy" and "Take Me Along" began respective five-week and three-week layoff periods following their evening performances last Saturday night (9). That brought the lineup of productions down to 12.

Providing there are no closings, the number of shows available this summer will shrink to a minimum of 11 for the week of July 25-30, when "Sound of Music" will be laying off simultaneously with "Gypsy" and "Take Me."

The experimental 7:30 p.m. Wednesday curtain for all Broadway shows will be introduced Sept. 7.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Rep (Repertory), DR (Dramatic Reading).

Other parenthetic designations refer respectively to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net, i.e., exclusive of taxes.

Best Man, Morosco (CD) (14th wk, 104 p) $6.90-$7.50. 999. $41,000. (Melvyn Douglas, Lee Tracy, Frank Lovejoy). Previous week, $39,700.

Over $35,900.

Bye Bye Birdie, Beck (MC) (12th wk, 88 p) $8.60. 1,280. $57,518. Previous week, $57,723.

Nearly $51,300.

Fiorello, Broadhurst (MC) (52d wk, 232 p) $8.35-$9.40. 1,214. $58,194. Previous week, $58,800.

Over $56,500.

Five Finger Exercise, Music Box (D) (31st wk, 241 p) $6.90-$7.50. 1,101. $40,197. (Judith Evelyn, Roland Culver). (Miss Evelyn is subbing for Jessica Tandy, who returns Aug. 15 from a six-week vacation). Previous week, $14,500 with twofers.

Over $14,800 with twofers.

La Plume de Ma Tante, Royale (R) (82d wk, 651 p) $8.05. 1,050. $44,500. (Robert Clary is subbing for Robert Dhery, who returns to his starring role Aug. 29 after an eight-week vacation). Previous week, $33,000.

Nearly $27,600.

Miracle Worker, Playhouse (D) (37th wk, 292 p) $6.90-$7.50. 994. $36,500. (Anne Bancroft, Patty Duke). (Candace Cullen subbed last week for Miss Duke, who returned to the cast last Monday night (11) after a one-week vacation). Previous week, $34,500.

Over $28,200.

Music Man, Majestic (MC) (133d wk, 1,056 p) $8.05. 1,626. $71,000. Previous week, $39,000.

Almost $35,700.

My Fair Lady, Hellinger (MC) (225th wk, 1,791 p) $8.05. 1,531. $69,500. (Michael Allinson, Pamela Charles). Previous week, $51,500.

Over $48,100.

Sound of Music, Lunt-Fontanne (MD) (33d wk, 260 p) $9.60. 1,407. $75,000. (Mary Martin). Lays off July 25-Aug. 6. Previous week, $75,900.

Nearly $75,900.

Tenth Man, Booth (D) (35th wk, 271 p) $6.90-$7.50. 807. $32,000. Previous week, $25,600.

Over $23,200.

Toys in the Attic, Hudson (D) (19th wk, 144 p) $6.90-$7.50. 1,060. $39,600. (Jason Robards Jr., Maureen Stapleton, Irene Worth). Previous week, $24,600.

Over $22,800.

West Side Story, Winter Garden (MD) (108th wk, 73 p) $8.05. 1,404. $64,200. (Carol Lawrence, Larry Kert). Previous week, $58,600 with twofers.

Nearly $54,300 with twofers.

Laid Off Last Week

Gypsy, Broadway (MC) (58th wk, 455 p) $8.60-$9.40. 1,900. $82,900. (Ethel Merman). Laid off following the evening performance last Saturday (9) and resumes Aug. 15 at the Imperial. Previous week, $40,000.

Over $37,500.

Take Me Along, Shubert (MC) (37th wk, 288 p) $8.60-$9.40. 1,453. $64,000. (Jackie Gleason, Walter Pidgeon, Eileen Herlie). Laid off following the evening performance last Saturday (9) and resumes Aug. 1. Previous week, $49,700.

Almost $43,400.

TG-ATS Season

Continued from page 57

boost has led to the formation of a special committee to explore the possibility of industry participation in other cities. The committee consists of Warren Caro, Lawrence Langer and Hugh Southern, of TG-ATS, Alexander H. Cohen, Broadway producer and New York representative for the O'Keefe Centre, and Maurice Bailey, operator of the Shubert Theatre, New Haven.

The ATS production department, which last season was responsible for the successful tour of "The Visit," will this season manage a tour of the American Shakespeare Festival Theatre company. ATS also participated last season with the Council of the Living Theatre and the Independent Booking Office in underwriting against loss the tour of "Sweet Bird of Youth," which was on the verge of prematurely closing its tour because of poor business.

TG-ATS, which operates under the auspices of the Council of the Living Theatre, will offer its subscribers such shows this season as the pre-Broadway tryouts of "Camelot" and "Tenderloin," plus touring editions of "Music Man," "Fiorello" (also a Broadway Theatre Alliance subscription entry), "Majority of One," "Raisin in the Sun," "My Fair Lady," "Five Finger Exercise" and "At the Drop of a Hat."

The 20 TG-ATS subscription cities in the U. S. and Canada are Baltimore, Boston, Chicago, Cincinnati, Cleveland, Columbus, Denver, Detroit, Kansas City, Los Angeles, Louisville, Milwaukee, Philadelphia, Pittsburgh, San Francisco, St. Louis, St. Paul, Toronto, Washington and Wilmington. In Milwaukee, the TG-ATS subscription series this season will be switched from the Pabst Theatre to the Garfield Theatre.

The number of playing weeks for this season will climb in Denver from five to six and in Kansas City and St. Paul from four to five. In Pittsburgh, however, the number of playing weeks for this season has been reduced from eight to seven. In San Francisco a new TG-ATS office has been opened in combined facilities with the local Civic Light Opera Assn., and in St. Louis offerings this season will play the renovated Orpheum Theatre instead of the American Theatre.

The estimated number of TG-ATS subscribers this season represents an increase of almost 50% over the number of members during the 1950-51 semester. The TG-ATS percentage of total road playing weeks climbed from 13.4% during the 1950-51 figure to 32.5% last season, while the organization's percentage of the total road gross, which was 4.9% for the 1950-51 season, rose to 14.2% for the 1959-60 period.

Broadway producer Clinton Wilder was due from London yesterday (Tues.) on the Queen Mary.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows, as well as legit, film, industrial and television shows. All information has been obtained directly by the Variety Casting Department by telephone calls, and has been rechecked as of now, yesterday (Tues.).

The available roles will be repeated weekly until filled, and additions to the list will be made only when information is secured from reasonable sources. The reversal of its policy performance with leads provided by the management of the shows printed earlier than to two a week goes, everything. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes production personnel for later this season, but for which the manager needs, as yet, doesn't holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

"A Clean Kill" (D) Producer, Clifford Harbour, 250 W. 54th St., N. Y., JU 2-4000. Accepting photos and resumes through agents only, of British performers, c/o above address. Available parts: 1 character man, two character women, women, 27.

"All The Best People" (C) Producers, Ted Spiegel & Bill Cosby, c/o David Liberty, 230 W. 41st St., N. Y. CH 4-5192. Available parts: Billy Infante, 21, lead; 30-35, challenged female character male $60.60; stalkers male $60.55. Mail photos and resumes c/o above address.

"Assignment In Judea" (D) Producers, Eddie Dowling, c/o Lambs Club, 130 W. 44th St., N. Y., JU 2-5315, associate producer, Eva W. Gates. Accepting photos and resumes of male and women 20-30's, with shown footsteps, c/o above address.

"Becket" (D) Producers, David Merrick, 246 W. 44th St., N. Y., LO 3-7520. Available parts: boy, 16-17, rough, tough, aggressive, rasping voice, several hulking spelike men, off-beat looking. Mail photos and resumes c/o Michael Shurtleff, above address.

"Carrot Top" (MC) Producer, David Merrick, 246 W. 44th St., N. Y., LO 3-7520, casting director, Michael Shurtleff. Available part: title role, French girl singer-dancer. Mail photos and resources c/o above address.

"Come Away With Me" (C) Producers, Richard Myers, H. C. Potter & Julius Fleischmann, 22 E. 60th St., N. Y., PL 5-1560. Part available: girl, 17. Accepting photos and resumes through agents only c/o above address.

"Come Spring" (C) Producers, Charles Bowden & H. Ridgeley Bullock Jr., 137 W. 48th St., N. Y., CO 5-2630. Available parts: two boys, 12-13, one Negro and one super white girl; 16, white girl; 23, two character men, 40's, one Negro and one white, Negro character woman, 70's, grand mother. Accepting photos and resumes c/o above address.

Drama (entitled formerly "General Seagle"). Producers, Charles Bowden & H. Ridgeley Bullock Jr., 137 W. 48th St., N. Y., CO 5-2630. Available parts: male lead, 45-55, woman, 30, girl, 20, and 10 reporters. Accepting photos and resumes, above address.

"Face Of A Hero" (D) Producer, Lester Osterman, 31 W. 54th St., N. Y., JU 6-4646, director, Alexander Mackendrick. Accepting photos and resumes of character men, 40-50, c/o above address.

"Fair Sex" (C) Producers, Len Wayland & Alan Sriden, c/o Bill Doll, 729 Seventh Ave., N. Y., JU 6-4644. Parts available for character men and women. Mail photos and resumes, c/o above address.

"Farewell, Farewell Eugene" (C) Producer, Ron Rawson, 16 W. 60th St., N. Y., CI 7-1580. Parts available: orphan, male, 40's, all Irish. Accepting photos and resumes by mail only, through agents, c/o above address.

"Five In The Afternoon" (D) Producers, d'Ancona/Hilliard Productions, 333 W. 11th St., N. Y., CH 3-3052. Seeking young star as male lead; no further casting until he is set. Photos and resumes by mail only c/o above address.

"Girl From Outside" (MD) Producer, Peter Maris, 325 E. 85th St., NY. Accepting photos and resumes of oriental males and femmes by mail only, c/o above address.

"Irma La Douce" (MC) Producer, David Merrick, 246 W. 44th St., N.Y., LO 3-7520. Accepting photos and resumes of male singer, dancers, c/o Mike Shurtleff at above address.

"Lorette" (D) Producer, Alan Pakula, 1619 Broadway, N. Y., JL 2-6013. Parts are available for a young girl and boy. Send photos and resumes by mail only, c/o above address.

"La Plume De Ma Tante" (MC) Producer, David Merrick, 246 W. 44th St., N. Y., LO 3-7520. Parts available for two girl dancers, one 5 feet 3 inches, other 5 feet 7 inches. Auditions held Fridays (1), at 2 p.m. at Royale Theatre, 242 W. 45th St., N. Y. All applicants must do pointe work.

"Look We've Come Through" (C) Producers, Producers Theatre, 161 W. 46th St., N. Y., PL 7-1600, casting director, Terry Fare. Part available for girl, 23. Mail photos and resumes c/o casting director at above address. Contact will be made for appointments.

"Love A La Carte" (MC) Producers, Arthur Klein, in association with Conrad Tillman, St. James Theatre Bldg., 246 W. 44th St., N. Y., LO 5-6870. Available parts: girl, 22, leading man, 30, second leading man, 20, character comedienne, 20. Accepting photos and resumes, above address.

"Music Man" (MC) Producer, Kermit Bloomgarden, 1545 Broadway, N.Y., JU 2-1690. Part available for leading girl dancer. Phone or send photo and resumes, c/o Lillian Shiro, at above address.

"Once Three Was A Russian" (C) Producers, Leonard Key & Morton Segal, 1120 E. 56th St., N. Y., PL 2-4190. Accepting photos and resumes of character men and women by mail only, c/o above address.

"Rhinoceros" (D) Producer, Leo Kerz, 149 E. 79th St., N. Y., RE 4-2664, director, Robert Lewis. Available parts: artist, buxom young woman, 25, two character men, 40-50, distinguished, elegant man, 35. Accepting photos and resumes c/o above address.

"Shifting Heart" (D) Producers, Charles Bowden & H. Ridgeley Bullock Jr., 137 W. 48th St., CO 5-2630. Available parts: leading man, 55, woman, 50, girl, 32, boy, 21, all Italian types, leading man, 35, two character men, 40, character woman, 40, all Australian characters. Accepting photos and resumes, above address.

"Sound of Music" (MD) Producers, Richard Rodgers & Oscar Hammerstein 2d, 488 Madison Ave., N. Y., casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices. Mail photos and resumes, c/o above address.

"Taffy" (D) Producers, George Hamlin & Malcolm Wells, 1501 Broadway, N.Y., LO 3-3446, in association with John W. Caldwell & Don LaSota. Available parts: man, 70-85, middleaged woman. All roles are Negro. Apply through agents only, c/o above address.

"The Guide" (D) Producers, William Durell, Eleanore Sandenberg & Leonard Rankin, 137 W. 48th St., N.Y., CI 5-9830. Available parts: two man, 30, poet of mercurial talents and desires, muscular, brawny-set man, 50, unimaginative materialist, wise man, 50-60, simple, pensive, innocent, small, delicate young woman, able to dance, slender boy, 16, innocent, bashful, almost vacant face; young man, 20's, dull man, minor civil servant, early 50's, man, 30's, uncomprehensive, bureaucratic, two rajah men, miscellaneous villagers, men and women of all ages, overstrived, unsensitive, Madison Ave. type adventurer. All characters except the latter, are from South India. Our place locale. Photos and resumes being accepted by mail only, c/o Betty King, at above address.

GENERAL CASTING

"Leaves of Mulber" (D) Producer, Don Herbert & Theatre Guild, 27 W. 53d St., N. Y., CO 5-6770. Management says that director Tyrone Guthrie has lined up most of the cast, but, a few roles are not set.

"The Wall" (D) Producer, Kermit Bloomgarden, 1545 Broadway, N. Y., JU 2-1690. All parts being cast but management reports it is presently seeing specific performers, and after which the company of 30-odd will be cast.

"Wildcat" (MC) Producers, Michael Kidd & S. Richard Nash, 1501 Broadway, N.Y., CH 4-6892. Casting all roles.

OFF-BROADWAY

"A Country Scandal" (D) Producers, Lois Bianchi & Antonio Kabatchnik, Greenwich Mews Theatre, 141 W. 13th St., N. Y., CH 3-4200. Accepting photos and resumes of character men, 50-60, for understudies and replacements, in person from 7 p.m. on, above address.

"Captain Jinks of the Horse Marines" (C) Producers, Stuart Duncan, 132 W. 22d St., N.Y., EN 2-4000. Available parts: soldier, 20s, a charming dandy, glamor, British character actress, elegant, sweet, character man, Italian accent, newsboy, comic casual type, 14, elderly character type woman, pretty, vaudeville type, but too bright, three very bad sailorings, several middle character women, several hots and cotton. Photos and resumes are being accepted by mail only, c/o above address. Script available at Samuel French Inc., 25 W. 45th St., N. Y.

"King of the Dark Chamber" (D) Producers, Patricia Newhall & Van Joyce, 58 W. 85th St., N. Y. Available parts: male ageless, serene, sensitive, calm, life beautiful dreamer, meditating, expressionless 40's, attractive man, Machiavellian authoritative, smooth 30's, artistical, young, mad, and wise, 19, charming voice, male and female, must sing and dance, stylized movements. Photos and resumes being accepted by mail only, c/o above address.

"Leave It To Jane" (MC). Producers, Joseph Reiby & Peter Kane, c/o Sheridan Square Theatre, Seventh Ave. & Fourth St., N.Y., CH 2-9609. Auditions for men and women singers under 21 for ensemble. Call above number for appointment.

"Squaring The Circle" (C) Producers, Cecil Reddick, Dick Mendelsohn & Harvey L. Bicker, 6250 Broadway, Riverdale 71, N. Y., KI 8-5265, director, Reddick. Available parts: two ingenues, three men, 20's, on character man, a few male and female walk-ons. Mail photos and resumes, c/o above address.

"Yalmouth" (MC). Producers, Gene Andrewski, Barbara Gilmer & Mort Segal, 172 Willow St., Brooklyn Heights 1, N.Y. Available parts: two grande-dame character women, two men, 20's, young Negro female, must sing and dance, two character men, 40's, sing and dance, ingenue, comedienne, sing and dance. All applicants should have British accents. Mail photos and resumes, c/o Andrewski, at above address.

TOURING

"Andersonville Trial" (D) Producers, Lee Guber, Frank Ford & Shelly Gross, 136 W. 55th St., N.Y., CI 5-1800. Accepting photos and resumes for the fall touring production, c/o Marvin A. Klasson, c/o Westbury Music Theatre, Box 86, Westbury, L. I.

"Once Upon A Mattress" (MC) Producer, National Phoenix Theatre, 222 E. 50th St., N.Y., OR 4-7169, casting director, Frances Ann Hersey. Available parts: mezzo-soprano, humour, high soprano, tenor, some dancing, non-singing male character role. Mail photos and resumes, c/o above address. Tour begins Sept. 1.

"World of Suzie Wong" (D) Producer, David Merrick, 246 W. 44th St., N.Y., casting director, Michael Shurtleff. Accepting photos and resumes of oriental actresses under 30, c/o casting director at above address.

OUT OF TOWN

"Playhouse in the Park". Producer, Gerald Covell, 1001 Celestial St., Cincinnati 2, Ohio. Repertory theatre will open in September for 14-week season. Parts are available for five men and three women with classical backgrounds, also several apprentices. Photos and resumes being accepted, c/o above address. New York interviews will be held later this summer.

Television

Artist Management Associates, 200 W. 57th St., PL 7-2157. Accepting photos and resumes of applicants for commercials and industrial every Wednesday 10 a.m. to 5 p.m., c/o Jerry DiGeronimo at above address.

"Camera Three" (educational dramatic series). Producer, CBS, 524 W. 57th St., N. Y., JU 6-6000, casting director, Paula Hindlin. Accepting photos and resumes of all types, men and women, c/o above address. No duplicates.

Dela McCarthy Assoc. 41 E. 67th St., N. Y. Casting, Colin D'Arcy. Submit photo and resume of male and female talent for files.

"Lamp Unto My Feet" (religious-musicale series). Producer, CBS, 524 W. 57th St., N. Y., JU 6-6000, casting director, Paula Hindlin. Accepting photos and resumes of all types, men and women, c/o above address. No duplicates.

"Moment of Fear" (D). Producer, NBC, 30 Rockefeller Plaza, N.Y., CI 7-8300, casting director, Edith Romano. Accepting photos and resumes, c/o casting director at above address.

Ted Bates & Co., Inc. 666 Fifth Ave., N.Y., JU 6-0600. Parts available for several men doctor types, Irish, for Whitehall drug product commercial. Mail photos and resumes, c/o above address.

Industrial

TCI Productions, Inc. 68 Fifth Ave., N.Y., OR 5-2393. Accepting photos and resumes for film by mail only, c/o Ruth Sonde, at above address.

House of Shows, 5 E. 73d St., N.Y., TR 9-6555. Part available for 8 character women, $60.60. Mail photos and resumes, c/o Fred Pallen at above address.

Industrial Shows Incorporated, 41 E. 28th St., N.Y., MU 3-6020. Accepting photos and resumes of men and women variety performers, c/o Harry Beekmen at above address.

Films

"A Girl in the Night" (D). Producer, Vanguard Productions, 157 Madison Ave., N. Y., PL 3-4865, Warner release. Parts available for men and women extras. Photos and resumes being accepted at Central Casting, Room 1110 at 200 W. 57th St., N. Y., CO 5-0756. All applicants must bring SAG membership cards.

"Splendor In The Grass" (D). Producer, Newton Productions, 1545 Broadway, N.Y., CI 6-9700, for Warner Bros. release. Parts available for extras. Photos and resumes being accepted at Central Casting, Room 1110 at 200 W. 57th St., N.Y., CO 5-0756. All applicants must bring SAG membership cards.

"Suburbia, U.S.A." Producer, Rao Associates, 33 W. 42d St., N.Y., OX 5-2283. Parts available: housewife 23-25, husband 30, several gangster and character roles. Mail photos and resumes, c/o above address.

Cabaret

Latin Quarter, 200 W. 48th St., N. Y., CI 6-7735. Auditions for fall show next Friday (15), show-girls, at 12 noon, girl dancers, at 2 p.m.; above address.

Literati

Show Biz Books Galore

Lawrence Langner (Theatre Guild topper) deals with playwriting and producing in his new book, "The Play's The Thing" (Putnam). Same firm is bringing out David Hanna's "Ava: A Portrait of a Star"; author was p.a. and later personal manager for Ava Gardner for six years.

Pete Martin's "The Jerry Glesler Story" for S&S, which also has "Your Screenplays" by Swedish director Ingmar Bergman and "The George and Ira Gershwin Songbook," intro by S. N. Behrman, illustrated by Milton Glaser and "The Most of P. G. Wodehouse." S&S is also publishing vet war newscaster William L. Shirer's "The Rise and Fall of the Third Reich."

Atheneum will publish William Gibson's two plays, and a preface, "Danny and The Witches" and "The Miracle Worker," latter still on the Broadway boards.

David Krause's "Sean O'Casey: The Man and His Work" is a Macmillan item in August.

"The Zoo Story" and "The Death of Bessie Smith," by Edward Albee, are two plays on Coward-McCann's list, latter deals with the great Negro jazz exponent.

Pierre Balmain's haut couture Paris establishment has Ginette Spanier as its directrice and her memoir is titled "It Isn't All Monk" which Random House will publish in September. Noel Coward did the introduction; McCalls serializing.

Peggy Guggenheim's "Confessions Of An Art Critic" is a Macmillan book in November. Same pub bringing out "Techniques of Television and Radio News Writing" by Robert Siller, Ted White and Hal Terkel.

Ishbel Ross' "Silhouette In Diamonds (The Life of Mrs. Potter Palmer)" (Palmer House, Chi, etc.) via Harpers in October which also has Steve Allen doing the intro to Erich Sokol's "American Natives," cartoon book.

TV-radio comedian Jim Backus following-up his "Rocks on the Roof" with a humorous memoir, "Bark-To-Backus" which Prentice-Hall will publish.

Pat Boone sequeling his "Between 12 and 20," smash bestseller for Prentice-Hall (500,000 copies in the hard-cover and over 1,000,000 copies in the Dell paperback editions) with "Between You and Me and the Gatepost," more of the same teenage-advice. Publisher is placing an initial 50,000 print order, which is unusual, for November publication.

TV star Robert Cummings, who diets on soybeans and kindred vegetables, has authored for the same pub, "How To Stay Young and Vital."

Red Quinlan's British Sale

Sterling (Red) Quinlan's second novel, "Jugger," published in the U. S. by McDowell, Obolensky Inc., has been purchased for Britain by Quadrigo Press Ltd. for fall release. Quinlan is ABC vieepree in charge of WBKR, Chicago.

His first novel, "The Merger," was published by Doubleday in 1958.

Mortimer's 'Women'

N. Y. Mirror columnist Lee Mortimer's "Women Confidential" is due via Messner in October. It's another in the sundry "Confidential" names he and the late Mirror editor Jack Lait incepted years ago. Messner also is bringing out Richard Schickel's "The World of Carnegie Hall" the following month.

Allyn & Bacon's Stock Split

Allyn & Bacon, textbook publisher, plans a 2-1 stock split on 1,500,000 shares of common with an increase to 3,000,000 shares, contingent upon approval of stockholders.

A&B's annual report shows a new high in sales and profits for the fiscal year ended April 30. Earnings before taxes were $1,529,777, compared with $1,075,018 for the previous year. Earnings after taxes were $720,777, an increase of 43% over the previous year.

Earnings per share were up to $1.08 for 1960, against 77c in '59. A cash dividend of 15c was paid in November along with a stock dividend of 2%.

Company, which has been in business for 99 years, publishes textbooks at all academic levels.

History of Burlesque

Carmel, N. Y.

Editor, VARIETY:

I am researching a history of burlesque in the United States and would appreciate hearing from anyone who has old programs, letters from burlesque performers that include reminiscences, or personal recollections, as well as public domain material used in burlesque sketches.

Richard Gehman
(Box 361)

Biographical?

Jerome L. Lesky Jr.'s "Naked In a Carton Garden," his first novel in 10 years, set with Bobbs-Merrill.

Yarn details the decline of a motion picture pioneer (his father?).

Facts Vs. Opinion

Disturbed by the growing trend of North American newspapers to mix fact with slanted opinion in which "reporters have become pundits and commentators," Mrs. Ellen Fairclough, immigration head of the Canadian government and only woman member of the Ottawa federal Cabinet, was guest-speaker last week at the annual convention of the N.Y. Society of Newspaper Editors, held this year at Niagara Falls.

Admitting that competition in the newspaper field in a great many cities of the U.S. and Canada has "greatly diminished or completely vanished," Mrs. Fairclough found that news was befogged and confusing to readers.

"As a newspaper reader, it is increasingly difficult in news page stories about the public business to know where the facts end and where the writer's personal views begin," she observed. "I have a strong bias in favor of the early traditions of American and Canadian journalism under which the news columns were reserved strictly for facts and the editorial page for opinion.

"Certainly the newspaper reader is entitled to read commentaries but should these be mixed up with facts in the news columns? In many cases, he is only getting what the writer thinks about what is going on. A great democracy, such as ours, cannot function unless the people are in possession of the facts—all the facts."

Ross Sisters' Book

Lillian Ross, ex-New Yorker "profilist" and her sister, Helen Ross, have nearly completed "The Player" for Simon & Schuster.

Book has been 18 months in work and embraces more than 100 top actors in contemporaneous stage and screen fields, giving their views on art, philosophy, acting technique, show biz in general, etc. Among them are John Gielgud, Simone Signoret, Kim Stanley, Paul Newman, Margaret Leighton, William Holden, Sidney Poitier, Janice Rule, Anne Bancroft, Ingrid Bergman, Cedric Hardwicke, Rod Steiger, Maria Schell, Claire Bloom, Eddie Albert, Marilyn Monroe, Eli Wallach, Maureen Stapleton, Melvyn Douglas, Henry Fonda, Ruth Gordon, Jason Robards (Sr. and Jr.), Geraldine Page, Ben Gazzara, Anthony Perkins et al.

Farrar, Straus' Acquisition

Farrar, Straus & Cudahy Inc. has acquired Noonday Press Inc. as a wholly owned subsidiary.

Roger W. Straus Jr., president, points out that Noonday, founded in 1951 by Cecil Hemley, was the first publishers of quality paper-bound books in the U.S. Hemley, who is a novelist and poet by a vocation, will remain in charge of the editorial operations of Noonday Press. Straus becomes president also of NP. This marks the sixth publishing acquisition of FS&C.

CHATTER

Doubleday's Ralph A. Beebe back after three months in England on a dictionary project.

Still another book on the subject in the 50c paperback which Signet (New American Library) is rushing this month on "The Case Against Adolf Eichmann," the notorious Nazi murderer. Henry A. Zeiger, a student of German affairs, is editor, and Harry Golden ("Only In America," etc.) is doing the foreword.

Mrs. Flavia Gaines Leitch, newspaperwoman for more than 50 years, died in Lancaster, Cal. June 25. She was 82. Mrs. Leitch began news work on a Nevada weekly in 1908, went to the Denver Post for four years and for the rest of her career worked for the San Francisco and Los Angeles Examiners.

Playwright-poet Kenneth Patchen, of Palo Alto, Cal., sued Stanford Hospital and two doctors associated with the hospital for $150,000 last week, claiming he suffered "severe, disabling, permanent and painful injuries" while a patient, thus making him "incapable of pursuing his profession and artistry."

Hawthorn Books' v.p. and g.m. Kenneth S. Giniger, himself an anthologist and author, has a piece on Allen Dulles in the current American Weekly, titled "Chief Spy," wherein the head of the Central Intelligence Agency opines among other things, "We tell the Russians too much."

Emmett Rogers ("No Time For Sergeants," "Teahouse of the August Moon," etc.) has optioned "Mother Is Minnie" the just published biog of Minnie Lewisohn (Lewisohn Stadium Concerts) Guggenheimer, written by her daughter, Sophie Guggenheimer Untermeyer and Alice Williamson, with an eye to converting it into a legit musical.

Catholic Digest editor, Rev. Paul Bumard, has edited "The Catholic Treasury of Wit and Humor" which Hawthorn is publishing in September. Comedian Peter Lind Hayes wrote the introduction. Among contributors are H. Allen Smith, Art Buchwald, Joe E. Brown, Jean Kerr, Frank Sullivan, Phyllis McGinley.

John Spooner, v.p. and sales manager of Cue magazine, will assume an advisory post, serving Cue publisher Edward Leeb as an outside consultant.

With the firm's splitup via David McDowell's resignation, it's now Ivan Obolensky Inc., named for the dominant owner in the former Obolensky, McDowell Inc. Publisher-author is also the exec veepee of the Hotel St. Regis, N. Y., long owned by his brother-in-law, the late Vincent Astor, and of which Col. Serge Obolensky, his father, is now the president.

The Hayward Review, at fast-growing Hayward, Cal., on southeastern shore of San Francisco Bay, introduced its first Sunday edition last Sunday (10). The afternoon daily, with circulation of 28,000, is incorporating an eight-page colored comics section and a locally produced weekend tabloid into its Sunday edition.

Simon & Schuster Inc. has merged Publishing Associates Inc. and survives under its present corporate title, according to a certificate filed at Albany.

Linda Darnell

Continued from page 1

held on Tuesday (28). The Post-Gazette and tv stations also gave her the back-of-the-hand and no mention of her came in the Post-Gazette until the day after she left town. Arnold Zeitlin, writing in the Sunday edition, quoted Miss Darnell as saying: "She wanted to break in her act in the sticks" . . . "my true love is in tv. I now have a pilot which has been making the rounds for two years where I play an owner of horses, much in the manner of Liz Whitney."

"Joey Bishop told me how it would be in night clubs. Everything would have a smell and drunks would always bother me. There were no people, not even drunks and Mr. Abriola was a dear through it all."

He quoted her on a few other remarks but at least he was good enough to lock the barn after the horse was long gone. As for the Town House and the Abriola brothers they had one of the lowest grosses of the room's existence during the nine-day run.

'Exodus' Advance

Continued from page 1

Uris novel on which the film is based.

In N.Y., according to reports, a total of 130 performances already have been completely sold out and 20 are half sold. At least, 60 performances each have been sold out in L.A. and Chi.

The advance has come from four ads in newspapers in the cities in which the picture has been dated. The ads, which gave a report on the progress in the production, contained coupons for mail order business. The most recent ad appeared on July 5 to announce the completion of photography. The first ad ran on March 28 announcing the start of production. There have been no boxoffice sales so far. The Warner boxoffice is not scheduled to open until October.

The "Exodus" advance is all the more remarkable in light of the fact that "Spartacus," which opens in October in N.Y., has an advance of about $110,000, which is more than "Ben-Hur" had when it opened at Loew's State, N.Y.

SCULLY'S SCRAPBOOK

By Frank Scully

Famous last words, from Napoleon's "Pouf!" to O. Henry's "Pull up the shades, I'm afraid to go home in the dark," have had their partisans, but the one I like most was one I wrote for "Cross My Heart." It got crowded out in cutting the book down to commercial length.

It was by Francis Perry Elliott, author of "Pals First," "Lend Me Your Name" and "The Haunted Pajamas." He was dying in a Tucson, Ariz., hospital. "Don't let me sleep today, sister," he said. "This is my last day on earth and I have a lot of things to do."

What a wonderful way to go! Busy.

If everybody thought this day was his last day, what a whole of a difference that would make. Honesty would spread over the world like May flowers after April showers. Meanness would be coughed up in carloads. What's up front wouldn't count at all. What's inside would.

'Redwoods Taste Wood' Eh?

Even I who have been looking enviously at the California redwoods with the idea of making a billion out of a cigaret of the same name, with the slogan, "Redwoods taste wood like a wood cigaret should" would drop all desire to be rich and pitch instead to being charitable, even to those who are well off.

Oscar Hammerstein 2d, for instance. It seems I did him a great injustice.

"Dear Frank," he writes. "I quote from your recent article in VARIETY:

"'Of course, it is a matter of record that Oscar Hammerstein 2d credits Larry Hart in 1918 with teaching him about interior rhymes, feminine rhymes, triple rhymes, and false rhymes.'

"A matter of what record? I never said it, it isn't true. Where did you get the 'record'? Larry and I were very good friends and worked together in Varsity shows at Columbia, but we never gave each other lessons in anything. He was a master at interior rhymes, triple rhymes, and ingenious rhymes. My own songs are noted rather for an absence of rhymes—even at the ends of lines.

"Your piece on Ira Gershwin's book was a very good one and would have made me rush out to buy a copy had not the author already very generously sent me one for free.

"Best wishes to you, etc."

Owen Dupont Stock (Darrow?) Outright

Before I had a chance to answer Oscar's letter I was rushed off to Houston, Texas, in a life-and-death struggle and have never been able to answer it until today. I could of course ignore it, being now a rich man myself with my health restored and the owner of some Dupont stock (not on margin but outright, there's seven inches of it where my main artery used to be.)

But I am now dedicated more than ever to righting wrongs, especially where I have committed the offense.

I hunted in vain through Ira Gershwin's "Lyrics On Several Occasions" to see if he had said it, even in a footnote. He hadn't.

Teddy Hart Won't Take The Rap

Once or twice I ran into Teddy Hart and tried to pin on him the credit of Larry's teaching Hammerstein about trick lyrics. He shook his head. Not him. He seemed more occupied about a story crediting an actor with a fortune of $50,000,000 thanks to his talents. "Who honestly can earn a million dollars in a lifetime through his own efforts and his alone?" he had asked me. But he never remembered saying anything about his brother educating Oscar Hammerstein 2d in anything, not even cigars. "After all, remember Oscar's grandfather before he was the great opera impresario had been a top cigar-maker," he cautioned me.

I went through huge books of music and lyrics, hoping somewhere somebody (preferably Hammerstein) had said it. I dragged out old yearbooks of Columbia University when Hart and Hammerstein were either acting or writing varsity shows. Not there.

Our Research Scholar Finds It

Finally I found a clue. In the Rodgers & Hart Song Book (Simon & Schuster, 1951) Dick Rodgers wrote an intro. Oscar Hammerstein wrote a foreword. Larry Hart had nothing to add to his 47 lyrics from 23 shows and two pix, he being dead long before the book was published.

In his foreword Hammerstein tells how he first met Larry when they were both actors in a Columbia varsity show. In build they could have played Mutt 'n' Jeff but actually Hart played Mary Pickford. I don't recall what Hammerstein played. I think it was in blackface. Probably Al Jolson.

Dick Rodgers was a kid at the time, seeing varsity shows thanks to his brother Morty who was a college junior. Later Dick and Larry joined forces to write a varsity show and then went on from there of course to their first smash hit, the "Garrick Gaieties."

They worked together for 24 years. When they started Rodgers was 16 and Hart 23.

The clue I was looking for in Hammerstein I found on Page 9 of Rodgers' intro.

"Larry and I," Rodgers wrote, "were brought together in 1918 by a mutual friend who knew each of us needed a collaborator . . . I heard for the first time from the master of interior rhymes, triple rhymes, and false rhymes. I listened with astonishment as he launched a diatribe against songwriters who had small intellectual equipment and less courage, the boys who failed to take advantage of every opportunity to inch a little further into territory hitherto unexplored in lyric writing. 'If you wanted to write about New York,' he said, you didn't have to be as naive as 'East Side West Side.'"

"A couple of years later Larry wrote: 'We'll have Manhattan, The Bronx and Staten Island, too . . . and Rodgers & Hart had written their first hit, although we weren't to find it out for several years."

The Culpable Soulbrong

So there it was. What had happened was obvious. For years I had been bragging that when elephants forgot they came to me to check on their facts. Now I had slipped, and it wasn't up. Ten years had merged in my memory the remarks of Hammerstein and Rodgers and I had attributed to Hammerstein what had been said by Rodgers.

For this, Oscar, mea culpa, mea culpa, mea culpa, mea maxima culpa.

Irwin Corey

Continued from page 1

to Get Him," and "Nominate Corey—No Pre-Election Commitments—We Can Always Commit Them Afterward."

Press blackout didn't last long, however. Following the Wednesday night (6) rally, Chicago's American front-paged it, noting that "2,000 supporters" beefed up the al fresco meet. Cops broke it up after a half hour, insisting it was causing "a hellava traffic jam." No arrests were reported.

The Corey campaign has also made use of a soundtruck, plus outsized lapel badges urging his draft with the claim that "Irwin Will Run for Any Party . . . and he'll bring his own bottle."

Broadway

Andre Morrison's Art Wolf to Europe on [illegible]

B. Gordon [illegible] Thursday of last week [illegible] N. Y. Herald Tribune [illegible]

Christine Jorg, Oscar Homolka, [illegible] Lucille Lortel for Kleinian [illegible] the Queen's Gambit.

[illegible] Pan company's [illegible] Jones opened in the [illegible] in New York.

Jo Franco [illegible] Sunday [illegible] Lyric [illegible] Stone [illegible] Jack [illegible]

[illegible] Fox [illegible] Sinclair [illegible] Pictures [illegible] Vice President.

Jenny Kathron, v.p. of Hollywood Productions, winged to London to finalize production plans for Carl Foreman's "Guns of Navarone."

Hollywood attorney Milton Tyre returned back to the Coast with his family following Broadway show biz. Dinner and on a complete non-business junket.

TV backstager Stanley Palmer flewed to Bermuda before taking off to Europe where he will become director and narrator on a Hamburg radio station.

Columbia Artists Guild's summer "Penthouse Party" and dance at the Hotel Piccadilly, July 30, as announced by Horace McMahon, president. Phil Romano orchestra will play.

Publicist Bill Doll, who will handle Vintage 60 for David Merrick, to the Coast to do that California production. Doll also handles [illegible] Hot Atlanta City, this semester.

Frank Paris Puppetry Studio Inc. has been chartered to conduct a theatrical puppets business in New York, with capital stock of 200 shares no par value.

Maxwell M. Rabb, ex-White House secretary and now with Strauss & Strauss & Lavan downtown law firm which repo show biz interest, named prez of the new International Airport managing at Idlewild.

Nat de Darvas & Julia', half-pronounced has his new book, "How I Made $2,000,000 in the Stock Market." American Research Council $4.95, a quick bestseller, placing 10th and 11th the first two weeks in the N. Y. Sunday Times national poll.

Lorin Maazel, who made his bow as a musical conductor at the 1959 N. Y. World's Fair when age [illegible] is heading around the European festivals this summer, authoritiez at six between July 25 and Sept. 4. Dates include Monte Carlo, Rencontre, Lucerne, Athens, Vienna, Berlin.

"The Kings of Spain," Bernard Goodman and Alonso, as much [illegible] will be his [illegible] Philippine Adaptor of Thailand who besides being a just [illegible] and [illegible] entertained. He is his native country, is the only [illegible] born in the U.S. He was born in Boston when his father was [illegible] at Harvard.

Claudette Fontaine tongue will [illegible] this running season, [illegible] for [illegible] weeks at [illegible] N. Y. [illegible] Papa Hamik. Incidentally, the old Hamik tongue "Tonight We Sing" which George Jessel produced for 20th with Donald Warner as Harris and Elsie Priest in Cinemascope has been revived for summer release in the [illegible].

Clarence "Mac" Herman A. Lewis going it alone to cover the Democratic National Convention in LA for the Metropolitan Broadcasting stations. Lewis's single [illegible] has hoofed to Beaumont for the Albert Einstein Memorial Hospital in their native Philly. Following a mild heart attack sustained at a cocktail party last week. The Lewis were honorary Vassars heads of the Washington Square, preceding the incumbent Lou & Liz Carpenter who incidentally, are also on the Coast covering the Dem show.

Chicago

(DEarborn 7-4884)

Norman Brooks current at La Ronde.

Columbia's "Raisin in Sun" company [illegible] around town.

[illegible] "Mame" is in the [illegible] the Pfisher never.

Second City cafe-theatre kicked off its third revue, "Third Programme."

Alonzo D. Cushman & Associates signed to course press for Allied Widths Assn. meeting here Nov. 9-10.

Kate Smith cut her first LP for [illegible] and wind-up at Mario Kelly's, where she's [illegible].

International Trade Fair slated [illegible] and this is Navy Pier, [illegible] in 1962 at McCormick Place, [illegible] expansion [illegible] meeting complaints.

Chuck Tyronde, doctor-actor, pulled out of Dean Lewis's "Self-[illegible] Tale" to phone for Adlai Stevenson at the Dem parley in L. A. Williams Andrews replaced him on the Continental Bennett star.

When playwright Lorraine Hansberry was populating "Raisin in the Sun," she taped her characters on sick leave to her Hyde Park home. One of them was Policeman Charles Younger, whose surname went to the Sidney Poitier role in both stage and movie versions. Aftermath is that Younger was part of the cop detail assigned to the company's Chi operations last week, and at Miss Hansberry's request.

Mont'l Racket

Continued from page 1

with baseball bats and crowbars demolished a niitery insisting four persons. The following night three other joints were broken up either because they refused to pay the protection offered by the roving gangs or because of personal matters.

Police claim they are helpless to combat this gangsterism because everyone from owners to waiters are afraid to give testimony for fear of reprisals. Although many of the heads are known to police, when it comes to testify, the victims usually suffer a complete lapse of memory. The gangs forcing this "protection" rings are controlled by a few who do the actual planning and then turn over the rough stuff to a collection of gooned-up punks whose methods are crude and direct. Protection fees run from $100 to $1,000. Dancers have been beaten and some saloons now sport two frontmen.

An "Insurance" Plan

In an effort to break up this racket the restaurateurs and owners plan to deposit with notaries signed, sworn and witnessed statements naming those involved. Should anyone of the group be attacked or threatened, the declarations will be turned over to the police. The gangsters have little fear of this method but as one owner says, quoting it, "In this way we have some insurance."

Despite recent violence this district which once boasted several of the most interesting clubs in Montreal still has a few spots that are trying to be as respectable as the Dept. will allow but they are suffering because of the hoodlumism. A waiter with muscles in the biggest scale can club to the area the have-not's a liquor permit.

Gene Kelly

Continued from page 1

dance interludes between the principles and the energetic group numbers.

Kelly scored best in the more intimate scenes where his acrobatic assisted style gives a lift to the characters and theme. But the overall concept seems to call for back and songs to set the characters in the right perspective. Claude Bruce is a pert blonde rather lack lacks animality as the love Goddess to give the ballet the right flair and point. The men are somewhat stiff but do alright in the more animated scenes such as a knife fight.

The chorus tries valiantly to get the ease and crackle of the American dance idiom but has not quite gotten it set. Still Kelly has done a remarkable job in the time allotted to him. George Gershwin's "Concerto in F" is the musical base to the ballet.

Kelly was presented with the Legion of Honor after the performance for his contributions to dance in films and in the theatre.

Mosk.

London

(NYDe Park 4001 2 3)

Composer and music professor Dr. Arnold-Long Gibbs left $109,000.

Billy Wilder's "The Apartment" opens up at Leicester Square Odeon, next Feb. 20.

Tyrone Howard and Lilli Palmer joined for John Nance's pic "Wild Duck," with Michael Farlong directing.

W. H. Jenkinson, Rank's Latin American supervisor, boards at home. He's given the green on Monday (4).

Harry White, Las Vegas's Desert Inn owner, gambling London and reminiscing with his old vaude mate, Jack Hylton.

Jeff Chandler on route to Israel for "Story of David" for Ameri. and British, met the scribes at a Dorchester glass-house.

Rank chief John Davis, at the invitation of the Chancellor of the Exchequer, has become a governor of the British Film Institute.

Pat Suzuki, here with her lesser husband, Mark Shaw, says she'll quit the stage when "Flower Drum Song" folds and will stick to disks and tele.

"Sandra" M.G. will hit the sticks for first time in September with gala premiers set for Birmingham and Glasgow. Also Dublin is in the fall art.

Singer Adele Leigh and thesp Elizabeth Sellars both injured in auto crashes. Miss Sellars was hospitalized. Miss Leigh, after treatment, was okay.

Robbie Gates, one of the Metro Rank team, took over from Mr. ario's publicity chief, Tony Tenser. Tenser started a company to launch cinema clubs.

Lord Morrison, new governor of the British Board of Film Censors, made his first visit to a film studio to watch work on "Guns of Navarone" at Shepperton.

Europe's first Polynesian restaurant, The Reachcomber, opened last week at the May Fair Hotel. Same music or cabaret. It has only food, liquor and atmosphere.

Atlantic City

By Joe W. Walker

Barbara and Bill Duffy, resort dance team and instructors for years, hoofing champagne pasts in Traymore's Submarine Grille each Friday.

Reopened Jockey Club has Tony Santoro, Corrine Kurtina, Joe Talbot, Betty Logan and Arthur Blake.

Nato Karamoya tonsor this week at Globe barber house.

Tommy Loughran former champ fighter vamps at new Tahoe Club of Bala Inn suburbia, Somers Point.

Harvey Stone in Submarine Room at Traymore.

Eddy Gray was drawing at Mike Fanoy's Riviera room at Pier Atlantic.

Lynn Fisher heads show in Frederick's Round World room.

Nancy Jo Quartet and Rose Gill in Bill Clement room.

Chas Lucey, Ray Herrera and Verley Lee in Boardwalk lounge of Steelmaire.

Paris

By Gene Moskowitz

(66 Avenue [illegible] 723 5820)

Jean Brialy, son of the late Jacques, to direct his first pic.

Russian Cosmos Fest preserves Soldiers' Ballad" in for solid reviews.

Edith Piaf again on the mend after a grave period of hospitalization. It looks like she may be able to keep her October Olympia date here now.

Mexican director Luis Buñuel may attend the Saint Locarno Film Fest July 21-31, where he will be honored by a showing of his main feature pic.

Eugene Tuchner announcing a forthcoming French-British coproduction "La Dame de Montsoreau," with Mel Ferrer and Noelle Adam. Edmond Greville directs.

Jean Seberg had a spill from a horse while making the French pic "La Recreation," but was back to work next day. Her hubby Francois Moreuil directs.

Benoit Leon-Deutsch sold his legit house, the Nouveautes, to Gilbert Dupé, a novelist-playwright-filmmaker, who will give this house more offbeat fare after it got a name as a boulevard light comedy spot.

After the hit Renata Tebaldi scored at the National Opera in Puccini's "La Tosca," French singer Christiane Castelli getting a nod from crix on her fine combination of acting and voice in the role as it becomes a part of the Opera rep.

Provincial theatre director Roger Planchon was around here with his company in the excellent production of Gorki's The Lower Depths, soon as a film director with "Carmarche" to be done next season for Valley Barret. It is a movement on the French Revolution.

Christian-Jaque will do a film version of Madame Sans-Gene in Italy. Frenzy and Valentina Cortese is about the Napoleonic times. A spate of costumers are now being made or prepped. Abel Gance's story of Napoleon, "Apollo," looks in for big here.

The nationalized Odeon Theatre de France will mount a revival of the late Bertolt Brecht's 1941 play, "The Visions of Simone Machard," next season after the success scored here recently at the Theatre of Nations by the late Brecht's East German Berliner Ensemble Co. The Jean-Louis Barrault Co. will play it with Jacques Mauclair directing.

Calif. Legionaires

Continued from page 1

had not received copies of the resolution.

Only ever who would comment was Warner Bros. veepee Stephen B. Trilling. His company has not received the resolution, but upon being advised of its content Trilling stated:

"Warner Bros. has not knowingly employed known Communists and does not intend to employ them in the future.

"To the contrary, Warner Bros. has always taken an opposition stand with the production of such motion pictures as 'I Was a Communist for the FBI' and 'The FBI Story' which have been the strongest possible indictments of the Communist conspiracy.

"The American Legion has either been misinformed or an error obviously has been made to the inclusion of Warner Bros. in the Legion's statement."

Legion declared it is in possession of "sound and substantial documentation" to support its latest criticism. Legion summed up resolution by stating that it "finds itself forced to condemn certain of the major motion picture studios of the United States, to wit: Columbia, MGM, Paramount, 20th-Fox, Universal and Warner Brothers, and likewise to condemn United Artists, and further to condemn among the independent producers, at the most flagrant and transgressors, Stanley Kramer, Otto Preminger and Kirk Douglas, Bryna Productions; for the direct and indirect assistance these producers or distributors have lent to the international Communist conspiracy by employing persons of known and proven Communist affiliation or by distributing films in which such persons have participated."

The two companies not named in the resolution were Allied Artists and Walt Disney.

Nowhere in the resolution are names of individuals or titles of specific pictures mentioned in relation to the "documentation." However, a "note" at the end of the resolution, but not officially part of the document, states that the charges were substantiated through "research and investigation" by the Department of California Counter-Subversive Commission.

Legit Grips

Continued from page 1

the union for a meeting this morning (Wed.) and it's expected that the riot act will be read about key stagehands doubling in regular grip jobs. It hasn't been indicated whether any legal prosecution is contemplated.

The practice of stagehands doubling between jobs has become extensive in recent years. It has involved not only men working two different Broadway shows, but also in some cases legit and television. In a few instances there has even been some tripling between two legit assignments and a tv stint.

There have been rumblings of producer complaint about the situation, but this is the first known case of official crackdown.

Hollywood

Sol Schwartz in town.

Anna Rosenberg in from Gotham.

Lucille Ball's fall kept her bedded for week.

Perla Meeta made honorary member of The Thalians.

Jack Diamond returned to UI after six week European tour.

Carolyn Jones and bubbly Aaron Spelling opened a bowling alley.

Roger Shagin appointed sales promotion of Gene Norman Enterprises.

Robert Gist set as alternate director on new season's "Peter Gunn" telecasts.

Paul Nathan to Europe to scout talent, writers and locations for Hal Wallis.

Gary Cooper will be feted by Friars Club Nov. 27 at Beverly Hilton Hotel.

Ken Peterson is new short subjects branch rep on Academy's Board of Governors.

Herman Hoffman joined producing staff on Desilu's "The Untouchables" telecasts.

Gina Lollobrigida returned from Toronto for additional scenes in Metro's "Go Naked in the World."

Mervyn LeRoy and Fred Kohlmar hopped to Hawaii to scout "The Devil at Four O'Clock" locations.

Carol A. Nathan, film pioneer, celebrates his 90th wedding and July 29.

Frank Liberman and Mike Merrick worked out deal for joint representation of their respective Hollywood and N.Y. pub relations firms.

Arthur De Titta day-dated his 26th wedding anni, 56th birthday and 33d year with Movietone News.

Greer Garson hostessed a tea for Mrs. Eleanor Roosevelt.

Rome

By Robert F. Hawkins

(Stampa Estera, Tel. 675008)

Rhonda Fleming in to star in Nunzio Malasomma's "Fabiola" for UA release abroad.

Cornel Wilde in to star in "Constantine the Great" (Jonia) accompanied by wife Jean Wallace.

Barbara Kwiatkowska, Polish star testing for role here in next Rene Clement pic "My Wife is a Thief."

Gerard Blain and Serge Reggiani arrived to start work in Dino DeLaurentiis' "Hunchback of Rome."

Nathan D. Golden reps U.S. in official capacity at Venice Film Festival after similar stint at Berlin event.

Dawn Addams arrived from Paris for brief vacation in Eternal City. Also due Pascale Petit and Claudia Cardinale.

Pierre Portalupi to lense "The Wanderer" under the direction of Mariano Chiesarano with Yvi Gerlin and Elli Lambeti toplined. Starts Sept. 1.

Peter Baldwin cast in leading role in "A Love in Rome" (Fair Film) which Dino Risi is directing with Milena Demongeot and Elsa Martinelli also cast.

Fabrizio Gabella took over Dear Film press department with Mariano Onorati replacing him at Globe Films. Giacomo Rizza moved from Dear to important post at Cinecittaa.

Gavin Lambert putting finishing touches on script for "Roman Spring of Mrs. Stone" Columbia property set to roll here in October with Vivien Leigh starring and Jose Quintero directing.

Raf Vallone and Renato Salvatori cast opposite Sophia Loren and J. P. Belmondo in Vittorio DeSica's upcoming "Two Women" Ponti-Titanus. Italo-American girl, Eleanora Brown plays Miss Loren's daughter on pic.

Charles Einfeld, 20th-Fox veepee, on to Paris and London after Rome o.o. annot company's production of "Esther and the King" (Galatea) which Raoul Walsh is directing here with Joan Collins and Richard Egan.

In-and-out-of-Rome: Benay Venuta here to visit with husband Fred Clark, who's busy on "Joyous Laughter." Alain Delon and Romy Schneider, in from Paris and off to Greece for Legit Fest there together with director Luchino Visconti, American Ballet Troupe, off to Madrid after stint at Spoleto Festival. Sal Mineo, Storm Sherard, Eva Marie Saint, and Irene Papas.

OBITUARIES

BUDDY ADLER

Buddy Adler, 51, died July 12 in Hollywood of cancer. Since 1956 after the resignation of Darryl F. Zanuck he served as production chief at 20th Century-Fox.

Further details in film section.

ARTHUR H. ROSSON

Arthur H. Rosson, 73, film director, died June 17 in Los Angeles.

An English-born stage director, he entered films as a stunt man and actor. He then wrote scenarios and served for five years as an assistant director before becoming a director with the old Triangle company. He also had been with Artcraft, Universal, Allied Producers, the Norma Talmadge company, Fox, Paramount and Goldwyn.

Rosson joined the Vitagraph Company in New York when he was 23 years old. He had been an associate director with Cecil B. DeMille for 16 years.

Pictures for which he was associate director include "Crime Without Passion," "The Spoilers," "The Plainsman," "The Buccaneer," "Union Pacific," "Northwest Mounted Police," "Reap Wild Wind," "Story of Dr. Wassell" and "Frontiersman's Creek" among others. He was a unit director for "Samson and Delilah."

MARION A. MULRONY

Marion A. Mulrony, 73, founder, former part-owner and manager of Hawaii's first radio station, died July 6 in Tacoma, Wash. He came to Honolulu in 1917 and established KGU, one of the nation's first commercial stations, in 1922. Original transmitter constructed by Mulrony was still in use until he retired in 1952.

KGU's original license was in Mulrony's name. Later he made a deal with the Advertiser Publishing Co. and the license was shared until 1951 when Mulrony relinquished his rights for $25,000 plus a $500 a month pension.

His station, a longtime NBC affiliate, coined money for many years and still remains a profitable operation. Until 1946 KGU had only one competitor in booming Honolulu. City as of now has 12 AM outlets.

Surviving are his wife and two brothers.

ANTHONY BROWN

Anthony Brown, 60, a Broadway legit director, playwright and producer, died July 3 in Noank, Conn. He is best known for having produced and staged "Tobacco Road," which opened in New York in 1933.

Other Broadway productions he directed include "The First Legion," "The Eldest," "Bright Honor," "Marching Song," "Work is for Horses" (he also was producer), "John Henry," in association with Charles Friedman, and "Johnny 2x4." With author Wilbur Daniel Steele, he wrote a play, "How Beautiful With Shoes," which he also staged.

With the advent of talking pictures he went to Hollywood and operated with Frank Reicher a dramatic school for the Pathe Studio. Later he wrote and directed 17 films.

His wife and sister survive.

GEORGE LIABLE

George Liable, 100, a midget who trouped for a half-century before retiring in 1939, died June 20 in Louisville, Ky. He marked his 100th milestone last November. A native of New Jersey, he was four feet, two inches.

He met and married his Louisville-born wife, also a midget, in 1895 while both were in show business. Three years later the couple sailed for their first engagement in Europe where they played in music halls and toured amusement resorts.

Liable, whose wife died some years ago, left no known survivors.

FRANK TRACY

Frank F. Tracy, 66, operator of the Kansas City theatrical booking agency bearing his name, died July 8 in K. C. following a coronary occlusion. In midwest show business for most of his life, he headed the Tracy-Brown orchestra at one time. For several years he also produced stage shows at the Tower Theatre, K. C., in the heyday of vaude.

Surviving are his wife, two brothers and three sisters.

ALBERT MATTERSTOCK

Albert Matterstock, 48, who twenty years ago was one of the matinee idols of German films, died June 30 in Hamburg, West Germany.

Matterstock, who learned acting at the Max Reinhardt school, played over 60 roles. He reached his height with such films as "Land of Love." After World War II, however his fame diminished and he last appeared in a film five years ago.

ALBERTO BARBOSA

Alberto Barbosa, 69, Portuguese impresario and playwright, died recently in Lisbon. A journalist in his youth, he authored revues and later became impresario of the Ginasio Theatre, Lisbon, as well as other houses there and in Oporto. He also toured a number of legit companies in various Latin countries and Africa.

His wife and daughter survive.

LEE COLLINS

Lee Collins, 58, onetime dixieland trumpeter, died July 3 in Chicago. Starting his career with the Joe ("King") Oliver band in the '20s, he later played with such front rank talligaters as Bunk Johnson and Kid Ory. Suffering from a lung condition, he was unable to play for the last six years.

Wife, two sons and three brothers survive.

FLORENCE OTT

Mrs. Florence Ott, 88, formerly musical director for Bob Ott Co., N. Y., died in Manasquan, N. J., June 21 of complication resulting from a hip injury sustained a year ago.

Surviving is a daughter, former musical comedy star Ann Ott, now Mrs. Gus Lampe, wife of the Coconut Grove, L. A., entertainment director.

ROBERT KITCHEN

Robert Kitchen, 61, former magician, died of a heart attack June 26 in Sarasota, Fla. He worked for years with his magico brother, Rajah Rabold.

Survived by his wife, Inez Norris Blackstone, former wife of magician Harry Blackstone, and another brother and a sister.

LEONARD THOMPSON

Leonard Thompson, 51, an exec of Harden Theatres, Hancock, N.Y., died recently in Livingston Manor, N. Y. A native of Atlanta, Ga., he had been with the Harden circuit and its predecessor for 30 years. He recently was general manager and associate booker.

Surviving are his wife, daughter, mother and sister.

WILLIAM A. HENSLEY

William A. ("Fiddling Bill") Hensley, 86, a mountain fiddler who had appeared on radio's "We, the People," died July 4 in Asheville, N. C.

Famed as a "champion fiddler of the mountains," he had played before the late King George VI of England.

MYRT T. BLUM

Myrt T. Blum, 69, lawyer and business manager for talent, died July 1 in Hollywood, after a brief illness.

Among the actors for whom he was business agent were Jack Benny, his onetime brother-in-law, George Burns, Spike Jones, Ida Lupino, Ray Milland and Jane Wyman. Two daughters survive.

MURDOCH MARTYN

Murdoch L. Martyn, 58, chairman of the Shrine Circus committee for more than 20 years, died June 29 in Toronto. An attorney, he was made a King's Counsel in 1948.

Survived by wife, son and daughter.

CHARLES BUCHAN

Charles Buchan, 60, British football commentator and journalist, died June 26 in Monte Carlo. A famed footballer, he later became a sports reporter, publisher and BBC commentator.

His wife survives.

ANNE K. BRIGGS

Mrs. Anne K. Briggs, 60, onetime radio actress, died June 29 in Chicago. Her broadcast credits include "March of Time" and "The Goldbergs." In recent years she was a department store buyer.

Son survives.

JOSEPH E. HANLY

Joseph E. Hanly, chief accountant of the Centre Theatre, Denver, died June 20 in that city. He was traveling auditor for Fox-Intermountain Theatres for years.

Surviving are his wife and daughter.

Rafael Gomez Ortega, 76, celebrated bullfighter known as El Gallo, died June 13 in Seville, Spain, after a long illness. Before retiring some years ago, he won laurels in arenas of Spanish-speaking countries and the south of France. Surviving are his wife, singer-dancer Pastora Imperio who owns a nitery and flamenco school in Madrid.

Hugo Rutz, 73, one of the oldest stars of the Oberammergau Passion Play, died in Oberammergau, West Germany, after a short illness. The Passion Play performer appeared in 1890 for the first time in the production, and in 1922, 1930 and 1934 he played Kaiphas. He had the role of Petrus in 1950.

Otto Kermbach, 78, Berlin bandmaster whose career spanned nearly five decades, died in Berlin recently. An institution there, he was a celebrated baloner even before World War I. He was particularly famed for his open-air concerts.

Rene Hurtado, Chilean dramatist and writer, died June 21 in Santiago, Chile. One of the founders of the Chilean Society of Theatrical Authors, he wrote more than 60 comedies and dramas well as three novels.

Edward G. Nell, 77, veteran bass and sousaphonist, died recently in Milwaukee following a heart attack. A member of the Milwaukee Symphony Orchestra for 60 years, he also worked in pit bands of several Milwaukee theatres.

Wife of J. D. (Jack) Watson, son, veteran Regina, Sask., exhibitor who operates the Queen City drive-in there, died June 19 in that city. Also surviving are a son and daughter.

W. H. Hames, 74, carnival operator who held the concession rights in Forest Park, Fort Worth, for 40 years, died June 24 in that city. His wife, three daughters and two sons survive.

Eve F. Glazer, 57, pioneer film exhib, died of cancer June 29 in Hollywood. Surviving are her husband, Herbert K. Glazer, vet assistant director; son, two brothers and two sisters.

Father, 74, of Harry John Brown, director and resident conductor of the Milwaukee Symphony Orchestra, died recently in Chicago.

Father, 74, of producer Al Zimbalist and uncle of the late Sam Zimbalist, died after operation for cancer in Hollywood July 8. Three daughters also survive.

Laura Mannock, novelist and journalist who was the wife of veteran film critic-author Patrick Mannock, died recently in London. Husband and two daughters survive.

Forest S. Baker, booker for the Paramount exchange in Dallas, died of a heart ailment June 25 in that city. His daughter and three sisters survive.

George Cranston, who retired in 1959 as manager of WBAP, AM-FM-TV, died June 22 in Fort Worth, Tex. His wife, daughter and son survive.

Carl Helfrich, 53, editor-in-chief of the Hessischer Rundfunk Radio & Television station and manager of the station's Bonn office, died in Bonn after a long illness.

Wife, 71, of Fred P. Johnson, drama editor of the old San Francisco Call Bulletin until his retirement in 1955, died July 5 in Berkeley, Cal. Husband survives.

Alex Compinski, owner of Soundcraft, which supplies music to film and tv companies, died of a heart attack June 25 in Hollywood. His wife survives.

Walter B. Cline, 77, former v.p. of the Texoma Broadcasting Co., owner and operator of KTRN, Wichita Falls, Tex., died June 23 in that city.

Carl Wolf Miller, 71 retired real estate broker and theatre owner, died June 27 in Philadelphia. Wife, daughter, brother and three sisters survive.

Cora MacGreachy, designer who left Broadway for Hollywood 30 years ago, died in Hollywood June 25. She was also a songwriter.

Allen McQuahae, 69, tenor who debuted in New York's Town Hall in 1917, died July 3 of a heart attack in Corpus Christi, Tex.

Lee Handley, 60, longtime owner of the Arcadia Theatre, Dallas, died June 11 in that city. His wife and four brothers survive.

Paul Barnay, 76, legit director and author, died June 13 in Vienna. For years he ran Vienna's Raimund and Volkstheatre.

T. D. Alco, 63, veteran projectionist for 18 years in Pasadena, Tex., theatre, died recently in Houston, Tex.

Robert Winlow, 72, manager of the Palace Cinema, Wigan, Eng., died last week on a train near that city.

Roy V. Constantine, 71, onetime Manchester, N. H., orchestra conductor, died June 30 in Derry, N.H.

Father, 52, of concert pianist Ralph J. Votapek Jr., died recently in Milwaukee.

Mother, 83, of silent screen actress Ann Cornwall, died July 7 in Hollywood.

Mother, 75, of tv writer Ben Gershman, died June 30 in Chicago.

MARRIAGES

Barbara Perkins to Bob Crystal, New York, July 9. Bride is a tv model; he's eastern chief of Arwin Prods.

Christine Langford to James Goldby, Manchester, Eng., June 25. He's a sound engineer for Tyne Tees Television.

Jacqueline Ross-Miller to Stuart Hiller, London, June 24. Bride was secretary to Carrol Levis, he's a film actor.

Lisa Richman to Wayne Riley, Houston, recently. He's a sax player with the Shep Fields Orch.

Claire E. Goldman to Irving Lepseiter, New York, July 10. Bride is with the Ashley-Steiner agency.

Janice Blumenthal to William Reichbach, July 9, New York. She's the daughter of theatre ticket broker Bernard Blumenthal.

Beatrice Blatchford to Bill Ballance, Los Angeles, July 10. Bride's a singer, daughter of Allied Artists studio comptroller George N. Blatchford; he's a KFWB d.j.

Patricia Wiggins to Dave McKenna, July 8, New York. He's the pianist with Gene Krupa's band; she's a sec at ABC-Paramount Records.

Delphi Bennet to Lou Golding, London, recently. Bride is a former "Miss England"; he's owner of the Beak Club.

Jennifer Ilea to John Harvey, Bromley, Kent, Eng., recently. He is stage director of the New Theatre, Bromley; she till recently was stage manager at that theatre.

Jillanne to Ben Janney, May 27, New York. She's a ballerina; he's a legit stage manager.

Carmel Anne Eban to David Ross, July 7, Riverdale, N. Y. She's the sister of Abba Eban, former Israeli Ambassador to the United Nations; he's an actor and off-Broadway producer and owner of Fourth St. Theatre, N. Y.

BIRTHS

Mr. and Mrs. Stan Allen, daughter, St. Anne-on-Sea, Eng., June 13. Father is one of the Cassandras vaude act.

Mr. and Mrs. Arnold Wright, son, Peterborough, Eng., recently. Mother is Silvia Francis, musicomedy actress.

Mr. and Mrs. Bill Travers, daughter, London, July 6. Mother is actress Virginia McKenna; father is an actor.

Mr. and Mrs. Andrew Anspach, daughter, July 7. Mother is the daughter of Mr. and Mrs. Ben B. Bodne, owners of the Hotel Algonquin, N.Y.; father is vepee of the West 44th St. hostelry.

Mr. and Mrs. Siegi Sessler, son, London, July 5. Father owns Mayfair's Siegi's Club; mother, Barbara Anderson, is a former actress.

Mr. and Mrs. Halpert Davis, daughter, New York, June 30. Mother, former radio-tv actress Laura Weber, is daughter of Louis M. Weber, counsel for Shenson Theatres Corp.; father is an art director.

Mr. and Mrs. Ian Nimmo, daughter, Edinburgh, recently. He's assistant editor of Weekly Scotsman and former staffer on TV Guide there.

Mr. and Mrs. Les Hoare, son, Glasgow, recently. Father is head of Scottish Television property department; mother is an ex-ballet dancer.

Mr. and Mrs. Sid Fields, daughter, Encino, Cal., July 3. Mother is Joan Rayne Fields, "Miss New York City" of 1954 and former dancer at Ben Blue's nitery; father is former manager of Blue.

Mr. and Mrs. Buck Stapleton, daughter, Phoenix, Ariz., June 23. Father formerly was with Capitol Records.

Mr. and Mrs. Jerome Siegel, son, Hollywood, July 4. Mother is former Maxine Mirisch, daughter of producer Harold Mirisch; father is an assistant director.

Mr. and Mrs. Clarence Peterson, daughter, Chicago, June 29. Father is assistant on Chi Tribune's tv-radio desk.

Mr. and Mrs. Jack Russell, daughter, June 26, New York. Mother is actress Paulette Sun Merchi; father is a singer-actor.

Mr. and Mrs. Jack Holland, daughter, Glendale, Cal., July 6. Father is an actor and fan mag writer.

Mr. and Mrs. Roger H. Lewis, son, New York, July 5. Father is pub-ad v.p. of United Artists; mother is actress Lisa Daniels.

Mr. and Mrs. Hugo Sanjuro, son, New York, July 5. Father is a member of United Artists mailroom department.

Mr. and Mrs. Jan Hudson, son, London, July 6. Mother is actress Vanda Hudson.

Mr. and Mrs. Babu Rao, son, London, June 30. Father is a vaude artist.

Mr. and Mrs. Ben Jochson, son, New York, June 21. Father is writer on the Ann Sothern Show.

Mr. and Mrs. Charles L. Getz Jr., son, Cleveland, July 7. Father is publications director for KYW-AM-TV, Cleveland.

Mr. and Mrs. Bill Rodstein, son, Philadelphia, July 7. Mother is former dancer Michael George; father oper tes the Stratford Room there.

Mr. and Mrs. Gerald M. Rafshoon, daughter, Atlanta, June 20. Father is southeast regional adpub manager for 20th Fox.

Mr. and Mrs. Kal Rudman, son, Philadelphia, June 7. Father is WCAM, Camden, N. J. deejay.

Mr. and Mrs. Robert A. Kline, daughter, June 4, New York. Mother is the daughter of Morris Goodman of Morris Goodman Film Enterprises.

In Loving Memory
of My Dear
JACK (BEBE) PULASKI
(July 14, 1948)
Lillian

In fond memory of
PAUL ASH
July 13, 1958

RUNNER

CAR

CYCLIST

SCOOTER

WALKER

COACH

What's the quickest way to get across town?

You think you have traffic problems? You haven't been to London lately. The snarl at noon makes Broadway at 8:30 look like the Yucca Flats.

So Granada televised a race across London. There were six entrants: a walker, a runner, a cyclist, a scooter, a car, a coach-and-four. Everyone knows that cars are faster than scooters which are faster than bicycles which are . . . etc. The runner won.

The real winners were, of course, the people of Britain, for whom the program Crawling Highways (transmitted 10:30 pm June 6) dramatically focused on this paralysing problem. Moral: Next time, run (don't ride) to the theater. **GRANADA TV NETWORK, ENGLAND**

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FOREIGN LEGIT'S B'WAY INVASION

Boston Herald Editorially Inveighs Vs. Hub's Own Brand of Censorship

Boston, July 19

Censorship of shows has been upheld in Boston and the adage "banned in Boston" isn't dead. However, the Boston Herald says the censorship practices "are illegal and should stop." Last week the Boston law department ruled that city censor Richard J. Sinnott should continue to censor plays, films and night club acts.

The department's ruling holds that the purpose of the censor's job is to determine if there is any lewdness, obscenity or pornography in any of the three fields of entertainment. The Boston Herald attacked the ruling in a blistering editorial Sunday (17) pointing out that "Henry IV," current at Boston Arts Center, abounds in such words as 'whore' and 'whoremonger.'"

The ruling came following a protest by the Civil Liberties Union of the censor's actions in making deletions of dialog, scenes and gestures in "Lock Up Your Daughters," London hit which folded at the Shubert after one week of a two-week run. It is being rewritten.

Three cases were cited by Corporation Counsel Arthur G. Coffey to back up the censor.

The three cases were heard in 1908, 1913 and 1956. The corporation counsel said that Sinnott may continue his practice as city censor, of viewing various entertain-

(Continued on page 58)

Olivewood

Tel Aviv, July 19

Jerry Monjack, of the Government Tourist Corp. whose chores include escorting show biz VIPS doing the Israeli bit, just had Jeff Chandler in tow here doing "King David of Israel", on the heels of the "Exodus" company here recently, and noting the booming local picture production industry observes.

"We're going to name our new film industry 'Olivewood'."

70 Drama Critics From 25 Nations End Paris Meet

By WOLFE KAUFMAN

Paris, July 19

Seventy drama critics from 25 nations have just completed a three-day goldfest here, devoted almost entirely to the "problems" of their trade. It wasn't all talk: there were three or four receptions at various embassies, some visits to theatres and plays, and an excursion to Versailles. But most of the time the delegates to the Fourth International Congress of Drama Critics sat around discussing such burning problems as (1) what is a drama critic?, (2) how does one get to be a drama critic?, (3) how can one gain free admittance to theatres internationally?, and (4) what is a critic's role in international cultural exchange?

The biggest hunk of discussion ranged around the basic setup of

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Proposed Zeckendorf Hotel in R.C. Now Seen As Uris' Office Bldg.

William Zeckendorf's hope to erect a $66,000,000, 2,000-room, 46-story hotel in Rockefeller Center to be "bigger than the Waldorf," looks no more. Uris Bldgs. Corp. is about to close an $8,000,000 deal with Webb & Knapp. Zeckendorf has the 6th Ave. and 51 St. site on which Uris would erect a 40-story office building. This has nothing to do with the proposed CBS Bldg. on the 52d St. corner.

Pyramiding costs skyrocketing the originally proposed $66,000,000 Zeckendorf Hotel to near $80,000,000 necessitated too much of a differential for the realtor-hotelier. He had sold the site to Prudential Life for $17,500,000 and, in turn, he was to have been given a $17,500,000 mortgage on the 99-year leaseback deal. The difference between this $35,000,000 total and the $21,000,000 Zeckendorf had yet to raise (per the originally computed $66,000,000 cost estimate) seemed nearer the $80,000,000 mark. This prompted the turnover of the properties to the Uris Bros. who have been active in south Park Ave., Madison Ave. and other midtown office building.

Zeckendorf envisioned the Rockefeller Center site as the flag

(Continued on page 20)

Show Biz Backers Of New Bowl-A-Bite Chain

Show biziers are latching on to a new coffeehouse concept. It involves bowling in a java joint atmosphere. Indications are that the gimmick, introduced in New York a few weeks ago by a partnership composed of singer Johnnie Ray, his manager Bernie Lang and bowling operator Ray Shaw, is in for a cross-country spread.

According to Shaw, operations similar to the Gotham spot, tagged Bowl-a-Bite and located on East 51st St., are planned by singer Nat King Cole for San Francisco, singer Johnny Mathis for Connecticut, singer Conway Twitty for Tennessee and comedian Jerry Lewis for Hollywood. Shaw states that he and his partners have a

(Continued on page 18)

SEE RECORD CROP OF PLAY IMPORTS

By JESSE GROSS

Broadway is in for a flood of imports this season. At least five and possibly six foreign-originated productions are scheduled to bow on the Main Stem prior to mid-October. It's possible that if a substantial number of other projected ventures materialize, the count on imports this semester will be the highest on record. The top figure for the last five seasons was 16 in 1955-1956.

Most of the scheduled imports are of British origin, in some cases French originals adapted for the West End. Slated for September and October openings are two British products, "A Taste of Honey" and "Hostage" and three French-originated offerings, "Becket," "Irma La Douce" and "Rhinoceros." The last two were adapted for the West End, where they're currently running.

Another prospect for an October opening on the Main Stem is Sonn W. Levy's "Rape of the Belt," which was produced in London. It's scheduled for New York presentation, probably as an interim booking at a theatre to be set, by Harriet Parsons, Paul Vroom, Charles Hollerith Jr. and William Dean.

Three of the early imports are being produced by David Merrick. They're "Honey" opening Sept. 28 at the Belasco, "Irma" opening Sept. 29 at the Plymouth and

(Continued on page 58)

Desilu to Angel 'Wildcat' on B'way

Desilu, the Lucille Ball-Desi Arnaz television producing firm, will probably finance the Broadway production of "Wildcat," in which Miss Ball is to be starred. A deal involving an investment of $400,000 or more is currently being worked out. It's understood no attempt has been made thus far to solicit other backing for the musical, which is scheduled to open Dec. 15 at the Alvin Theatre, N.Y.

N. Richard Nash and Michael Kidd will produce the musical, which has a book by Nash, lyrics by Carolyn Leigh and music by Cy Coleman. Kidd will choreograph and direct and Peter Larkin will design the sets.

Desilu was previously involved in legit with the presentation of "The Desilu Revue" at its Los Angeles theatre last October. Miss Ball supervised the production of that venture, which was intended as a tryout for filming for television presentation on "Desilu Playhouse."

H'wood Indie Producers' Own Org; Butler No 'Opposition' to Johnston

By THOMAS M. PRYOR

Hollywood, July 19

Long smoldering dissatisfaction on part of indie producers that they've been getting the brushoff when it comes to determining industry policy was fanned into fire Sunday (17). A group of 15 indies, expected to expand rapidly, met to lay groundwork for an organization which would undertake the broad public relations functions which the producers claim, is needed and is not being done by the major companies' Motion Picture Association of America.

As the majors in 1922 drafted the then Republican Postmaster-General Will H. Hays to form the Motion Picture Producers & Distributors of America (the original name of the MPAA), the indies now are endeavoring to lure the newly retired Democratic Party's national chairman Paul M. Butler, to become their leader.

Butler, an astute politician in and out of party circles, sat in on a three-hour meeting and reportedly wound up tinking off the first names of such participants as Al Hart, president of the City National Bank of Beverly Hills and board member of Columbia Pictures (at

(Continued on page 18)

The Hard Way

Havana, July 19

Here is today's lesson in "culture".

The Pekin Opera company is here. Next stop is Vancouver, for an all-Canada tour. But in order to get to Canada, the company will fly to Berne, Switzerland, then transfer to a plane to London, and transfer to another plane to Canada. All this in order to avoid flying across the United States.

Europe to Lure U.S. Pix Prods. Via Coin Aid

Hollywood, July 19

Signing of a tripartite film production subsidy agreement among Britain, France and Italy is "imminent," according to Kay Harrison, general manager of Technicolor Ltd. and director of foreign affairs for Technicolor Motion Picture Corp.

Reciprocity of quota benefits (including up to 45% turnback of distributors gross under Britain's Eady Plan) among the countries could become a strong lure for American interest in production partnership deals and thus represent a new threat to Hollywood's shrinking job market. As of now the Washington authorities have shown no awareness, much less concern, for the repeated blows dealt the film colony.

Details of the treaty have been worked out by the British Board

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Phonies Make It Tough On McCoy Showfolk

Ottawa, July 19

Performers from the United States and other countries will find Canadian immigration officials tougher than usual in the next year or so but, the Dominion authorities claim, it is for their own good.

Canada's immigration administration is taking a close look at existing regulations and operations since complaints have reached them that "undesirable" persons have entered the country, posing as show people but actually having the barest connection, if any at all, with the industry.

To prevent recurrance of this, the Dominion officials are gandering regulations and activities and plan to tighten procedures where necessary. It will probably make it a little tougher on bona fide performers.

Estimated That 90% Of U.S. Saw and Heard Dems, A New TV High For Wed.

Between 10 and 10:30 p.m. on Wednesday (13)—when the actual nominating of the new Democratic Presidential candidate was about to begin, television recorded the largest audience for a single half-hour in the medium's history. Television counting the combined audience for all three webs reached 21,600,000 homes per average minute during that historic 30-minute period.

No accurate count is available yet of just how many different Americans watched the tv coverage of the Dem convention, but unofficially it's estimated that no fewer than 80% of all 49,450,000 U.S. homes (non-tv'ers included) watched at one time or another. If radio coverage is added, about 90% of all America should have been apprised of the political happenings last week via electronic media.

The full Monday-through-Friday count on the national Arbitron ratings gave NBC-TV the decided edge. That network compounded its early voting edge over CBS-TV and ABC-TV by averaging 7,374,000 homes for every minute it covered the convention in L. A. CBS, the onetime leader in such things, garnered an average-minute return of 5,460,000 homes while ABC reached per minute 2,412,000 homes.

Vatican Urges Civic Officials To Censor Films More Firmly

Washington, July 19.

The Vatican has called for more vigorous governmental action to handle "corrupting spectacles" in motion pictures, effective enforcement of adult-only classification and production of films specifically for young people.

Domenico Cardinal Tardini, Vatican Secretary of State, outlined the promotion in a letter written in the name of Pope John. The letter was released in Washington by the National Catholic Welfare Conference.

Addressed to Msgr. Jean Bernard, president of the International Catholic Office for Motion Pictures, the letter declared:

"It is unfortunately a commonplace that very many films serve to increase in the number of immoral films, and the first victims of these bad spectacles are the most unprotected and more impressionable souls of the young."

Among other things, the Cardinal called on civil authorities to "intervene in a more decisive way for the betterment from public life of degrading spectacles, whatever by the public for which they are produced."

Recognizing youth spectacles be and films should be taken to safeguard adolescents from films reporting "full moral maturity."

He concluded: "It is true that private enterprise should be the first to intervene in this field but when this is not enough the help and encouragement of the state is more than necessary, because useful and even necessary."

Doubled Taxes to Succor Chile's Quake Victims

Santiago, July 19.

Chilean Government measures to provide aid for the earthquake-racked south, included grants of tax bites to help produce the hundreds of millions of dollars necessary. Included is a proposed doubling of tax on cinema admissions from present 25% to 50%.

Most foreign charge 10% (plus tax) 50c per diem, whereas 10c go for local.

It's Now Dame Judith

London, July 19.

Showing of the sculptor, Dame Judith Anderson, Elizabeth Arden, was interrupted for a private ceremony in Dame Judith's honor, the work being copped in the name of Queen of the British Empire. Dame Judith, who is South African, presented the work, which had her as a prototype of Medea, to Lady Macmillan, Wife of Prime Minister Harold Macmillan, during a reception held at the Savoy Hotel.

After the ceremony, Dame Judith commented that sculpture on "Dame Judith," she said, "is really my 'Old Lady,' the strength of that Queen quality here now."

An Authority Also

Paris, July 19.

A New York legit biz treasurer in Paris last week on vacation, tried to run himself some diacets to a hit show. He was told there were no tickets purchasable except through the black market.

"You know what this is, a black market?" he was asked by the hotel concierge. The biz man boomed: "I care do—Heck, God."

W. 52d St.'s Colorful Nitery Era Ends as N.Y. Denies Licenses to 7

The last hope that there may be continuing activity on New York's W. 52d St., was ended last week by the N. Y. State Liquor Authority to which refused to act on a request by Local 802 of the American Federation of Musicians that terminated licenses of seven spots be reinstated because of the loss of work for the members. Instead, it's now likely that the rest of the strip spots may shutter. Similar action may also be taken in other parts of the city including Greenwich Village.

In recent years, the strip-joints which were confined to the block between 5th and 6th Avenues moved east toward 5th Ave. because of the spread of office buildings to the Radio City complex.

Licenses of the spots were revoked for a variety of reasons, but the major ones were "lewd and indecent performances" and permitting women to indulge drinks from male customers. However, it's believed that nearby really resented objected to the continued presence of these nitteries in a section that is expanding into a desirable office building area.

The possibility of the end of 52d St. as a nitery mecca focuses attention on one of the most prosperous thoroughfares in New York originally, the site of some smack town Bagdad and Bowery dives for the speakeasies which grew into fine restaurants with casual. The "21" has evolved as one of the top eateries in the city.

Latin & Italian, then a couple, then became a congenial spot which started many top performers on the road to national fame, the Famous Door Club, and others, were among the neighbor cafes on that street.

With the fall of L.A.E. the street started to decline. Big Bess, most of the spots had converted to strip spots, and entertaining office building employees the street of the later. Only "21" and Jimmy Ryan's remain, seem to be the respectable hardcore of that era.

APOLOGIES TO WIDOW

Gene Fowler's Will Regrets He Wasn't More The Money Writer

Hollywood, July 19.

Writer Gene Fowler, in his will filed for probate yesterday (Mon.), which left his entire estate in excess of $10,000 to his widow, in a jocular vein wrote he had attempted "of a great one of financial opportunities" for his wife and children and his own benefit. "In achieve my lifelong aspiration to write for my own soul satisfaction instead of the possible applause of a larger audience."

Author will declared: "There comes a time in the life of every artist when he must choose between the objectives of moneyed ease and in the sure prospect of lonely struggle and suicide and lack of recognition until he grows old or is dead. The latter choice was mine, and my only regret is that I am unable to insure the financial protection of my beloved wife, Agnes."

Gags-to-Acting Transition Tough, Sez Joey Bishop

By HY HOLLINGER

Can a standup nitery comic make the transition from salesman by acting roles and non-comedic appearances in other show biz media?

Joey Bishop, whose world tour entrepreneur activities, to pictures and summer stock, believes a comedian can make the shift if he can successfully fight off the stereotyped demands of producers.

"The trouble with producing," says Bishop, "is that they assign you the role of a particular character in a picture, for example and then ask you to do your night club act. Bishop's film experience until the current "Oceans 11," the Frank Sinatra film for Warner Bros. release, has forced him to revert to his nitery technique. In such pictures, for instance as "The Deep Six," "Guns Head," and "The Naked and the Dead," he was cast as a newspaper.

"I'd always been off playing the role straight," he says, "and then half way through the picture they'd decide that they needed some laughs so they'd tell me to make it up. Then I'd come in with some of my night club material for the situation."

Bishop makes a distinction between the actor who does comedy, Jack Lemmon, Tony Randall and Ernie Kovacs, for example, and the comedian who turns actor. He attempts to show the latter is not allowed to abstract the comedy from the material, but is called upon to be funny by throwing one-liners at a lot actors not allowed to have been given a special part in the film. That's why, Bishop believes, that few nitery comics have been able to make the transition successfully to roles in films.

The metamorphosis, Bishop admits, is also a difficult one for the nitery comic. "A night club audience works for immediate laughs and if they don't come, he shifts his approach immediately and may punch harder," he says. In pictures, he has to take the word of the director not to worry and that

Continued on page 63

Ralph J. Block Quits Government After 20 Yrs.

Washington, July 19.

Ralph J. Block, former drama critic, screen writer and film producer, has retired from U. S. Information Agency after 20 years of Government service.

Block is an honorary trustee of the Motion Picture Relief Fund and former president of the Screen Writers Guild. Associated with various motion picture corporations from 1918 to 1936, he wrote screenplays and produced films for Goldwyn, Paramount, Cecil B. DeMille and 20th Century-Fox. He was onetime drama editor of the Kansas City Star and also worked for the N. Y. Tribune, Detroit News and Louisville Courier-Journal.

'Do We Have Sex in Israel?'

Producer Habib, on Parliamentary Level, Moves and Carries the Affirmative

Chi's Hansom Cab Kick

Chicago, July 19.

"New York Hansom carriages, the Central Park, horsebreck staple, are the new kick here.

It started with one about a month ago, now three or four are operating in the near northside cafe district.

U.S. Armed Forces In Europe Makes Feature Film; 'Girl on Road'

Frankfurt, July 12.

In an unusual action for the U.S. military in Europe, 21 men and women in the service stationed with Command Zone in France, have finished a full-length film described as a "horror type fantasy." Working under the auspices of the Seine-Area Command's Special Services Division, the group produced the "Girl On the Road," which was shot silent. Sound and music are now being dubbed in at a sound studio.

The pic will "premiere" at a service club in the Command Zone, then be played at other service clubs throughout Germany, France and Italy.

Servicemen, civilians with the military, women in uniform and wives have all participated in the first military film of its type ever made. The setting is the chateau of Monte Cristo, outside of Paris, with the entire picture shot on location at a French roadside bar, a church and a cemetery.

Hubert Vallus of the Seine Area Command entertainment section, directed, with Ray Shannessey, Jane Wingert, playing the leads. Col. Stanley R. Kelley and Pfc. John Kaufman were in charge of photography.

PAKISTANI SHOWMAN VISITING IN STATES

Washington, July 19.

Pakistani film producer S. H. Rizvi stopped off here last week on the first leg of a U. S. tour during which he hopes to gather knowledge of American film techniques.

Rizvi, head of the Shahkar Studios in Lahore, Pakistan, said he has hopes eventually of bringing Pakistani product to the U. S. market. Major difficulty, he said, is the length of the average film produced in Pakistan—about three and a half hours. However, Rizvi has evolved a method by which he hopes to be able to cut its number of reels from three down for export without damaging their continuity.

Israeli film interests have high hopes of cracking the international market with a picture which, on the home grounds, caused the greatest cinematic controversy since the state came into being. Feature, titled "Rachel," in addition to representing the first big bid for a crack at worldwide attention, also is the first to be done in straightforward fiction — with frankly-stated sex and in no way related with the Zionist movement.

Eli Habib, exec producer at Habib Studio, is in New York this week from his headquarters at Herzlia, a 20-minute drive north from Tel Aviv. He related that "Rachel" was no sooner made than the Ministers of Interior, Police, Education, Religion and others protested vigorously. For, unlike any other previous Israeli picture, this one had no bearing on the exodus and, further, it focused on a country girl going to a big city and becoming emotionally sexually troubled with a romantic smuggler. She finally goes home where—and no longer widowed.

Three Brother Act

Habib, who runs the studio with brothers Nuri and Emil, said the production at first was flatly banned for the local public but hearings eventually took place at the Parliament level. Lawmakers, the press and certain learned citizens were heard from. One paper posed this question in a headline: "Do We Not Have Sex in Israel?"

Pic's partisans were sufficiently vocal to cause the censors to back down. They okayed "Rachel" for adults. Sex has been recognized.

"Rachel" stars Rachel Talerico, a kind of Israeli Brigette Bardot, in reaching out for wide United States and other markets, Habib said a dubbing treatment appears in order, and he's looking in on this during the Gotham stay. He also has with him "Hatikvah" (Hope), starring Shoshana Damari, and more in keeping with the traditional nationalism, having to do with the Jews' journey to Israel. It has been titled for art theatre showcasing.

Up From Rugdad

Habib said pic production in Israel is "teenage, just growing up." Big style Alexander Korda would not feasible because of the competition from Hollywood, France and Italy. Consequently, the approach chosen is the earthy type of picture which so advanced the post-World War II Italian industry.

Habib and his brothers, their father is still photographer Israel Habib, began pic operations in Rugdad and then to Tiberias. But there also has been government intervention such as rough patting on the pocket for possible Arab-Jewish conflict subjects, working down at their studio.

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HOLLYWOOD BANK LOANS OFF

Wall St. 'Rediscovers' Pictures

Purely has Wall Street interest in the film business been at sec a pitch. The financial community in large part has jumped on the bandwagon that's headed for, downtowners believe, a boom " thywood payoff.

Brokers through the years have supported certain pic corporations on and off. But now the commission house wires are hot with recommendations of just about every film outfit.

"Hidden assets" make for a big consideration. The professionals are impressed with the fact that the picture business is loaded with properties carried on their books at far less than actual trading value. Films out of theatrical release are listed at $1 each, for example, while the television potential is high in the millions. Paramount's stock in Fairchild Camera and Ampex Corp. is a $1,000,000 book item. Its actual market value recently was at the $21,000,000 level.

Warners, according to E. F. Hutton & Co. as of last week had over $30,000,000 in "hidden assets"—in the form of the picture library, real estate, stock in Associated British Pictures Corp. etc.

The WB to deal separate stock gave impetus to the Wall Street alert to the film industry. Also roeing attention is the potential of home toll tv via Par a successful tryout of its Telemeter system in West Toronto.

There's lots of potential in the pic biz itself, also, think the pundits. F. N. Mosseler & Co. takes notes of the economies achieved and the transition to a new technological era and sums up with this: "... the stage has been set for a film company which has grasped the revised techniques of successful film production to surprise the financial community with new and unexpected earning power."

Batt, Rachel & Co. and Mosseler are particularly high on Decca-Universal. Says Mosseler: "Decca's stock appears to be an attractive speculation in a now unpublishably overlooked industry."

Raymond Sandler, Bache Co. analyst, sums up the picture business like this:

"In examining the position of the movie world, we must visualize it as being between the doldrums of the 1930's and the future, which will take the form of pay tv. Boxoffice attendance has fallen steadily for many years, and though some improvement has taken place in the past year or two, it is doubtful if matinee for theatre exhibitions will ever again regain their former stature. Pay-tv however, could greatly enhance the potential market for film-makers, distributors and financing firms. Thus, we think many of the stocks in this group are attractive speculative investments."

Buddy Adler Contract Terms Near Those of Mayer and Thalberg

Buddy E. Maurice Adler, 51, who during his 23 years in Hollywood progressed from writer to one of motion pictures' most important production figures, died last week of lung cancer, his wife, actress Anita Louise, at his bedside in Cedars of Lebanon Hospital, where he had been under treatment since June 15.

At the time of his death the executive producer in charge of production at 20th-Fox, had been ill over a period of several years. He had expected to return home to recuperate next week, apparently unaware of his affliction.

One of the few holders of the Irving G. Thalberg Memorial Award, which he won in 1957, the same year that Ingrid Bergman won the best actress award for his personally-produced picture, "Anastasia," Adler succeeded Darryl F. Zanuck as 20th production topper in 1956, after managing over to studio as a producer two years previously from Columbia. Up until practically the end, though hospitalized, he was active in studio

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QUICK TO BLAST BUT EAGER TO SEE STUDIOS

Manchester, N. H., July 19.

Knowing the right fellow permitted New Hampshire's delegates and visitors to the Democratic National Convention in Los Angeles, to mingle with film stars at the M-G-M studios in nearby Hollywood on July 13.

Host to two busloads of Granite Staters at the film capital was John L. Sullivan of Manchester, former Secretary of the Navy and Democratic candidate for governor. He is now a member of the M-G-M board of directors.

(No state in the union more enthusiastically lambasts motion pictures. New Hampshire is all out for censorship, quick to see evil, glib with the term "obscenity," and almost nonchalant in forming committees and passing resolutions denouncing the film studios the delegates are so avid to visit. Part of the complaint in New Hampshire traces to the influence of one pub Baker and, perhaps, to the rocky soil.—Ed.)

TRIB COMIC, 'DONDI,' LOOMS AS SERIES

Hollywood, July 19.

"Dondi," currently in production by Albert Zugsmith for Allied Artists release, will be expanded into a film series.

Based on the Chi Trib-N.Y. Daily News comic strip by Gus Edson and Irwin Hasen, Zugsmith will produce subsequent entries in association with Edson. David Kory, five-year-old moppet playing title role in present film, will continue in role.

British Film Biz Happy Over New Regulations For Pix Prod. Money

London, July 19.

Trade reaction here to the new British Film Production Fund levy regulations, due to become operative Sunday (24), is one of satisfaction. Exhibitors in particular, who are now asked to divvy up a ninth of their net takings (instead of the hotherto tenth) to this pool that's distributed as a carry-on-working aid to British film producers, are plenty pleased, especially as the limit of the take before they need make payment has been upped from $420 to $700 a week.

For their part, the producers generally feel that, although ideally they'd like to get a total $14,000,000 instead of the $5,600,000 also that's been forthcoming lately, the estimated extra $280,000 the new measures are expected to bring per year is no unfair sum in view of present cinema biz difficulties.

The producers' sober pleasure has, of course, to be allied to the realization that thanks to the abolition of admissions tax in the last Budget, an additional $1,120,000-$1,400,000 will be forthcoming as their share of film rentals. For their part, exhibs are expected to realize an increase of up to $14,000,000 as a result of the tax take-off.

The almost complete industry okay of the resultions rated our

(Continued on page 20)

STRIKE SHRINKS 1960 MORTGAGES

By LARRY GLENN

Hollywood, July 19.

Bankrollers of motion pictures and telefilms have been so inconspicuous as to be invisible during the past four months—doubtless because of the recent strike situation—and the number of chattel mortgages taken on film negatives by lending institutions has fallen to nearly half the number taken during the corresponding period last year.

Local bankers aver that their doors are open to prospective borrowers but that packagers who normally avail themselves of bank money just aren't coming forward, although financing by means other than those secured by chattel mortgage continues as before with the major studios.

The chattel mortgage is essentially a lien against the negative prints or other material assets of a feature film or telemovie and has heretofore been a major method of picture financing. Since last November there have been only 66 such liens recorded in Los Angeles County (as published in the Daily Journal, official city-county legal publication). During the corresponding period last year there were 113 chattel mortgages recorded. In the period just prior to the current period 80 chattel mortgages were recorded—following a normal trend for pix financing to taper off toward the end of each year.

The Bank of America, which during this period last year took 24 chattel mortgages on film to projects, this period took only 12. Pathe Laboratories, which bankrolled 16 in early 1959, this year has angeled only 5, and only Bankers Trust Company showed an increase—from 9 to 11—but 7 of these were to M&A Alexander Productions Inc.

Following is a list of the financing organizations followed by the organizations giving mortgages on their projects. Where appropriate and possible, the names of principal officers of the corporations are included in parenthesis. It's noted that in some cases the officers may have changed since formation of the corporations.

Bank of America: Associated Producers Inc. (5 projects), National Telefilm Associates Inc. (2), Walt Disney Productions (4), The Alamo Co. (Batjac Productions), McCullough Tool Co.

Bankers Trust Co.: M & A Alexander Productions Inc. (7), Independent Television Corp. (2), Theme Pictures SA (Edward Small), World Television Programming Inc. (WTP in turn, took mortgage on Collier Young's One Step Beyond Productions Inc.)

Security First National Bank: Allied Artists Pictures Corp., The Mirisch Co. Inc. (3), Four Star-Zane Grey, Lowell Productions Inc. (Herbert B. Leonard, Harold B. Berkowitz, Ralph Kales, Jessica Bray).

Pathe Laboratories: (La Ronda Corp. (Roger, Eugene and William Corman), Golden State Productions (Samuel Arkoff, James H. Nicholson and Lou Rusoff), Rio Vista Productions (Arkoff, Nicholson, and Leon P. Blender), Sino Productions Inc. (Sidney Pink, Norman Maurer, Bernard Greenbaum), Phoenix Film Studios (Ken Allinder).

California Bank: Cambria Studio Inc. (Ritchard N. Brown et al.)

20th-Fox Film Corp.: Mervyn LeRoy Productions Inc., Regal Films Inc.

Ziv Television Programs Inc.: All God's Children Co.

Starlist Funds Inc.: Theatre Productions Inc. (Allen H. Miner, Sam N. Farkas).

William Morris Agency: Thomas R. Laughlin.

Irving Trust Co.: Morningside Pictures Corp. (Charles Schneer).

Marine Midland Trust Co.: Bert I. Gordon Productions Inc.

Stanley Warner Management

(Continued on page 4)

Old Radio Hand Bob Goldstein Pro Tems At 20th For Adler; Skouras Staff Pledge Co-Op

Hollywood, July 19.

A flexible production policy under which staff and indie producers at 20th-Fox will have a high degree of autonomy under the stewardship of Robert Goldstein, was indicated by President Spyros Skouras in revealing Goldstein's appointment as exec producer on a "temporary basis."

Skouras said he would give the studio complete freedom and expressed the hope that opportunity would be given to young and new talent. Growth program of Joseph M. Schenck, Darryl Zanuck and the late Buddy Adler will be continued under Goldstein and "there will be no changes in existing studio executive and department personnel."

Speaking to the 93 department heads, homeoffice execs, producers and directors assembled at the studio commissary, Skouras paid tribute to Adler and stated the producer's death "a grievous loss to 20th Century-Fox and to me." He said he had prevailed on Goldstein, head of the company's production in London, to accept the assignment "on a temporary basis for an interim period."

Consensus is that the appointment may become permanent, with Goldstein acting as a coordinator among semi-autonomous producers who'll have a free hand with their properties once the budgets have been approved—all conformity with the trend toward flexible, decentralized policies at other studios.

A reason for selecting Goldstein, Skouras said, was his grasp of the international picture. "We must make films for the world market" and Goldstein "has done a great job in England." His temporary successor in the latter post will be revealed shortly.

Goldstein gave a short speech saying he needed "all the help I can get." Brief answers pledging support were given by veepee Joseph H. Moskowitz, Lew Schreiber, exec manager in charge of studio operations; Sid Rogell, exec production manager; David Brown, exec studio story editor; Harry

(Continued on page 18)

BROADENED ACTIVITY AT 20TH FOR WALD

Hollywood, July 19.

Jerry Wald expects to increase his 20th-Fox deal from four features to 12 annually, under a new arrangement with the studio following appointment of Robert Goldstein as exec producer. Working with Skouras and Goldstein, he'll personally produce a number of films and act as exec producer on balance of program to be produced by those associates he'll sign.

Initial step in expansion of Wald's unit will be to part three young filmmakers, and toward this end he's already opened discussions with George Stevens Jr., currently acting as associate producer with his father on "The Greatest Story Ever Told."

Wald has taken off the 20th shelf a property titled "High Wind In Jamaica," novel by Richard Hughes, which will join "Return To Peyton Place," "Let It Come Down" and "Wild In The Country" as likely prospects for immediate filming.

During his tenure at Warners, Wald in a single year (1948) personally produced 12 features.

Passing of Buddy Adler

Passing of Buddy Adler points up anew the paucity of talent peculiarly suitable to head production at a major motion picture studio. "Casting" such talent has been an increasing problem as the few qualified candidates have been decimated by time and circumstance.

The special administrative savvy, inborn showmanship, judgment of story values and the gambler's instinct to correctly anticipate audience trends has placed a high price (historically on this type of entrepreneur.

Buddy Adler's credits qualified him peculiarly for the job when Darryl F. Zanuck chose to relinquish the mantle at the 20th-Century Fox Films plant. He was a seasoned writer (under nom-de-plume) both for the printed medium and the screen. He had merchandising training and background with his family's department store. He was himself a pioneer in the art film exhibition in Beverly Hills. Thus E. Maurice Adler, to gave him his square handle which he rarely used, had a happy blend of many values, capped by a handsome personality which, on Hollywood "frontage" alone, gave the medium a distinguished facade in the same manner that Eric Johnston's association does.

A footnote to Buddy Adler which may find answer in future is why so many, the studio included, made light of his ailment, even scoffed at an original diagnosis that it was cancer, and why until almost the last 60 minutes of his life Adler was being "treated" for pneumonia and pleurisy. Somebody sure had the wrong number there. Or was this more modern public relations? —Abel.

Lacy Kastner to Paris; Lessens Burden Per M.D.; Rothman Assumes Post

Lacy W. Kastner is stepping down from the presidency of Columbia International Pictures, with the post being taken over by Abe Schneider, president of the parent Col corporation. Kastner, who suffered a heart setback last April, will move to Paris where he'll serve as v.p. of the international outfit and vicechairman of the board. For practical operational purposes, Mo Rothman, exec v.p. of Col International, will be the chief exec officer of the global sales organization under Schneider. Rthman has been running the department in recent months because of Kastner's illness.

In addition to other duties, Kastner in Paris will assist M. J. (Mike) Frankovich in acquiring product for distribution abroad. Frankovich continues to head all foreign production activities and is European production liaison to Samuel J. Briskin, studio v.p.

It was disclosed last week that Norbert T. A[illegible] exec[illegible] the latter part of September as Continental supervisor [illegible] that will not be absorbed by K[illegible] a new successor will be named next week.

WOMETCO'S (FLORIDA) 12-WEEK NET, $200,643

Wometco Enterprises, operator of theatres and radio and television stations in Florida, had earnings of $200,643 for the 12-week period ended June 18, compared with $200,643 for the corresponding period a year ago. This represents an increase of 44.[illegible]

Gross revenue in the [illegible] period climbed to $2,[illegible], or a 30.6% gain over last year's $2,[illegible].

Skouras' Nephew Into Production; Greek Govt.'s Co-op With Foreigners

Athens, July 19.

After years of hesitation, when funds were invested in the building and modernization of new theatres and the modernization of old ones, Skouras Films Co. here has established the Greek production field.

Outfit, via its prexy Spyros D. Skouras, has started on a deal with Studio Alpha to produce two to three films per year. They'll be semi-budgeters and will be part of the Skouras lineup in Greece. The Skouras company (Spyros D. is the nephew of 20th-Fox's Spyros P. Skouras) is in distribution as well as in exhibition.

The Greek government is currently moving legislation that would protect Greek films. Proposed is a quota under which Greek theatres would be obliged to play a given number of Greek pics per month or per year. They may also be granted certain tax advantages.

But the government's prime interest is in coproduction, and to this end the Athens regime is willing to go quite far in attracting foreign producers who will reproduce with Greek interests. For instance, all monies are freely repatriable and all equipment can be brought in duty-free. What's more, the army and other government agencies are pledged to cooperate as they did with "Guns of Navarone."

Skouras, who knows that chauvinistic Greeks like their own films, wants to make Greek pictures, but he is primarily interested in getting coproduction deals. He won't be interested financially in the several 20th films such as "The King Must Die," that will roll in Greece where "Boy on a Dolphin" was a record grosser. The first national Skouras Films production, a comedy, is currently before the cameras in Athens.

Television, not yet on the Greek scene, doesn't bother the Skouras interests here particularly, though they are aware of it via the reverberations from the States and Britain. There has been talk that, if Italy comes through with reparations for Greece, part of the coin will be earmarked for the purchase of Italian TV equipment. Strong factions in Greece, largely led by Greek exhibitors, have been arguing that Italian reparations should be applied to more essential goods.

Theatre activity in Greece is currently, i.e. during the summer season, centered in the outdoor houses. The Rex, a Skouras house and the only air-conditioned place in town, is operating in lonely splendor. It's an unusual spot since there's an aerie in the basement, the regular theatre at ground level and a house for stage presentations on the top. Skouras is now installing Todd-AO in one of his theatres and should be ready to open the first Todd-AO presentation in September.

Since he distributes 20th and United Artists, he's got quite a lineup of widescreeners waiting for the $25,000 widescreen installation job to be completed. "South Pacific," "Can-Can," "The Alamo," "Exodus" and others will box when the big screen goes in.

Theatres have plenty of competition here during the summer months, with the Athens Summer Festival now swinging into gear. It concludes presentations of classical Greek plays in amphitheatres of the B.C. period where these plays were originally put on. Today, as then, the plays are staged during the day though not quite as early as in the olden days when they'd start at nine in the a.m. Interesting sidelight, too, is that ancient playbills announced that Euripides or one of the scribes would "teach a tragedy" on a given day in this or that amphitheatre.

Rosenfield to London

Jonas Rosenfield Jr., Columbia exec in charge of the ad-pub department, left New York for London over the weekend for a series of conferences with British and Continental sales and promotion execs.

Rosenfield mainly will deliver a special presentation detailing the promotion campaigns for "Song Without End," "Pepe" and "Guns of Navarone." These are three of the major releases on the Col schedule.

AB-PT's Dizzy-Land

American Broadcasting-Paramount Theatres sale of its stock in Disneyland continued last week, gave AB-PT a tidy profit.

Company is collecting $7,800,000 on an investment of a few years ago of $600,000.

Strike Paralysis Slowly Overcome; Key Now: 'Quality'

Hollywood, July 19.

With motion studios now flourishing, intimate artists within a strike-free atmosphere, Hollywood is looking to quality to make up for a season of slimed quantity. Feature slates for the remainder of 1960 and all of 1961 reflect a concerted effort to employ the best available talent and properties as film companies concentrate their time and money on projects which will give exhibitors something "important" to sell.

This portrait of Hollywood does not mean there will be more big pictures than were filmed last year. It does mean that low-budget fillers, for the most part, have given way to pictures that can be exploited and sold on their own.

Hard to find on the majors' future production slates are average westerns, run-of-the-mill melodramas and science fiction quickies.

While Hollywood has perhaps not said goodbye to the budget fillers, it is obvious that community priced pix can be expected to create their own impact.

Comparative absence of musicals

(Continued on page 20)

Bank Loans Off

(Continued from page 1)

Corp.: Alta Vista Productions Co. (Nicholson, Arkoff, Blender).

Hans De Schulthess: Rojan Ltd.

Marco Film Distributors (Martin Ross, Beverly Hills Productions, Emil Gilliam, Edward Janis et al.).

Jerry B. Epstein: Sino Productions Inc. (Sidney Pink, Norman Maurer, Bernard Greenbaum).

Chemical Bank New York Trust Co.: Allied Artists Pictures Corp. (2).

United Artists Corp.: Bert I. Gordon Productions Inc., Sheila Productions Inc., Harold Hecht, Burt Lancaster, James Hill, Elmer Gantry Productions.

Pacific Thrift and Loan Co.: Berj Hagopian.

C. W. Murchison: The Alamo Co. (see "Bank of America" paragraph above).

Chase Manhattan Bank: Clover Productions, Sam Katzman, Elmer Gantry Productions.

E. J. Burke Inc.: Terrania Productions Inc.

Paramount Pictures Corp.: Gar-Ron Pictures Corp. (2), Jerry Lewis.

Walter E. Heller & Co. Inc.: Pathe News Co., United States Pictures Inc. (Milton Sperling).

Milton Sperling: United States Pictures Inc.

Harry Schulte: Sino Productions Inc. (Pink Mouse, Greenbaum).

Theodore J. Tiktin: Pacific Coast Pictures.

Joseph D. Blau: Video International Productions Inc.

Earl Durham: Searamouche Productions Inc. (Bernard Wiesen, Julie Gibson, Earl Durham).

Allied Artists Pictures Corp.: Fred M. Wilcox Enterprises Inc., GE Productions Inc.

Allied Artists is recorded as having taken a chattel mortgage from Allied Pictures Corp. on July 5, but other than this there have been no chattel mortgages recorded locally for motion picture or television projects since March 17.

Amusement Stock Quotations

Week Ended Tues. (19)

N. Y. Stock Exchange

1960 High	1960 Low		*Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
42⅝	23⅝	ABC Vending	163	36⅝	32½	33⅝	—2⅛
39½	25⅝	Am Br Pac Th	116	37⅛	35⅝	37⅛	—1
42⅛	39½	Ampex	639	36½	35	35⅝	+ ⅛
45⅝	36⅝	CBS	71	42⅝	40⅛	40⅛	—1
19⅞	14⅝	Col Pix	131	19½	18⅛	19⅛	+1⅛
34½	17⅝	Decca	368	30⅛	29⅝	30⅛	
49½	27⅝	Disney	93	31½	29⅝	29⅝	—1⅝
136⅛	94	Eastman Kdk	364	123⅛	116½	117½	—5½
8½	6⅛	EMI	152	7	6⅝	6⅝	—⅛
23⅞	14⅞	Glen Alden	449	16½	15⅛	15⅝	+ ½
19⅝	14	Loew's Thea.	90	17½	16½	16½	—⅛
38⅝	22⅛	MCA Inc.	53	33⅝	31⅞	32	—1½
33⅝	24⅞	Metro GM	478	33⅛	30⅛	32⅝	+ 3⅛
60⅝	12⅛	NAFI Corp.	792	47⅞	47⅛	44⅛	—2⅛
13	6⅛	Nat. Thea.	326	8⅛	7	7	—⅝
65⅛	39½	Paramount	347	60⅛	56⅛	58	+2⅛
38⅛	26⅝	Philco	277	27⅝	26⅛	27½	—1⅛
256½	163⅛	Polaroid	277	219⅝	209	215	—3⅛
70⅞	50½	RCA	1049	65⅛	62⅝	64⅛	+ ⅛
11⅞	7½	Republic	248	11⅝	10½	11	—⅛
15	12⅝	Rep., pfd.	10	14⅞	14⅝	14⅞	+ ⅛
42⅝	23	Stanley War.	74	25½	24	24	—1⅞
30⅝	26⅛	Storer	5	28½	27½	27½	—⅛
39⅛	30	20th-Fox	71	37⅛	35⅝	36⅝	+ ⅛
28⅛	23⅝	United Artists	55	27⅞	26½	27⅝	+1⅛
83	70½	Univ., pfd.	940	83	81½	83	+ ½
50⅝	31⅞	Warner Bros.	95	47⅝	45⅛	47⅛	+ ⅛
127⅞	89⅛	Zenith	336	121	115½	116	—⅛

American Stock Exchange

6⅝	4½	Allied Artists	131	6⅛	5⅞	5⅞	
7⅛	3⅞	Borkeye Corp.	161	5⅝	4⅛	5½	+ ⅛
10	9	Cap. Cit. Bdc.	67	9⅝	9	9⅝	+ ⅛
5⅝	3⅛	Cinerama Inc.	168	4⅛	4	4	—⅛
14⅞	11	Desilu Prods.	25	11⅛	11⅛	11⅛	
7½	5	Filmways	22	5⅛	5	5	
2⅞	1⅛	Gold Films	191	1⅛	1⅛	1⅛	—⅛
8⅛	3⅞	Nat'l Telefilm	12	4	3⅞	4⅛	+ ⅛
9⅞	6⅛	Technicolor	114	8⅝	8⅛	8⅛	
13	8⅛	Telepromptor	27	11⅛	11	11⅛	+ ⅛
4⅛	2	Tele Industr's	10	3⅝	3⅛	3⅛	
10⅛	8½	Trans-Lux	17	12⅝	11⅝	11⅝	—1

Over-the-Counter Securities

	Bid	Ask	
America Corp.	1⅛	2⅛	
King Bros.	1⅝	1⅞	
Magna Theatre	2⅛	3⅛	
Medallion Pictures	1⅞	2⅛	
Metropolitan Broadcasting	15	16½	+ ⅝
Movielab	11½	13½	+ ½
Seven Arts Corp.	3	4	+1
Sterling Television	1⅛	1⅝	+ ⅛
U. A. Theatres	7⅝	8⅛	+ ⅛

* Week Ended Monday (18)
† Actual Volume

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

National Boxoffice Survey

Biz Still Brisk; 'Ben-Hur' Champion, 'Apartment' 2d, 'Can-Can' 3d; 'Portrait,' 'Polly' Next

Continued strength by recently launched blockbusters in key cities revealed by Variety is keeping biz on a high keel this round. This is in the face of real warm weather, with potential patrons apparently geared to feel that most cinemas provide the greatest relief from sultry heat.

As it was last session, "Ben-Hur" (M-G) continues its phenomenal pace to again cop first place. "Apartment" (UA) is holding onto second position, same as a week ago. "Can-Can" (20th) is moving up to third spot as compared with fourth last stanza.

"Portrait in Black" (U) is pushing up to fourth position; it was fifth a week ago. "Pollyanna" (BV), seventh last week, is winding up fifth.

"Bells Are Ringing" (M-G) is capturing sixth money as against third last session. "Facts of Life" is taking seventh place, with additional plaudates likely to make it a further higher place winner.

"Lost World" (20th) will land in eighth position, this being its first time around to any extent. "The Bellboy" (Par), also just getting started, is showing enough to land ninth spot. "I'm All Right, Jack" (Col), playing mainly in arty spots, rounds out the Top 10.

"Rat Race" (Par), long high on the list, "Carry On Nurse" (Int) and "Oscar Wilde" (Film Around World) are the runner-up pix.

Several new entries show promise. "Strangers When We Meet" (Col), still great in N. Y. at Criterion on extended-run, looms big in Washington and lofty in Frisco. "Elmer Gantry" (UA), which looks rock grosser is big in N. Y. and L. A., and smash in Denver.

"Hercules Unchained" (WB), now in Detroit, is making a great showing in N. Y., playing a multiple-run date in some 110 subs houses. It shapes better than $250,000 alone to come 26 RKO theatres. "39 Steps" (20th), also new, is trim in Washington and hefty in Boston. "Murder, Inc.", also from 20th-Fox, is fast in Chi and still good in N. Y.

"Pay Or Die" (AA) looms good in Chi and wow in Toronto. "School For Scoundrels" (Cont) was smash on opening week in N. Y.

"13 Ghosts" (Col) looks great in Frisco. "Nude in White Car" (TL) looms good in Cincy. "Jazz on Summer Day" (Indie) is big in Cincy.

"Ice Palace" (WB), ninth last week, shapes mild in some three keys but is good in Providence. "Expresso Bongo" (Cont) good in Minneapolis, looks sock in Buffalo.

"Windjammer" (NT) looks wow in Detroit. "Subterraneans" (M-G) is only fair in Frisco.

(Complete Boxoffice Reports on Page 69)

Israel 'Christmas Carol'?

Coproduction involving American and Israeli interests is in the discussion stage in New York. On the Israeli side is Eli Habib, Israeli studio operator now visiting New York, and Yank legit producer Joel Spector.

Habib said the property talked about is Charles Dickens' "Christmas Carol." It may never come off, of course, but the thought alone is intriguing.

Boasberg Declines MPAA Appointment, Too Busy; WB Exec Wasn't Present

Top sales execs of member companies of the Motion Picture Assn. of America, at a meeting in New York last week, unanimously elected Warner Bros. v.p. Charles Boasberg as their chairman to fill the next year's term. Word to this effect was wired to Boasberg by United Artists sales manager James Velde, who's had the MPAA job the past year and is now bowing out.

But Boasberg says no. He said he recognizes the importance of the position, but was forced to decline because of the pressures of his own WB position, including a shift from the West Coast to New York. Boasberg recommended that Universal's Hy Martin or 20th's Glenn Morris be give the job in light of the fact that neither one has had it before.

Interesting sidelight is that Boasberg was elected to the MPAA sales director's post in the course of a meeting from which he was absent.

N. Y. to L. A.

Jay Barney
Edward Blum
Charles Boasberg
Arthur Canter
Martin Davis
Leo Jaffe
Milt Kramer
Roger H. Lewis
Arnold Moss
Stu Ostrow
Walter Reade Jr.
Abe Schneider

L. A. to N. Y.

Bill Dell
Paul N. Lazarus Jr.
Wendell Niles
Hubell Robinson Jr.
Gordon Scott
Connie Stevens

Hear WB May Use TV Syndicate Coin For Own Stock

Deal by which Warners is selling part of its library to the Eliot Hyman-Lou Chesler television interests this week was officially wrapped up. And there haven't been any serious exhibitor squawks so far.

Argument gives the buyers seven-year distribution rights to all WB features made from 1949 through 1956, numbering about 110 in all. Actually there are a few more but WB's own distribution hold on these will expire shortly.

Contract gives WB an immediate $11,000,000, as guarantee against a percentage. Advertising and print money will be recouped from the rental top by Chesler-Hyman. Latter take 30% for distribution until they get back the $11,000,000. At this point the revenue will be split on a 50-50 basis. Wall Street guess is that WB could collect an additional $10,000,000 under the arrangement.

It's further speculated that WB will use all, or a substantial part, of the proceeds to buy its own stock on the New York Stock Exchange.

That the unloading to tv hasn't apparently stirred exhib resentment is due to (1) their view that such a sellout was inevitable and (2) WB is not the first to cash in on the theatrically played-out product. A WB official estimated that about 500 post-'48 features already have been released to tele. Sources include United Artists, Allied Artists and Republic.

Europe to U. S.

Frederick Fox
Fred Gronich
Fred Hift
Lorilie Lorel
Jan McArt
Otto Preminger

U. S. to Europe

Tony Cabot
Henri Deering
George Hunter
Al Jones
Buster Keaton
B. G. Kranze
Victor Malore
Joyce Miller
Alan Pakula
Martin H. Poll
Nicolas Reisig
Jonas Rosenfield Jr.

SMALLIES' NATIONAL BUYING

New York Sound Track

Universal's "Midnight Lace" starring **Doris Day** and **Rex Harrison**, booked into the Radio City Music Hall for October . . . **Nicolas Reuini**, president of Cinerama Inc., and v.p. **B. G. Kronse**, to Europe for Cinerama openings in Rotterdam and Berlin . . . Young American composer **Morton Feldman** signed to write the score for United Artists' "Something Wild" . . . Nineteen book groups have been set for current and upcoming United Artists releases. Deals for paperback editions is part of the company's program of promotion in the film-book merchandising field.

Metro's "Please Don't Eat the Daisies" has reached a theatre gross of $10,000,000 . . . **William Osborne** of Allied Artists International was held in Beirut by Lebanese police on suspicion of espionage. It was charged that he had tried to mail documents in Hebrew. (Lebanon is mostly Christian, though Arabian.) Osborne contended the papers were contracts for showing films in Israel . . . **Mel Ballerino**, Metro's casting director, leaving for London to sign up a number of British thesps for "Mutiny on the Bounty" . . . Camera and equipment worth $5,000, which were being used for preliminary photography for United Artists' "Something Wild," was stolen from a car parked on upper West End Ave. in N. Y. Equipment was the property of **Eugene Shuftan**, the film's director of photography. Shuftan, who recently arrived from France for the N. Y. project, is a well-known international cinematographer.

The 1,230-seat Claridge Theatre, Montclair, N. J., formerly operated by Stanley Warner and more recently by **Mrs. Helen Josephs**, is now under the owner-management of **Robert Sherman**, former RKO Theatres exec, and **Paul Petersen**, former Walter Reade Theatres division manager . . . **Harold Rand**, Paramount publicity manager, engaged to **Lillian Wishnia**, secretary to 20th-Fox exploitation chief **Rodney Bush**. Rand says that since his bride-to-be works for a rival company the wedding date will have to be cleared with the Motion Picture Assn. of America . . . **Martin H. Poll**, head of the Gold Medal Studios, to Europe . . . **Henry Weinstein**, producer of WNTA-TV's "Play of the Week," signed by 20th-Fox as a staff producer . . . **Carol Heiss**, U. S. Olympics skating champion, signed by 20th-Fox . . . **Otto Preminger** back in Gotham after winding up "Exodus" in Israel and Cyprus . . . **Sheldon Roskin** exiting the **Bernard Kamber** property to become unit man on United Artists' "The Misfits" shooting in Reno . . . Cinerama equipment, six truckloads, on the way from N. Y. to Metro's Culver City studio to be readied for the fall start of "How the West Was Won," first story-line film in the medium. Production is a joint Metro-Bing Crosby Enterprises-Cinerama venture.

Hedda Hopper disclosed, in a network-televised pickup from the party given in Los Angeles, preceding the Democratic convention, by Chairman **Paul Butler**, that her opposition to the late **Franklin D. Roosevelt** was still so strong she had even refrained from seeing the **Dore Schary** play about him, "Sunrise at Campobello."

Hecht-Hill-Lancaster's "Take a Giant Step" will be shown at the Locarno (Switzerland) International Film Festival . . . **Oscar A. Doob** sailed on the S.S. Constitution for Italy. He'll attend the Venice Film Festival . . . Continental Distributing's second coproduction, "The Long and the Short and the Tall," starring **Laurence Harvey**, started last week at the British Elstree Studios.

Harold Roth, assistant to **Morris Lefko** in the sales department of "Around the World in 80 Days" and "Scent of Mystery," has been made supervisor of sales for the Todd organization. Lefko shifted to Metro this week . . . United Artists pub-ad veep **Roger H. Lewis**, publicity manager **Burt Sloane**, and ad manager **David Chasman** to the Coast for talks with UA producers . . . "West Side Story" starts shooting on Aug. 8. It has a shooting sked of three months, including 15 days of locations in N. Y. **Robert Wise** and **Jerome Robbins** are co-directing.

Jerry Wald, whose "Sons and Lovers" was a Cannes fest entry, will be represented by the **Marilyn Monroe** vehicle, "Let's Make Love," at Venice . . . UA sales topper **William J. Heineman** has lined up 150 key regional premes for "Elmer Gantry" in the next four weeks . . . "The Lady and the Monster" is the final title of United Artists' Italo import formerly known as "Theseus Against the Monster" . . . Hawaiian Room producer **Tony Cabot**, who also writes film background music, off to Europe on a picture assignment . . . Museum of Modern Art, N. Y., presenting a five-week retrospective of documentary films produced by the National Film Board of Canada . . . Gag want ad involving the British film, "School for Scoundrels," at the Sutton resulted in 500 applications for enrollment in courses in Lifemanship, Gamesmanship and One-Upmanship.

Kaufman-Lubin Productions will co-produce with **Burl Ives'** Dunbar Productions a Yank version of the "Pied Piper" legend, with Ives to star in film which roals Aug. 30 for Allied Artists release . . . **Julian Blaustein** launches "The Four Horsemen of the Apocalypse," starring **Glenn Ford**, in the fall for Metro release with **Vincente Minnelli** directing . . . **Vincent Price** into American-International's "Master of the World" . . . **Samuel Fuller's** next on his four-pix deal with Columbia Pictures will be "Cain and Abel," followed by "Pearl Harbor" . . . **Wilbur Stark** will indie produce **Charles M. Sheldon's** all-time best-seller, "In His Steps."

Louis de Rochemont's RD-DR Corp. will produce **William Bradford Huie's** "Wolf Whistle" for UA release . . . **Ted Richmond** acquired "Elephant Bill," Burma-located novel by **Lt. Col. J. H. Williams**, from producer **Harold Hecht** . . . 20th is pitching to buy film rights to Broadway's "Gypsy" . . . **Duane Harrison** new production associate on "The Pied Piper," joint enterprise of Kaufman-Lubin Productions and Burl Ives' Dunbar Productions.

Twentieth-Fox will use **Henry James'** "The Turn of the Screw" for a **Deborah Kerr** property, to be produced and directed by **Jack Clayton** . . . **Robert Mitchum** and **Noel Coward** will star in "A Matter of Who," to be produced in England and French Alps later this year by **Milton Holmes**, who scripted, **Walter Shenson** and Mitchum's own DRM Productions . . . **David Ladd** in 20th-Fox's "Mists of Chincoteague," produced by **Robert Radnitz**, directed by **James B. Clark**, scripted by **Ted Sherdeman** . . . "Hand in Hand" is new tab for "The Star and the Cross." Helen Winston-Associated British Pictures co-production for Columbia Pictures release . . . **Borden Chase** to script Metro's "Mutiny on the Bounty."

'Belles et Ballets' Yank Premiere In Chicago

Chicago, July 19.

Excelsior Pictures' "Belles et Ballets" is down for its U.S. premiere at the World Playhouse starting tomorrow (Wed.).

Eastmancolor film is a concert of classic dance by the Ballet de Paris.

Boasberg to Hollywood

Charles Boasberg, Warners sales v.p., left New York for the Coast over the past weekend. Following a call at the studio he'll tour the company's western branches.

On Aug. 1 Boasberg comes home the long way. Exec, who has shifted his headquarters back to Gotham, will return east with his family via tramp steamer through the Panama Canal.

LI'L EXHIBS NEED SOME LEVERAGE

A renewed effort to organize a national buying and booking combine is being made by Allied States Assn. It's felt that the formation of such a nationwide buying group would give small town exhibitors the necessary muscle to obtain pictures at terms they can afford.

Units of Allied are urging the national organization to continue exploring the possibilities of forming a national buying combine "for the benefit of independent exhibitors." Allied of Wisconsin at its recent convention asked that the matter be placed on the agenda of the forthcoming board meeting of National Allied.

Trueman T. Rembusch chairman of Allied Emergency Defense Committee, is leading the fight for the organization of a buying combine. He is urging the amalgamation of presently operating groups on the ground that the existence of the small buying combine is endangered by the closing of many theatres. He pointed out, for example, that one buying combine which represented 48 theatres five years ago is now representing 19. In calling for an immediate merger of the independent buying groups, "to create a national group to deal with destructive film policies," Rembusch noted that independent hardware, furniture and automobile dealers licked their buying and marketing problems by organizing an over-riding national buying and marketing organization.

DEAN MARTIN'S WORD —

Says Jerry Lewis Oughta Worry Only About Comedy

Take Dean Martin's word for it. Jerry Lewis has gone highbrow, and has taken on a multiplicity of chores that his talent doesn't warrant.

Martin, as quoted in the current Pageant, makes with the unflattery although he and his former partner reportedly had a so-called reconciliation in Las Vegas last March. That was when Martin filled in for the ailing Lewis at the Sands.

Now, Martin states of Lewis: "I still think he's on the wrong track. God gave him the gift to be the funniest comic the world ever saw but whoever it is who advised him to direct, sing, dance, write and produce—what he's doing now—is just plain stupid.

"That's not his line. We laughed at him before, but now he's not getting his laughs. He's let his hair grow too long, he's speaking beautifully—he's trying to be an intellect; he's a comic . . . Jerry'd better come to his senses."

Zukor, Balaban at 'Psycho' Sell Clinic; Film to 'Single,' Enforce Screen Hours

WHAT'S IN A TITLE?

Nothing But Payoff, Says Wald Re 'Peyton Place'

Hollywood, July 19.

Dell Publications' $265,000 gamble as an advance to Grace Metalious for paperback rights to "Return to Peyton Place" already has paid off, according to Jerry Wald, who will film the property for 20th-Fox release.

"Return" paperback has sold 5,000,000 copies since its publication in January. Dell told Wald Publishing company anticipates that "Return" may well outsell the 9,500,000 domestic sale of the original "Peyton Place" soft-cover edition.

The $265,000 advance to Miss Metalious, done under stiff competition from other paperback companies, was the largest ever made to an author for soft-cover rights. Deal additionally specified that only a short period of time had to pass between publication of the hard-cover book and the soft-cover reprint.

Canada's TV Seen Boon to Its Pix

Ottawa, July 19.

Canadian picture producers are anticipating upped business with the projected 1961 preeming of new television stations in Vancouver, Edmonton, Calgary, Winnipeg, Toronto, Montreal, Ottawa and Halifax. The new stations will have to live up to the ruling of the Board of Broadcast Governors for an eventual (by April, 1962) 55% Canadian program content.

Also, the Canadian Broadcasting Corp., to meet its first video competition on its own grounds, is expected to up Canadian picture use on its webs.

Pratley's Fest Shows

Gerald Pratley, of the Canadian Broadcasting Co., is preparing an hour program for the Project radio series on the recent Cannes film festival. The program will include interviews with William Wyler, Jules Dassin, Vincente Minnelli, Luis Bunel, Roberto Rossellini and others.

Pratley is now covering the Vancouver film festival.

Theatres which traditionally have operated on a double-bill policy are switching to single feature with Paramount's "Psycho." Situations making the change include national circuits such as Loew's, many drive-ins and nabes.

This was disclosed at New York's De Mille Theatre yesterday (Tues.) where close to 300 theatremen showed up at 9 a.m. to witness a presentation by Par of the campaign for the Alfred Hitchcock production. Exhibs on hand expressed endorsement of the merchandising approach, this being centered on the Hitchcock name and the device of admitting customers only before the opening curtain.

The appearance of Par president Barney Balaban, board chairman Adolph Zukor and other company officials, and exhib attendance in New York and at other similar meetings around the country made it clear that the trade is now regarding "Psycho" as one of the year's most surprisingly big entries. It's obviously non-epic in production size but, as supported by the promotional attack is now figured to gross $6,000,000 to $10,000,000 in domestic rentals. George Weltner, Par's global distribution v.p., said the film already is established as one of the biggest grossers in the history of his company.

Exhib meetings on the promotion were scheduled for Dallas, Chicago, Los Angeles and Atlanta, in addition to Gotham, for yesterday, today and Friday. Reps of surrounding areas from each city have been and will be in attendance.

Yesterday's session in Manhattan saw the screening of a "pressbook on film." This is a 10-minute reel set for intra-trade showing and includes, among the usual kind of boxoffice propaganda, talks by exhibs on the advisability of cooperating with Par on the closed-door-until-curtain campaign. They include Walter Reade, N.Y.; Mel Miller, Stanford, Conn.; Barney Cohen, Philadelphia, and Joseph Appleman, North Brunswick, N.J. They made with the testimonials like, say, Gary Cooper has been paid to plug, in print, mutual funds on the stock exchange. Could be they were conned but the right kind of effect was achieved.

At the De Mille yesterday Hitchcock was heard first, on a recording. He said he always reads a book from Page 1 and has drawn the conclusion that a motion picture similarly should be seen from opening frame. V.p. Hugh Owen, "live," opened the program with the single feature reports. V.p. Jerry Pickman then took over, detailing the anatomy of the campaign—teasers, trailers, radio and television spots, lobby displays. Pickman presented the exhibs with a newly-organized pressbook and a special manual containing the history of the "Psycho" promotion and layouts which were considered "provocative."

Negroes Want In—Lights Turned Off

Missouri Following Dixie Segregation Pattern Still—See Deliberate 'Testing'

Kansas City, July 19.

Demonstrations and protests by Negroes seeking admittance to public places spread to two theatres in the metropolitan area last Saturday (9). Along with demonstrations at four restaurants, a group of Negro students also sought entrance to the Isis Theatre, National Theatres-Fox Midwest operated sub-run, and the Granada Theatre at Independence, Mo., independent.

After some deliberation and after first being refused, the group of boys and girls were admitted at the Granada. A. J. Becker Jr., manager, first consulted by telephone with his attorney before selling tickets. After entering the theatre and watching the showing of Metro's "Huckleberry Finn" for about 30 minutes, the demonstrators left.

Another group attempted to buy tickets at the Isis about 7 p.m. but were told by manager J. O. Borders that tickets would not be sold to them. The group remained at the boxoffice window, although the b.o. was closed on them and the marquee lights turned off. For a time the theatre sold some admission tickets to white patrons at the concession stand, and about 8:30 the doors were closed and no one else admitted.

The incidents are believed to be directed by the National Assn. for the Advancement of Colored People, which has been carrying on demonstrations at several restaurants lately. Some firms have begun admitting the Negroes, some are continuing segregation policies in Kansas City, Missouri.

Several years ago the NAACP staged demonstrations at theatres in Kansas City, Kansas, where the policy generally now is non-segregated.

Unused Writers' Strike Assessments Will Apply Against Regular Dues

Hollywood, July 19.

Writers Guild of America-West, with $152,787 remaining of the $191,242 strike fund set up during members' five-month studio walkout, will apply 50% of each member's paid-in assessment during strike to their regular dues.

Remainder of unused amount—writers drew only $38,455 out of fund during their inactive period—will be applied to dues following an accounting to be made after all strike loans to members have been repaid.

Majority of WGA's $191,242 strike fund was comprised of a 2% strike assessment on members' earnings, taken from residuals and non-struck areas. Only 20% of the fund went out in benefits and loans.

The Time Machine
(COLOR)

H. G. Wells' fantasy about a time-wanderer with a conscience, translated to the screen with taste, flair and inventiveness. A delightful experience. Absence of big cast names shouldn't deter b.o. success.

Hollywood, June 16

Metro release of George Pal production. Stars Rod Taylor, Alan Young, Yvette Mimieux; also features Sebastian Cabot, Tom Helmore, Whit Bissell, Doris Lloyd. Directed by Pal. Screenplay, David Duncan, based on H. G. Wells' novel; camera, Paul C. Vogel; editor, George Tomasini; art direction, George W. Davis, William Ferrari; music, Russell Garcia; sound, Harry Mills; special effects, William Shourds. Reviewed at Academy Award Theatre, June 15, '60. Running time, 103 MINS.

Time Traveler	Rod Taylor
Filby	Alan Young
Weena	Yvette Mimieux
Dr. Hillyer	Sebastian Cabot
Gardener (Endwell)	Tom Helmore
Vivian Robbins	Whit Bissell
Mrs. Watchett	Doris Lloyd

George Pal's production of "The Time Machine" in 103 minutes enchanting adaptation and materialization of H. G. Wells' provocative story. Metro release is a film for people of all ages, one that can be appreciated at various intellectual strata while being enjoyed on the common ground of pure escapist fantasy. If its artful inventive cinematic values are exploited with a taste and imagination matching the product, the absence of established boxoffice names won't be a negative factor. "Time Machine" should prove a noteworthy success.

In utilizing contemporary knowledge to update Wells' durable novel, scenarist David Duncan has brought the work into modern focus. The point-of-view springs properly from 1960, rather than from the turn of the century, at which period Wells penned his farsighted tome. The serial treatment of the original has been historically refined to encompass such plausible eventualities as the physical manifestation of atomic war weapons. But the basic spirit of Wells' work has not been lost.

The film's chief flaw is its somewhat paleted pace. Forging its way through vital initial exposition, it perks to a fascinating peak when the "Time Traveller" Rod Taylor plants himself in his machine and begins his enviable tour of time. His "visits" to World Wars I, II and III, and the ways in which the passage of time is depicted within these "local" stops give the picture its most delightful, indelibly enchanting moments.

But things slow down to a walk when Taylor arrives at the year 802,701 and becomes involved generally with a group of tame, anti-social towheads (the "Elois") and specifically with their loveliest and most amiable representative (Yvette Mimieux) with whom he falls in love. But dramatic sparks start sizzling again when Taylor unearths the region for their aesthetic behavior—a cannibalistic underworld element (the "Morlocks") which has evolved from the Eloi. There is wholesale horror in these passages of the film highly exploitable shock material and a particularly vivid hot and overly frightening experience for children. After storing up a overall to a suspenseful score, Taylor returns to 1960 with his effort, three books (identities of which are tantalizingly withheld) and return to his 802,701 receptor.

With this portrayal, Rod Taylor definitely establishes himself as one of the premier male talents on tales a screen. His performance is a gem of straightforward artistry, with just the proper sensitivity and motivation. A standout in support is Alan Young, in a gentle, Cinderella role. Miss Mimieux is well cast. Innocent visionary glamor beautifully in her ken. Others who give favorable performances are Sebastian Cabot, Tom Helmore, Whit Bissell and Doris Lloyd.

Pal's direction can be lauded only for its pace. In every other way, both in conception as producer and interpretation as director, he has done a remarkable job. But it is a film which uses more than its customary to design mental traffic and skills, such as Paul C. Vogel's first-rate lensing and particularly George Tomasini's meticulously intricate cutting.

An absolutely essential contribution is the fascinating "special photographic effects" contrived by Gene Warren and Wah Chang. In particular the unforgettable impressions of time-in-the-movie during transition passages. In a film that explores several eras and civilizations, art direction and set decoration are of cardinal importance. These two facets of the production have been handled with accuracy, insight and good taste by George W. Davis and William Ferrari (in the former category), Henry Grace and Keogh Gleason (in the latter). Russell Garcia's music, employing metallically futuristic sounds, adds to the mood. Tube.

Follow That Horse
(BRITISH)

Lighthearted, flimsy comedy with little marquee value; genial yocks from a script which tends to skim rather than build up.

London, July 12.

Warner-Pathe release of a Thomas Clyde-Associated British Cinemas production. Stars David Tomlinson, Cecil Parker, Richard Wattis; features Eric Boon, Mary Peach. Directed by Alan Bromly. Screenplay, Alfred Shaughnessy, with additional scenes by William Douglas Home, from adaptation by Bernard Mason of one novel, "Photo Finish"; editor, Gerald Turner-Smith; camera, Norman Warwick; music, Stanley Black. At War Office Theatre, London, July 11, '60. Running time, 90 MINS.

Dick Lightbeater	David Tomlinson
Sir William Crane	Cecil Parker
Hugh Parkes	Richard Wattis
Susan Turner	Mary Peach
Miss Broderick	Thea Phillips
Special Chief Branch	Raymond Huntley
Farrell	Sam Kydd
Rumsey	George Pravda
Major Turner	John Welsh
Carrol	Peter Copley
Sergeant	Cyril Shaps
Bisby	Victor Brooks
Bliss	Vic Wise
Rudd	George A. Cooper
Harvey	Alison Fraser
Accountant	Arthur Lowe
American Delegate	John Phillips
German Delegate	Igor Dwjhr
Pilot	John Crawford

This gentle little comedy relies considerably on some smart theming by some popular British funsters going through familiar antics. Completely inoffensive, it will be enjoyed by most people who see it. Those who fail to get around to seeing it will find no compulsive urge to search it out later. In short, a routine comedy item, with none of its ingredients being sufficiently decisive to make it standout.

David Tomlinson, a skilled practitioner in the throwaway art of silly comedy, is a timid young diplomat who is given the job of escorting an atomic scientist to a NATO conference. Said scientist turns out to be a spy. He escapes with some filmed Top Secret papers. The roll of films for reasons which could only exist in the world of farce is eaten by a racehorse. Tomlinson catches up with the horse, the spies and the film just in time to avert an international crisis.

Alfred Shaughnessy's screenplay and Alan Bromly's direction are both brisk in essential, but occasionally take time off to pursue some irrelevant situations which provide laffs but hold up the action. The pic builds up to a splendid chase sequence. But in the main it is rather too woolly.

Standout sequences are those in which Tomlinson bolt for the assistant horse while trying on the phone to convince the Treasury that the expenditure is essential, a House of Parliament sitting when the Minister of Atomic Energy waffles along when faced with telling the government opposition what has happened to the missing spy, and the final sequence when, in a mad auto race Tomlinson and the police head off a plane which is about to flee the country with the spies aboard. Also skillfully put over is the sequence where the urgent film roll is rescued from the horse's belly.

Tomlinson delivers delightfully. Cecil Parker as the atomic Minister, and Richard Wattis as his assistant put over their now familiar but always acceptable brand of underplayed comedy. Mary Peach, a new entry in the glamour stakes, looks charming and is completely adequate as the young heroine. John Welsh, Sam Kydd, Vic Wise, Cyril Shaps, Victor Brooks and George Pravda also weigh in with helpful performances.

Two cameos stand out. A young girl, Alison Fraser, chips in with a tiny spot as the owner of the pony which is switched by the villains in order to get their paths on the vital racehorse. Dora Bryan contributes a rollicking scene as the top owner of a home for dumb animals. Miss Bryan, bespectacled numbskull, is irresistibly funny in an episode which does little to help the film along but provides a few minutes of comedy.

Stanley Black's music is gaily madcap. Photography and artwork are both completely competent. Rich.

The Idiot
(RUSSIAN—COLOR)

"The Idiot," the Soviet color film based on Dostoevsky's famous novel which 20th-Fox is releasing as part of the cultural exchange program, was reviewed from Paris in the Aug. 5, 1959 issue of VARIETY. Mook noted that it is part one of a two-part film, with a Russian penchant for Slavic introspective ravings and dramatics. Though difficult for general situations, its fine adapting, acting and the Dostoevsky name could make this a good arty entry.

Doctor In Love
(BRITISH-COLOR)

Mixture as before in this latest of a profitable series; amiable blend of romance and comedy cameos make this a safe lightweight booking.

London, July 13.

Rank release of a Betty E. Box-Ralph Thomas production. Stars Michael Craig, James Robertson Justice, Virginia Maskell, Leslie Phillips; also features Joan Sims, Liz Fraser, Reginald Beckwith. Directed by Ralph Thomas. Screenplay, Nicholas Phipps from Richard Gordon's novel; camera, Ernest Steward; editor, Alfred Roome; music, Bruce Montgomery. At Odeon, Leicester Square, London, July 12, '60. Running time, 97 MINS.

Dr. Richard More	Michael Craig
Dr. Nicholas Barrington	Virginia Maskell
Dr. Tony Benger	Leslie Phillips
Sir Lancelot Spratt	James Robertson Justice
Emma Broadbeck	Joan Sims
Wilkinson	Reginald Beckwith
Dr. Clive Copley	Nicholas Phipps
Demetra	Liz Fraser
Dawn	Joan Sims
Lady Sprat	Ambrosine Philpotts
Professor Mackintosh	Irene Handl
Dr. Stimpson	Nicholas Parsons
Sally Nightingale	Moira Redmond
Harold Green	Ronnie Stevens
Mrs. Todwish	Fenella Fielding

Nobody's going to beat down the theatre doors to see this amiable lightweight comedy. But it should do as well as its three predecessors in this disarming series, and they were all very good at the boxoffice. Only one character has survived all four pix, James Robertson Justice as the bellowing, bearded Sir Lancelot Spratt. This film follows much the same familiar format of gags, gaiety and gals.

Freely adapted by Nicholas Phipps from Richard Gordon's novel, there's only the slightest story line. But on a thin pretext of a plot, Phipps has adroitly hung some diverting situations which enable a variety of characters to pull off comedy cameos and then disappear without cluttering up the film. The Phipps' dialog is also neatly tailored to suit the various performers—including himself.

The humor doesn't pretend to be anything but simple. One of the girls, a nurse, is named Sally Nightingale, which spoils off a couple of irrelevant cracks.

Brisk directed by Ralph Smart and well enough photographed, story reserves Michael Craig as a young doctor who falls for his nurse while a patient in his own hospital. His chum, Leslie Phillips, stands in for doctor until he breaks his leg and is in turn replaced by a woman doctor (Virginia Maskell), with whom Craig falls in love.

Weave into this feeble plot-line are such happy irrelevancies as when the two hospital young doctors volunteer as guinea pigs at an "Anti-Cold Research Unit," where they become involved with two strippers, a public station sequence involving drunkenness tests, a hiccup by which Sir Lancelot turns up at a West End strip party instead of at a Medical Conference and the only comedy finale when the irascible surgeon insists on supervising his own operation.

Most formidable performance as usual in this series comes from the huge, blustering Justice. Craig is a likeable hero while Leslie Phillips gives another of his splendidly fatuous showings as a silly ass ladykiller. Nicholas Phipps plays the country doctor with suave comic timing. There's also Reginald Beckwith as an eccentric dispenser who has nothing much to do with the plot but steals most of the three or four comedy scenes he's in.

Virginia Maskell disappoints as the heroine. She looks pretty enough but Miss Maskell's attempts at comedy are not so good. Moira Redmond impresses in the small role of Craig's nurse. Liz Fraser and Joan Sims have no difficulty with the uninhibited roles of a couple of striptease dancers. Carole Lesley coasts along as a sexy receptionist. Ambrosine Philpotts, Irene Handl, Ronnie Stevens, Fenella Fielding, Mary Mackenzie and John Le Mesurier are others who crop up from time to time to lend a hand successfully to the carefree proceedings. Rich.

All The Fine Young Cannibals
(C'SCOPE—COLOR—PANAVISION)

Absurd romantic drama about two young couples who learn to share a mutual offspring after having a dozen of a time deciding who loves whom. Teen-appeal of its four young stars might rescue this pic at the b.o.

Hollywood, July 8

Metro release of Pandro S. Berman production. Stars Robert Wagner, Natalie Wood; features George Hamilton, Pearl Bailey, with Jack Mullaney, Onslow Stevens, Anne Seymour, Virginia Gregg, Mabel Albertson, Louise Beavers and Addison Richards. Directed by Michael Anderson. Screenplay, Edward Anhalt, based on Bernard Wolfe's novel. The Blake Girls, copyrighted by Dell. Produced under John McGreevey's jurisdiction. George W. Davis, Edward Carfagno; music, Jeff Alexander; assistant director, Al Jennings. Reviewed at the studio, July 8, '60. Running time, 116 MINS.

Chad Bixby	Robert Wagner
Salome Davis	Natalie Wood
Catherine McDowell	Anne Seymour
Tony McDowell	George Hamilton
Ruby Jones	Pearl Bailey
Parnell Tucker	Jack Mullaney
Judson Davis	Onslow Stevens
Mrs. Bixby	Anne Seymour
Ada Davis	Virginia Gregg
Mrs. McDowell	Mabel Albertson
Dina	Louise Beavers
Mr. McDowell	Addison Richards

Modern youth takes it on the chin again in Metro's "All the Fine Young Cannibals." The studio, having just preyed on "The Subterraneans" that Bay Area beatniks are colossal bores, now aims its sights at some idle rich specimens operating out of Dallas, and discovers that their sole means of communication is physical contact, preferably of the sexual variety.

Pandro S. Berman's handsome production surrounds a ludicrous "Modern Romances" sort of screenplay by Robert Thom, which has been suggested by Rosamond Marshall's novel, "The Bixby Girls." Under scrutiny is the accelerated world of troubled contemporary youth where a one-night stand invariably results in pregnancy, fame or attempted suicide. More specifically, the scenario explores the affairs of two young couples: Natalie Wood-George Hamilton and Robert Wagner-Susan Kohner, who eventually learn to live with the fact they share a mutual tax deduction in the form of a bouncing babe who bounced out of the premarital union of one-half of each partnership—Wagner and Miss Wood.

Director Michael Anderson attempts to establish and link the individual personalities of the central foursome by flashing rapidly to and fro from family to family. The technique backfires in that, by attempting to take in too much too quickly, it leaves the audience out of focus on all four individual sets of motivations. The picture does benefit from some flashy interiors by art directors George W. Davis and Edward Carfagno and set decorators Henry Grace and Rudy Butler, and generally agile, inventive lens positioning by the team of director Anderson and cameraman William H. Daniels. Jeff Alexander's score is unobtrusively inventive, and John McGreevey Jr.'s editing does little to speed up the film's sluggish pace.

"Cannibals" is an unfortunate vehicle for the four young people who are its cockpit. Miss Wood is a very pleasant young lady to behold, even though a pained expression is about all she is required to project here. Miss Kohner is not very convincing in her efforts to appear alternately gay, bored and distressed. Even less at ease are Wagner and Hamilton in a pair of incredibly unmasculine roles.

Best emoting is done by Pearl Bailey, but even she can barely cope with a preposterous role of a celebrated blues singer who dies of a broken heart when jilted by "that man who played here for her." Fortunately, the plot takes a brief break to enable Miss Bailey to render one or two numbers in her inimitably casual, well-timed and phrased style.

Generally satisfactory support is contributed by Jack Mullaney, Onslow Stevens, Anne Seymour, Virginia Gregg, Mabel Albertson, Louise Beavers and Addison Richards. Tube.

Kirmes
(The Fair)
(GERMAN)

Berlin, July 12.

Bavaria release of a Wolfgang Staudte production. Stars Juliette Greco and Götz George. Directed by Staudte. Screenplay, Staudte, based on idea by Claus Hubalek; camera, George Krause; settings, Ellen Schmidt and Karl Dietz; music, Werner Eisel; editor, Lilian Seng. At Zoo Palast, Berlin, July 8, '60. Running time, 104 MINS.

Annette	Juliette Greco
Robert Mertens	Götz George
Paul Mertens	Hans Nielsen
Gen. Malgrett	Wolfgang Neuss
Martha Mertens	Wanda Rotha
Fritzel	Fritz Schmiedel
Pfc. Schumann	Hans Leibelt
Innkeeper's Wife	Elisabeth Flickenschildt
Innkeeper	Werner Finck
Max Mertens	Irnfried Kinkel
Hilde	Monika Ammann
Gertrud	Gerda Gmelin
Capt. Wessel	Rudolf Schündler
Lt. Wendner	Werner Muhly
Young Soldier	Horst Naumann

"Kirmes" is one of the better grade postwar German pictures, and though it is somewhat overlong and treated a little leisurely, its subject matter may recommend interest and attention in the foreign markets. It has a literate and sympathetic script, is ably directed but the camera work in some of the earlier scenes is surprisingly out of focus in depth shots.

Wolfgang Staudte, who also produces and directs, has written a script based on an actual event first recorded by Claus Hubalek. It is a war story, unsympathetic to the Nazis, describing the experiences of a young deserter who goes on the run when the tide is running against the Germans and the Nazis are retreating.

The story opens in the present day at a fun fair, where the jollity is marred by the discovery of a soldier's skeleton. From that point, there's a prolonged flashback describing all that happened to the young boy who escaped and the suffering of his family and a priest who gave him shelter. There's a contrived femme angle, depicting a young French girl, she works at the local inn, is quite free with her favors to the German soldiers and then provides shelter and love to the escaped soldier.

There's a striking contrast between apparent gaiety of the opening fair sequences and the earnest subject matter that follows. The cruel and cynical attitude of the local Nazi commander and the Gestapo is strongly stressed and there's evidence of the resistance to the Nazi war policy by many of the villagers.

Wolfgang Staudte's direction is bold, sincere and authoritative although a more forthright attitude in editing would have been a positive help. Apart from the blurs in some of the opening sequences, the lensing is excellent, and other technical qualities are up to general standards.

The acting, too, is superior in quality to that of most recent German films. Juliette Greco infuses an air of fresh sincerity and the custom into the proceedings with her interpretation of the French girl. Götz George is appropriately nervous and apprehensive as the young German soldier on the run. There is also a strong performance by Hans Mahnke as his father, though Manja Behrens is rather too emotional a personality as the mother. The remainder of the cast lends admirable support to the proceedings to make "Kirmes" a worthwhile festival entry. Mpro.

Une Fille Pour L'Ete
(A Girl For the Summer)
(FRENCH-COLOR)
(DYALISCOPE)

Paris, July 12.

Cinedis release of Raoul-SPA production. Stars Francois Perier, Michel Auclair, Nicole Berger; Pierre Nancy, Georges Poujouly, Claire Maurier, Alice Cocéa. Directed by Robert Hossein. Screenplay, Hossein, Maurice Clavel, Michel Audiard, based on novel by Hossein. Camera, Robert Lebeson; editor, Robert Isnardon; music, Georges Auric. Paris Running time, 89 MINS.

Maurice	Francois Perier
Philippe	Michel Auclair
Nicole	Nicole Berger
Michel	Georges Poujouly
Simone	Claire Maurier
Boulanger	Alice Cocéa
Poet	Robert Hossein

In a C'Scope-like process and with color, this debs with a blue young artist who hires a girl for the summer to visit in a resort town with friends. But she is really not that kind and it ends in tragedy. Pic is somewhat too mannered and unclear in motivations and characterizations to make this convincing. Film emerges mainly an exploitation item in its look at callous youth on vacation.

The artist picks up the girl in a bar, and then runs off to visit with a middle-aged but still glamorous woman.

As the summer wears, the artist and girl find life impossible, and

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HARD DUCATS, WE LOVE YOU

Berger Also Hits Roadshows

Minneapolis, July 19.

In an appeal to Hollywood to "curtail" hard-ticketing of pictures, circuit owner Bennie Berger charges that this development is hurting the industry generally and small exhibitors particularly "the most of anything, including television."

Berger has written to some of the industry toppers expressing his views on the subject and begging them to "go slower" with the hard ticket pictures which he points out, are now so much on the increase.

"The best boxoffice pictures because of this hard-ticketing have become unavailable for the small exhibitors and this, more than any one other thing, is driving these exhibitors out of industry—killing off more and more of the small town and big city theatres," declares Berger.

"Exhibition and the industry itself can thrive only as mass entertainment. It's now becoming class entertainment. The hard ticket pictures not only are out of the reach of the small exhibitors, but also too large a segment of the public while still hot. Too many families can't afford them at the time there's the urge to see them.

"This is causing too large a portion of the public to lose interest in pictures generally. It's getting too many people out of the habit of theatergoing. It must be curbed if the film industry isn't to evaporate to a much greater extent."

In letting it "get out of hand" in the present manner, Berger fears that "too many in Hollywood perhaps are really looking to pay television as the road to greater riches than would be obtainable even if exhibition flourished as in the days of old."

Until he stepped aside several years ago declaring that he had done his "bit" for the small exhibitor, Berger was president of North Central Allied, this territory's only independent organization and national Allied States unit, for most of its existence. He always has had the reputation of being a "firebrand" who continually stepped on the feet of the film companies by assailing them for trade practices deemed harmful to independent exhibitors.

Schneider, Jaffe Checking Studio

Columbia's Interest in TV Selloff Unhurried But Realistic About Reducing Old Losses

Abe Schneider, president of Columbia, and Leo Jaffe, first v.p.-treasurer, left New York for the Coast over the past weekend for what one insider termed "a very careful examination" of the company's theatrical production program. They'll map plans in a series of meetings with studio v.p. Samuel J. Briskin and other production officials.

Significantly, all plotting will centre on the making of features for theatres, this being, said the exec source, "our prime business." Col has no immediate plans for selling its post-1948 backlog to television but such a move may be made later on.

There are several factors to be considered regarding any divestiture of the library to tv. There's no pressing need for cash but, like all other companies, Columbia has many productions which were loss propositions in the theatrical market and reduction of the red ink could be achieved via the sale to tele.

But a very big question is represented in pay-see tv. Col recognizes the home toll principle as having vast potential and "when it becomes an actuality we will join the parade."

Major point is that home toll could possibly yield considerably more revenue than conventional tv and Col may wait to see.

Meanwhile, Schneider, Jaffe, Briskin, et al. are continuing their major stake in theatricals.

Explicitly Jazz

Chicago, July 19.

Because its title was figured too ambiguous, "Jazz on a Summer's Day," lensed at the Newport Jazz Fest, will play here and other territories as "Jazz Festival," buttressed by ad emphasis on the stellar names featured in the pic.

Indie distrib Charles Teitel insisted on the title change when he took the release here from Union Films. "If you're selling jazz you may as well sell jazz," he explained. New title and campaign is also slated for the Coast.

'Campobello' To Go Hard-Ducat In Early Playoff

Warners will start off "Sunrise at Campobello" on a roadshow basis but Charles Boasberg and his domestic sales department are not committing themselves to this policy for the entire market. Plan is to open the production on hard-ticket in about six cities, and if successful, follow through in a limited number of other locations.

Idea is to "establish" "Campobello" in this manner and then shift to continuous run.

Feeling at WB is that a roadshow approach throughout the country is too expensive and requires too much time before the rentals roll in. Company sees little wisdom in offering the public only 10 or so performances a week when five a day can be made available.

Roadshow policy is fitting for a king-sized "Ben Hur" but, on the other hand, there's some trade feeling that 20th-Fox would do better to shift "Can-Can" from hard-ticket to continuous run.

Franco-Russ Co-Prods. In Recent Growth But Story Line A Problem

Paris, July 12.

French filmmakers have indulged in coproductions with Russia and members of the Eastern bloc in the last few years although there are no direct accords as yet. The main difficulties seem to be subject matter and seeing eye-to-eye on the moral and social aspects of a pic. Money does not appear to be difficult to arrange.

These coproductions usually are made in the Eastern countries with French directors or co-director setups with the Reds giving about two thirds of the financing and the French supplying material and technicians. A recent French-Russ pic, "Normandie-Niemen," on a French fighter squadron that

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Columbia Pfd $1.06

Columbia board has declared the regular $1.06½ dividend on its cumulative preferred stock.

It's payable Aug. 5 to holders of record on Aug. 1.

LEGIT-TYPE SELL ON THE UPSURGE

Despite the strong opposition of small town exhibitors and their steady barrage of complaints, the pattern of roadshowing 70m pictures in key cities is becoming firmly established. Not only are more hardticket pictures being financed, made and released by the major companies, but more and more theatres are being converted for the legit-style operation. In cities where only one hard-ticket house existed, two, three and possibly four may be available shortly.

Key city theatreowners are anxious to get into the act and have promised to refurbish their houses completely on the promise that they will be awarded one of the important 70m entries. Especially encouraging to the big burg operators is the knowledge that a steady flow of the "specials" can now be expected for back-to-back booking.

Confirmation of this trend came this week from Jeff Livingston, executive coordinator of sales and advertising for Universal's "Spartacus." Livingston and Frank McCarthy recently wound up a three-month survey of 23 key cities during which they set firm deals in 13 situations for "Spartacus" hardticket engagements.

New Playoff

Exhibitors in the top U.S. cities are aware of the changing exhibition pattern, according to Livingston. On the basis of his talks with theatremen, he is convinced that the old-style grind policy is coming to an end. In more and more situations, he noted, theatres are now listing starting times and more and more patrons are showing up at the beginning of a picture. Moreover, Livingston indicated that exhibs are noting that at present there is not too much disparity between prices for hardticket films and for continuous performance entries.

As a consequence, Livingston envisions a gradual transition to roadshow or semi-roadshow engagements in a majority of big city situations. Tickets, in a majority of instances, will be able to be booked in advance, he contended. "There will be individual performances rather than a grind policy," he maintained.

The increase in the number of hardticket entries that will be available between 1960 and 1963 has alerted theatremen to the possibility of reopening some darkened theatres. In addition, a number of well-located, well-kept neighborhood houses have been found to be ideally suited for roadshow exhibition. The best type of theatre is one between 1,200 and 1,400 seats. Distributors seeking homes for their multi-million-dollar specials are insistent that the theatres be ideal physical showcases. These requirements have led a number of formerly rundown houses to do a complete refurbishing job that frequently runs higher than $100,000.

Livingston takes strong issue with Truerman Rembusch, the Indiana exhibitor who is the foremost anti-hardticket exponent, on the charge that roadshowing destroys a picture's value to the smaller communities. The U executive contends that roadshowing serves as a better pre-sell mechanism than national advertising. He maintains that it helps to establish a picture and gives it "a shelf-like existence." He declares that the history of industry proves that all popular roadshow films have been equally and even more successful in their general engagements. Livingston says that in any evaluation of the effect of a roadshow picture, he's willing to bet that a situation closer to a hardticket center will do better business when it gets the picture than a theatre farther removed.

"This is a method of distribution of the future that has to be faced,"

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'Distribs Complacent About Theatres Going Out of Biz'—Rembusch

Memphis, July 19.

The film companies will lose as much as $80,000,000 to $120,000,000 annually in film rentals if 4,000 theatres, as has been predicted, close within the coming year. This is the estimate of Trueman T. Rembusch, the Indiana theatreowner who is chairman of Allied States Assn.'s Emergency Defense Committee.

In an address here last week before the Allied Theatre Owners of the Mid-South, Rembusch declared that while all the film companies are presently operating the black, they cannot remain solvent if they force the closing of a new group of theatres.

Rembusch contends that the theatres threatened with bankruptcy are those in the 7,000 to 100,000 population centers. The theatres in these communities, he maintained, "are the front-line trenches of exhibition." He charged that these theatres are now being attacked by "the very same distribution weapons that destroyed their smaller counterparts." Production, he asserted, might have saved these theatres "in their last illness by cutting production costs, particularly talent salaries and story costs, which savings could have been passed on to the small retail outlets of the industry."

Rembusch also blames the demise of many small theatres on the selfish attitude of many of the large and small circuits "which were indifferent to the passing of the small theatres." As these theatres disappeared, Rembusch said distribution took up the slack by loading the next group of theatres with higher film rentals. "The distributors refused to acknowledge a basic economic fact—you cannot pay production costs out of boxoffices of closed theatres," he declared. He charged that large ex-affiliated theatres remained smug and complacent because of their preferred buying position and enjoyed advertising contributions.

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Ticket Jurisdiction

Although publicists handling hardticket film engagements have a legit background, jurisdiction of the roadshow dates, both in N.Y. and east of the Mississippi, is held by Publicists Local 872, International Alliance of Theatrical Stage Employees.

Dual union membership is involved, since the legit press-agents are also members of the Assn. of Theatrical Press-agents and Managers. In order to handle a hardticket film, the legiters join the IA publicists union.

Cite Unstabilized Trade Economics; Par Turns Corner

Film producers have reached the point where unsuccessful pictures will do one-third or one-fourth of the grosses they would have piled up in the pre-television era, and, at the same time, the successful product is raking in three to four times over the amounts likely to have been registered in 1948.

This is the observation of one of the film industry's most important financial whizzes, who prefers not to be identified. The industry has become increasingly unstabilized, he said this week. This goes to the extent that a few poor productions in a row can seriously hurt a periodic financial statement, whereas three or four favorable boxoffice contenders are capable of bolstering those reports to stockholders and the press.

Paramount, for example, has had nine months of relatively slim earnings. The second calendar quarter of the current fiscal year figures to be a light one, on the basis of releases in the period. But now, Par is riding high. Results of this second quarter, ended June 30, will be announced about Aug. 15 but the downbeat ought not be obscured by the fact that post-June 30 so far has been strong.

Par in the third quarter has had a hefty three-part combo in "Rat Race," "Psycho" and "Bellboy." Each of these is doing remarkably well — particularly Alfred Hitchcock's "Psycho," which is figured at this time to gross at least $6,000,000 in domestic rentals. (Interestingly, the inside-industry fiscal experts in past could predict a film's gross without fear of too much error, and without much hedging as to specific figures. In contrast, the guesswork on United States-Canada revenue for "Psycho" ranges all the way from the $6,000,000 to $10,000,000.)

Levins Resumes With UA

Albany, July 19.

Ten days after he had resigned as United Artists salesman in the Albany exchange district, in order to accept private employment, Milton G. Levins was re-hired in another capacity. He will become office manager, booker and inside salesman, July 11.

Mrs. Marcia McLean, currently office manager-booker, will continue on a part-time basis until September, and will then retire. She also works three nights a week as office assistant to Alfred G. Swett, Stanley Warner district manager and Strand house chief.

Leon Weston, onetime salesman in the Albany and New Haven territories for National Screen Service, succeeded Levins as UA salesman in this area. Weston had represented that company in the Syracuse zone, half of which is now covered from here. The other half is sold out of Buffalo.

National Audience Board (From TV) Evaluating Teens 'Soon to Love'

National Audience Board, non-profit organization set up in 1954 to review television programming, marks its entry into feature film evaluation with a screening of Richard Rush's tough-themed independent production "Too Soon To Love," at a Los Angeles screening next Wednesday (27).

"Too Soon," which co-stars teen thespe Jennifer West and Richard Evans, concerns high school lovers faced with the problem of pregnancy and attempting to solve it via the abortion route, same plot as "Blue Denim." Currently in exhibition, the film played New York earlier this year as the program feature on the RKO circuit with absolutely no press build from the chain or distributor (Universal-International).

NAB will view the picture at the Jack Wrather Projection Room in Beverly Hills. Ballots will be filled out by NAB associates representing the Federation of Women's Clubs, PTA groups, the American Legion and Legion Auxiliary, YMCA, educational broadcasters, boards of education, Business & Professional Women's Assn. and the American Assn. of University Women.

With feature films as with tele reviews, NAB charges about $100 a city and conducts the screenings by request of film or program producers.

"Too Soon" screening will be preceded by a session to determine a system for film gradings which will allow pictures acceptable to NAB to carry the line "Approved by the National Audience Board" in credits and advertising.

Currently negotiating through publicity departments for the NAB service are MGM, 20th-Fox, U.I., Columbia and Warner Bros.

'World' Garners Gold in Det., $20,000; 'Hercules' Rich 21G; 'Apartment' Hot 18G, 5th, 'Portrait' Brisk 20G, 2d

Detroit, July 19.

Downtown theatres are enjoying another solid week with strong new product combining with durable holdovers for amazing returns. "Lost World" is finding gold at the Fox. "Hercules Unchained" looks rich at the Broadway-Capitol.

"Apartment" stays great in fifth week at the Michigan. "Can-Can" looms torrid in seventh session at the Madison. "Pollyanna" continues bright in second session at the Mercury.

The longtermers, "Ben-Hur," in 22d week at the United Artists, and "Windjammer" in 17th round at Music Hall, stay smash.

"Bells Are Ringing" is loud in second round at the Adams. "Portrait in Black" looks boffo in second session at the Palms.

Estimates for This Week

Fox (Fox-Mich) (5,000; $1.25-$1.49)—"Lost World" (20th) and "Robbskins" (20th). Swell $20,000. Last week, "Story of Ruth" (20th) and "Land of Bible" (20th), 4th wk, $10,000.

Michigan (Unit'd Detroit) (4,000; $1.25-$1.49)—"Apartment" (WB) and "Music Box Kid" (UA), 5th wk. Great $18,000. Last week, $20,000.

Palms (UD) (2,961; $1.25-$1.49)—"Portrait in Black" (U) and "Too Soon To Love" (U), 2d wk. Bright $20,000. Last week, $23,000.

Madison (UD) (1,400; $1.50-$3)—"Can-Can" (20th), 7th wk. Wow $25,000. Last week, $26,000.

Broadway-Capitol (UD) (3,500; $1.25-$1.49)—"Hercules Unchained" (WB) and "Walk Like Dragon" (WB). Wham $21,000. Last week, "Dinosaurus" (U) and "S.O.S. Pacific" (U), $15,000.

Adams (Balaban) (1,700; $1.25-$1.50)—"Bells Are Ringing" (M-G), 2d wk. Loud $12,000. Last week, $15,000.

United Artists (UA) (1,067; $1.25-$3)—"Ben-Hur" (M-G), 22d wk. Great $19,000. Last week, $19,400.

Music Hall (Cinerama, Inc.) (1,298; $1.50-$2.65)—"Windjammer" (NT), 17th wk. Wow $19,000. Last week, $19,300.

Trans-Lux Krim (Trans-Lux) (1,000; $1.49-$1.65)—"Carry On Nurse" (Gov), 5th wk. Okie $4,000. Last week, $5,000.

Mercury (UM) (1,470; $1-$1.49)—"Pollyanna" (BV), 2d wk. Hotsy $19,000. Last week, $20,000.

Broadway Grosses

Estimated Total Gross

This Week $661,500
(Based on 26 theatres)

Last Year $667,000
(Based on 22 theatres)

'Apartment' Big 17G For 4th in Pitt; 'Pollyanna' Lofty 15G, 'Portrait' 6G

Pittsburgh, July 19.

First run houses got a lot of help from people rushing away from tv's convention coverage but some of biz was snared by first place baseball Pirates. The combo of tv and baseball ruined last Saturday (16).

Newcomer "Pollyanna" at Stanley shapes excellent. Other new entry, "Murder, Inc." looms poor. "Portrait in Black" still is strong at Fulton in third while "Apartment" is socko in fourth at Penn. Hard-ticket "Ben-Hur" is phenomenal in 26th round at the Warner. "Can-Can" continues firm in 11th at Nixon on same basis.

Estimates for This Week

Fulton (Shea) (1,635; $1-$1.50)—"Portrait in Black" (U), 3d wk. Sturdy $6,000. Last week, $9,000.

Harris (Associated) (2,100; $1-$1.50)—"Murder, Inc." (20th). Slim $5,000. Last week, "13 Ghosts" (Col), $8,500.

Nixon (Rubin) (1,760; $1.50-$2.75)—"Can-Can" (20th), 11th wk. Firm $6,000. Last week, ditto.

Penn (UATC) (3,300; $1-$1.50)—"Apartment" (UA), 4th wk. Wow $17,000 after some for third.

Squirrel Hill (SW) (834; $1.25)—"Black Orpheus" (Lopo), 3d wk. Excellent $2,000. Last week, $3,200.

Stanley (SW) (2,700; $1-$1.50)—"Pollyanna" (BV). Big $15,000. Last week, "Why Must I Die" (AI), $5,200.

Warner (SW) (1,533; $1.50-$2.75)—"Ben-Hur" (M-G), 26th wk. Potent $17,000. Last week, $17,400.

'Ghosts' Huge 28G, Frisco; 'Hur' 23G

San Francisco, July 19.

"13 Ghosts" is topping the city currently with a mighty take at Paramount. "Portrait in Black" still is socko in third round at Golden Gate. "Pollyanna" is rated good in second at the Fox.

"Strangers When We Meet" looms sock in third at the St. Francis. "The Apartment" shapes strong in fifth session at United Artists. "Bells Are Ringing" looks okay in third at Warfield.

Estimates for This Week

Golden Gate (RKO) (1,070; $1.25)—"Portrait In Black" (U) and "Too Soon To Love" (U), 3d wk. Socko $12,000 or near. Last week, $16,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Pollyanna" (BV), 2d wk. Good $11,000. Last week, $15,000.

Warfield (Loew) (2,676; $1.25-$1.50)—"Bells Are Ringing" (M-G), 3d wk. Okay $9,000. Last week, $12,000.

Paramount (Par) (2,646; $1.25-$1.50)—"13 Ghosts" (Col) and "Electronic Monster" (Col). Wow $28,000 or near. Last week, "Step Look, Laugh" (Col) and "My Dog Buddy" (Col), $11,000.

St. Francis (Par) (1,400; $1-$1.50)—"Strangers When We Meet" (Col), 3d wk. Big $11,000. Last week, $14,000.

Orpheum (Cinerama) (1,456; $1.25-$2.65)—"This Is Cinerama" (Cinerama) (reissue), 3d wk. Bright $20,000. Last week, $24,000.

United Artists (No. Coast) (1,151; $1.25-$1.50)—"Apartment" (UA), 5th wk. Strong $10,000 or close. Last week, $11,500.

Stagedoor (A-R) (440; $1.25-$1.50)—"Subterraneans" (M-G), 4th wk. Fair $3,000. Last week, $3,200.

Vogue (S. F. Theatres) (864; $1.50)—"Sunset Boulevard" (Par) (reissue), 3d wk. Okie $2,200. Last week, $2,500.

Coronet (United California) (1,250; $1.80-$2.50)—"Ben-Hur" (M-G), 30th wk. Potent $23,000. Last week, $20,000.

Alexandria (United California) (1,610; $2.20-$2.75)—"Can-Can" (20th), 6th wk. Good $14,000. Last week, $15,000.

'BELLBOY' SMASH 9G, OMAHA; 'PSYCHO' 10G

Omaha, July 19.

Aided by two strong new pix, biz at downtown first-runs this session is more solid than it has been in months. "Bellboy" is great at the Omaha while "Psycho" looks big at the Orpheum. Second week of "Bells Are Ringing" is still good at the small State. Hard-ticket "Ben-Hur" likewise is okay at the Cooper in 22d stanza.

Estimates for This Week

Cooper (Cooper) (893; $1.50-$2.20)—"Ben-Hur" (M-G), 22d wk. Still okay at $7,200. Last week, $8,000.

Omaha (Tristates) (2,000; 75-$1)—"Bellboy" (Par). Great $9,000. Last week, "Greatest Show on Earth" (Par) (reissue), $3,500.

Orpheum (Tristates) (2,877; 75-$1)—"Psycho" (Par). Rated big $10,000. Last week, "Rat Race" (Par), 2d wk, $6,000.

State (Cooper) (743; $1)—"Bells Are Ringing" (M-G), 2d wk. Good $4,000 after $7,500 new.

'Portrait' Big 13G, Toronto; 'Pay' 40G

Toronto, July 19.

Biz is generally good with newcomers showing. "Pollyanna" fall at Imperial. "Portrait in Black" is rated big at Uptown. New nine-house twin of Famous Players Canadian and Nat Taylor is off to a wham session with "Pay or Die." Of holdovers, "The Apartment" is still lusty in fourth frame at Loew's, as is "Brazilian Bush" in second stanza at Hollywood. "Oscar Wilde" in third frame shapes fine at Eglinton.

Estimates for This Week

Beach, Century, College, Downtown, Glendale, Midtown, Oakwood, Prince of Wales, Runnymede (FP-Taylor) (1,298; 1,338; 1,499; 1,000; 995; 1,089; 1,138; 1,200; 1,385; 60-90)—"Pay or Die" (AA). Terrific $40,000.

Carlton (Rank) (2,518; $1-$1.50)—"Mountain Road" (Col). Sad $6,000. Last week, "Story of Ruth" (20th), $9,000.

Hollywood (FP) (1,080; $1-$1.25)—"Bramble Bush" (WB), 2d wk. Hefty $11,000. Last week, $13,000.

Hyland (Rank) (1,097; $1)—"Carry On, Constable" (Rank), 6th wk. Nice $4,500. Last week, $5,000.

Imperial (FP) (3,343; $1-$1.25)—"Pollyanna" (BV). Tall $17,000. Last week, "Rat Race" (Par), 2d wk, $8,000.

Loew's (Loew) (2,745; $1-$1.25)—"Apartment" (UA), 4th wk. Lusty $12,000. Last week, $16,000.

Tivoli (FP) (935; $1.30-$2.50)—"Can-Can" (20th), 16th wk. Okay $6,000. Last week, $7,000.

University (FP) (1,363; $1.50-$2.75)—"Ben-Hur" (M-G), 31st wk. Hefty $11,500. Last week, $12,000.

Uptown (Loew) (2,745; $1-$1.25)—"Portrait in Black" (U). Big $13,000. Last week, "Huckleberry Finn" (M-G), 2d wk, $9,000.

'Pollyanna' Wow 21G, D.C.; 'Portrait' Mighty $16,000, 'World' Bright 21G

Washington, July 19.

Sock entries are enlivening the mainstem this round. Topping the field in coin is "Pollyanna" which figures to be wow in initial stanza at the Palace. Comparatively as big is "Portrait in Black," heading for a mighty total at the 1,240-seat Ontario. "I'm All Right, Jack" shapes solid at the MacArthur.

"Lost World" is rated smash, day-dating two Stanley Warner houses. "Apartment" at Keith's and "Bells Are Ringing" at Capitol continue hefty in holdover rounds.

Estimates for This Week

Ambassador-Metropolitan (SW) (1,490; 1,000; 90-$1.49)—"Lost World" (20th). Sock $21,000 or near. Last week, "Ice Palace" (WB), 2d wk, $10,500.

Capitol (Loew) (2,426; $1.00-$1.49)—"Bells Are Ringing" (M-G), 3d wk. Bell $12,500. Last week, $15,500.

Keith's (RKO) (1,850; $1.00-$1.49)—"Apartment" (UA), 5th wk. Tall $13,000. Last week, $15,000.

MacArthur (L-B) (900; $1.10)—"I'm All Right, Jack" (BL). Sock $10,000. Last week, "Oscar Wilde" (Films Around World), $3,500.

Ontario (K-B) (1,240; 90-$1.49)—"Portrait in Black" (U). Smash $16,000. Last week, "Masters of Congo Jungle" (20th), $4,800.

Palace (Loew) (2,300; 90-$1.25)—"Pollyanna" (BV). Wow $21,000. Last week, "Mountain Road" (Col), $9,000.

Playhouse (T-L) (458; $1-$1.80)—"Savage Eye" (T-L), 2d wk. Okay $3,500. Last week, $5,500.

Plaza (T-L) (278; $1.25-$1.80)—"For Members Only" (Union). Fat $8,500. Last week, "Career Girl" (Indie), 5th wk, $2,300.

Town (Kline) (600; $1-$1.49)—"39 Steps" (20th), 2d wk. Trim $4,000. Last week, $6,000.

Trans-Lux (T-L) (600; $1.25-$2)—"Strangers When We Meet" (Col), 3d wk. Big $8,500. Last week, $10,500.

Uptown (SW) (1,300; $1.49-$2.75)—"Can-Can" (20th), 9th wk. Nice $7,500. Last week, $8,000.

Warner (SW) (1,440; $1.49-$2.75)—"Ben-Hur" (M-G), 13th wk. Great $19,000. Last week, ditto.

'Bellboy' Sock $12,000, Mpls; 'Bells' Loud 6G, 3d, 'Apartment' Big 7G, 2d

Key City Grosses

Estimated Total Gross

This Week $2,911,007
(Based on 22 cities and 223 theatres, chiefly first runs, including N. Y.)

Last Year $2,836,200
(Based on 24 cities and 245 theatres.)

'Apartment' Boff $17,000, Cincy Ace

Cincinnati, July 19.

First-runs here are extending their winning wave this week. "The Apartment," looming wham at the flagship Albee, looks a potential top grosser for some weeks. Other openers are "Hannibal" in good tempo at Palace and "Nature Girl and Slaver" with "Queen of Sheba" rating okay at Twin Drive-In, where second screen's "Pay or Die" and "Spy in Sky" shapes fair. "Can-Can" holds for a fourth-week climb at suburban Valley and "Ben-Hur" holds boffo in 18th canto. Night biz during Democratic convention was surprisingly steady, the reaction of tv fans being to leave home sets after an overfeeding of the L.A. political show.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.50)—"Apartment" (UA). Wham $17,000. Biggest first-run tenancy here in recent weeks. Last week, "Tarzan Magnificent" (Par) and "Walk Like Dragon" (Par), $7,500 at 90c-$1.25 scale.

Capitol (SW-Cinerama) (1,406; $1.25-$2.75)—"Ben-Hur" (M-G), 18th wk. Boff $19,000. Ditto last week.

Esquire Art (Shor) (500; $1)—"Jazz on Summer's Day" (Indie), 3d wk. Sturdy $1,500. Second $2,500.

Grand (RKO) (1,400; 90-$1.50)—"Portrait in Black" (U), 3d wk. Big $7,500. Last week, $10,000.

Guild (Vance) (500; $1)—"Wild Strawberries" (Indie), 4th wk. Sweet $1,800. Last week, $2,000.

Hyde Park Art (Shor) (500; $1)—"Seventh Seal" (Indie), 3d wk. Okay $1,200. Last week, ditto.

Keith's (Shor) (1,500; 90-$1.25)—"Pollyanna" (BV), 2d wk. Sock $9,000 after $12,000 preem.

Palace (RKO) (2,600; 90-$1.25)—"Hannibal" (WB). Good $8,500. Last week, "Rat Race" (Par), 2d wk, $8,500.

Twin Drive-In (Short) (1,200 cars each side; 90c)—"Nature Girl and Slaver" (Indie) and "Queen of Sheba" (Indie). East side: Okie $6,000. Last week, "Goliath and Barbarians" (Indie) and "Natchez Trace" (Indie), m.o. split with "Carnival Story" (Indie) and "Fiend of Dope Island" (Indie) (reissues), $6,400. West side: "Pay or Die" (AA) and "Spy in Sky" (AA). Fair $5,000. Last week, "Marumba Love" (UA) and "Inside Mafia" (UA), $7,000.

Valley (Walther) (1,200; $1.50-$2.50)—"Can-Can" (20th), 4th wk. Lush $13,000 for climb over last week's $12,000.

'Apartment' Socko 13G, St. L.; 'Race' Hotsy 9G

St. Louis, July 19.

Few new important entries in town, but the big ones continue great. "Apartment" still is socko in third at the Esquire. "Ben-Hur" is in its eighth rousing round at Loew's Mid-City. "Can-Can" in ninth frame at Ambassador is big. "Ice Palace" in second at Ridge. Fox looks okay. "Rat Race" in third at the St. Louis shapes good.

Estimates for This Week

Ambassador (Arthur) (2,800; $1.50-$2.25)—"Can-Can" (20th), 9th wk. Big $8,500. Last week, $9,000.

Apollo Art (Grace) (700; 90-$1.25)—"Next to No Time" (Indie). Okay $2,500. Last week, "Man in Cooked Hat" (Indie), 3d wk, $1,500.

Esquire (Schuchart-Levin) (1,000; 90-$1.25)—"Apartment" (UA), 3d

(Continued on page 16)

Minneapolis, July 19.

Mainstem exhibitors have to face the Minneapolis Aquatennial competition this week, with big consequently being hurt. However, the hard-ticket entries benefit. "Ben-Hur" is boff in 21st week at Academy while "Can-Can" looms strong in fifth at Century.

Several other pix are doing okay. "Bellboy" looks smash in opener at Gopher. "Rat Race" in third m.o. round at Pan is pleasing. "Apartment" in second chapter at World shapes torrid.

"Hannibal," also new at Orpheum, looms okay. "Bells Are Ringing" in trim at State. "Ice Palace" third sessions also at Lyric is only so-so.

Estimates for This Week

Academy (Mann) (94; $1.25-$2.65)—"Ben-Hur" (M-G), 21st wk. Climbing to boff $13,500 this week with heavy patronage from Aquatennial visitors. Last week, $13,000.

Century (Cinerama, Inc.) (1,150; $1.75-$2.65)—"Can-Can" (20th), 5th wk. Should do nice $10,500 or near. Last week, $12,500.

Gopher (Berger) (1,000; 85-$1)—"The Bellboy" (Par). Sock $12,000 or better. Last week, "Dinosaurus" (U), $4,500.

Lyric (Par) (1,000; $1-$1.25)—"Ice Palace" (WB), 2d wk. Slow $4,500. Last week, $5,500. Holds.

RKO Orpheum (RKO) (2,800; $1-$1.25)—"Hannibal" (WB). Slow $8,000. Last week, "Rat Race" (Par), 2d wk, $9,000.

RKO Pan (RKO) (1,800; $1-$1.25)—"Rat Race" (Par), 3d wk, m.o. Pleasing $7,000. Last week, "13 Ghosts" (Col), 2d wk, $5,000 at $1-$1 scale.

St. Louis Park (Field) (1,000; $1-$1.25)—"Pollyanna" (BV), 2d wk. Sweet $10,000. Last week, $11,000.

State (Par) (2,200; $1-$1.25)—"Bells Are Ringing" (M-G), 3d wk. Looks trim $9,000. Last week, $8,000. Will go another.

Suburban World (Mann) (800; 85)—"Touch of Larceny" (Par), 2d run. Nifty $1,200 for five days. Last week, "Wind Cannot Read" (20th), $1,500 for six days at $1 scale.

Uptown (Field) (1,000; $1.25)—"Espresso Bongo" (Cont), 4th wk. Holding with okay $2,000. Last week, $3,500.

World (Mann) (400; 85-$1.45)—"Apartment" (UA), 2d wk. Hotsy $7,000. Last week, $10,000.

'Terrace' Boffo $15,000, Hub; 'Pollyanna' Proud 21G, 'Portrait' 14G, 2d

Boston, July 19.

Heat still continues major obstacle to the b.o. here, but big guns are still getting the coin. Newcomers this week, "From Terrace," great at the Cheri. "Pollyanna" big at Memorial and "Man on String," click at the Pilgrim.

Holdovers are on the big gross side. "Portrait in Black" is hotsy in second at the Astor while "Psycho" is torrid at Paramount in fourth week. "Ice Palace" looms slow in third at the Metropolitan. "Ben-Hur" is still top hard-ticketer in town in 25th week at Saxon.

Estimates for This Week

Astor (B&Q) (1,270; $1-$1.75)—"Portrait in Black" (U), 2d wk. Hotsy $14,000 or close. Last week, $20,000.

Beacon Hill (Sack) (678; $1.50)—"Magdalena" (Indie), 5th wk. Okie $4,000. Last week, $5,000.

Boston (Cinerama, Inc.) (1,354; $1.20-$2.65)—"This Is Cinerama," (13th wk). The 12th week ended Monday (18), click $14,000. Last week, ditto.

Cheri (Sack) (724; $1-$1.50)—"From Terrace" (20th). New high at $15,000. Last week, "Oscar Wilde" (20th), 3d wk, $3,000.

Exeter (Indie) (1,176; 75-$1.25)—"39 Steps" (20th), 2d wk. First week, click $8,500.

Gary (Sack) (1,272; $1.50-$3)—"Can-Can" (20th), 18th wk. Dropping to okie $7,500. Last week, $8,000. Week ends run.

Kenmore (Indie) (700; $1.25-$1.50)—"Carry On, Nurse" (Gov), 6th wk. Okay $4,000. Last week, $5,000.

Metropolitan (LT) (4,357; 70-

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NEW PIX BOOSTING CHI B.O.

L.A. Uneven; 'Terrace' Sockeroo 33G, 'World' $17,000; 'Apartment' Big 22G, 'Gantry' Lively 21G, 'Bellboy' 12G

Los Angeles, July 19.

L. A. first-run biz is uneven here this week with some big takes and some weak ones. "From the Terrace" shapes smash $33,000 opening week at three theatres. "Lost World" is somewhat disappointing with fair $17,000 or near, also in three regular hardtops but heading for fine $150,000 in 17 nabes, openers where day-dating. "Hideout in Sun" shapes hefty $11,000 at Downtown Paramount.

"Last Days of Pompeii" is modest $9,700 at Orpheum-Hawaii, but looms fairish $25,000 for 15 multiplex.

Several holdovers are faring better. "Apartment" looks lusty $22,000 at Chinese in fourth. "Elmer Gantry" is big $21,000 at Hollywood Par in third.

"Belle Are Ringing" shapes stout $13,000 in third round at Pantages. "Bellboy" is likely good at $12,000 or near in second in two locations, with dark $118,900 for 16 multiplex.

"Ben-Hur" paces hard-ticketers with a torrid take in 34th week at the Egyptian. "Can-Can" looms nice in 19th round at Carthay.

Estimates for This Week

Los Angeles, Iris, Wilshire (FWC-SW) (2,017; $25, 2,344; 90-$1.50)—"Lost World" (20th) and "Bobbikins" (20th). Fair $17,000 or near. Last week, Los Angeles with Vogue, Loyola, Crest in Mirror (20th) (1st general release), $14,700 (20th) (1st general release), $14,700. Iris with Orpheum, Beverly, "Fugitive Kind" (UA) (2d wk), "All That Heaven Allows" (U) (reissue) (Iris), "The Pusher" (UA) (Orpheum) (2d wk), "Gallant Hours" (WB) (m-o) (Beverly), $7,100. Western with Hillstreet, Hollywood, "Bellboy" (Par), "Tarzan Magnificent" (Par), $27,700.

Downtown Paramount (AB-PT) (3,200; 90-$1.50)—"Hideout in Sun" (Mar) and "Love Island" (Mar). Hefty $11,000. Last week, with Hawaii, "Hercules Unchained" (WB), "Blueberry's 10 Honeymoons" (AA) (2d wk), $9,500.

Orpheum, Hawaii (Metropolitan-G&S) (2,213; 1,106; 90-$1.50)—"Last Days of Pompeii" (UA) and "Sins of Borgias" (Ind). Modest $9,700.

Beverly, Vogue, Loyola (Elect-FWC) (1,150; 810; 1,290; 90-$2)—"From Terrace" (20th). Smash $33,000.

Downtown, Baldwin (SW-Elect) (1,757; 1,800; 90-$1.50)—"Kidnapped" (RV) and "Mountain Road" (Col) (1st general release). Dull $6,000 or close. Last week, with Pix, "Portrait in Black" (U), "S.O.S. Pacific" (U) (2d wk), $13,600.

Hillstreet, Hollywood (Metropolitan-FWC) (2,752; 756; 90-$1.50)—"Bellboy" (Par) and "Tarzan Magnificent" (Par) (2d wk). Good $12,000 or thereabouts.

Pix, State (Pom-UATC) (736; 2,404; 90-$1.50)—"Portrait in Black" (U) (3d wk). Pix (1st wk), State and "Once More, With Feeling" (Col) (m-o). Pix, "Jack Rogers" (Par) (repeat). State, "Soft" ($1,200). Last week, State, "Huckleberry Finn" (MGM) (1st run), "Hippenmeyer Weir" (Par) (2d wk), $4,700.

El Rey (FWC) (861; 90-$1.50)—"Dear Wide" (Kingsley) (2d wk). Okay $3,000. Last week, $4,000.

Pantages (RKO) (2,812; 90-$2)—"Belle Are Ringing" (M-G) (3d wk). Stout $13,000. Last week, $13,300.

Hollywood, Paramount (Elect) (1,468; 90-$2)—"Elmer Gantry" (UA) (3d wk). Big $21,000. Last week, $20,500.

Four Star (UATC) (850; 90-$1.50)—"Quiet Please Dem" (UA) (3d wk). Thin 2,400. Last week, $3,500.

Fox Wilshire (FWC) (1,990; $2-$2.40)—"Story of Ruth" (20th) (3d wk). Slender $5,000. Last week, $6,100.

Fine Arts (FWC) (431; 90-$1.50)—"Captain's Table" (Rank) (3d wk). Perky $3,000. Last week, $2,300.

Chinese (FWC) (1,408; $2-$2.40)—"Apartment" (UA) (4th wk). Lusty $22,000 or over. Last week, $21,600.

Music Hall (Rec) (720; $1.85-$2.25)—"Back to Wall" (May) (5th wk). Mild $2,700. Last week, $2,900.

Carthay (FWC) (1,138; $1.75-$3.50)—"Can-Can" (20th) (19th wk). Nice $12,000. Last week, $12,300.

Crest (Elect) (750; $1.25-$2)—"Carry On, Nurse" (Gov) (19th wk). Strong $4,300. Last week, $4,000.

Warner Hollywood (Cinerama Inc) (1,389; $1.20-$2.65)—"Search for Paradise" (Cinerama). Started 24th week Sunday (17) after big $14,800 last week.

Egyptian (UATC) (1,392; $1.25-$3.50)—"Ben-Hur" (M-G) (34th wk). Plushy $29,000. Last week, $28,700.

'Portrait' Socko $9,000, Balto Ace

Baltimore, July 19.

Biz is a little livelier this week with the holdovers doing best. In the lead are "Portrait in Black," great in second at the New, and "Apartment," good in fourth at the Stanton. "Can-Can" is pleasing in eighth frame at the Mayfair while "Ben-Hur" is holding nicely in 16th week at the Town.

"Bellboy" is slow in opener at Century. "Nude in A White Car" is only okay in first at the Charles. "When Comedy Was King" looks pleasing at the Cinema, also in first.

Estimates for This Week

Century (Fruchtman) (2,200; 50-$1.25)—"Bellboy" (Par). Dull $5,000. Last week, "Ice Palace" (WB) (2nd wk), $3,000.

Charles (Fruchtman) (500; 50-$1.25)—"Nude in White Car" (T-L). Fancy $4,000. Last week, "Ikiru" (Brandon) (2d wk), $1,200.

Cinema (Schwaber) (460; 90-$1.50)—"When Comedy Was King" (20th). Pleasing $2,700. Last week, "Dreams" (Janus) (2d wk), $2,000.

Five West (Schwaber) (460; 90-$1.50)—"Oscar Wilde" (Films

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'BELLBOY' FINE 9G, PORT.; 'POLLY' $8,000

Portland, Ore., July 19.

Sizzling weather and outdoor attractions are cutting into take of first-runs here currently. "The Bellboy" is doing sturdy trade, however, at Paramount while "Pollyanna" looks nice at the Fox. "Bottle In Outer Space" is only fair at Orpheum. "Ben-Hur" still is great in 26th round at Music Box.

Estimates for This Week

Broadway (Parker) (1,890; $1-$1.50)—"Belle Are Ringing" (M-G) (3d wk). Slow $4,500. Last week, $5,300.

Fox (Evergreen) (1,000; $1-$1.49)—"Pollyanna" (RV) and "Operation Amsterdam" (20th). Nice $8,000 or close. Last week, "Story of Ruth" (20th) (2d wk), $5,600.

Hollywood (Evergreen) (900; $1.25-$2)—"Can-Can" (20th) (3d wk). Sturdy $6,000. Last week, $6,300.

Music Box (Hamrick) (840; $1.50-$3)—"Ben Hur" (M-G) (26th wk). Great $16,000 or over. Last week, $17,100.

Orpheum (Evergreen) (1,534; $1-$1.49)—"Bottle In Outer Space" (Col) and "12 To Moon" (Col). Fair $6,000. Last week, "Ice Palace" (WB) and "Wind Cannot Read" (WB), $5,800.

Paramount (Port-Par) (3,400; $1-$1.49)—"Bellboy" (Par) and "Tarzan Magnificent" (Par). Sturdy $9,000 or close. Last week, "Apartment" (UA) and "Gunfighters of Abilene" (UA) (2d wk), $7,200.

'TERRACE' WOW 'PORTRAIT' BOFF

Chicago, July 19.

Deluxers look for another round of trim collections as the powerful longruns continue strong. Some newies are also shaping good. Paver is Oriental's "From the Terrace," initialing to a socko $45,000.

"Murder, Inc." opener at the Chicago looms good $20,000. Carnegie's "Man Upstairs" is rated okay on preem. New Monroe tandem, "Man Who Could Cheat Death" and "Walk Like a Dragon," expects fair takings.

"Psycho" is great in Woods fourth. State-Lake's "Bells Are Ringing" should hit loud total in ditto stanza. "The Apartment" is hot in fifth United Artists session.

"Portrait in Black" looks boffo for third holdover lap at Roosevelt. "I'm All Right, Jack" is rated potent in Esquire third. "Pay or Die" is figured for good coin in same Cinestage term. Eighth week of "Carry On, Nurse" at Surf shapes lively.

Of hardticket pix, "Can-Can" is holding nice in 13th Palace round, and "Ben-Hur" continues fast for 30th stanza at the Todd.

Estimates for This Week

Carnegie (Telem) (495; $1.50-$1.80)—"Man Upstairs" (Kings). Okay $3,200. Last week, "Oscar Wilde" (FAW) (2d wk), $4,000.

Chicago (B&K) (3,900; 90-$1.80)—"Murder, Inc." (20th). Good $20,000. Last week, "Ice Palace" (WB) (2d wk), $13,000.

Cinestage (Todd) (1,039; 90-$1.80)—"Pay or Die" (AA) (3d wk). Good $8,000. Last week, $12,000.

Esquire (H&E Balaban) (1,350; $1.25-$1.80)—"I'm All Right, Jack" (Col) (3d wk). Hotsy $14,000. Last week, $18,000.

Monroe (Jovan) (1,000; 65-90)—"Man Who Could Cheat Death" (Par) and "Walk Like a Dragon" (Par). Fair $4,300. Last week

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'Pollyanna' Potent 11G, Prov.; 'Bellboy' Fancy $9,000, 'Palace' Hep 8G

Providence, July 19.

Rhode Island health authorities have given the term epidemic to the recent outbreak of polio, and cautioned against congregating. The precaution is being taken seriously. All of which is no help to first-run biz, though not hard hit so far.

RKO Albee leads the list with "Pollyanna" rated strong, followed closely by Strand's "The Bellboy." Elmwood with fourth week of "Ben-Hur" still looks sellout. State's third of "The Apartment" is okay. Majestic's "Ice Palace" is rated good.

Estimates for This Week

Albee (RKO) (2,200; 50-90)—"Pollyanna" (RV). Strong $11,000, but below earlier hopes. Last week, "Pay Or Die" (AA) and "Hypnotic Eye" (AA), $5,000.

Elmwood (Snyder) (724; $1.50-$2.50)—"Ben-Hur" (M-G) (4th wk). Sellout $11,000. Third session, same.

Majestic (SW) (2,200; 65-90)—"Ice Palace" (WB). Good $8,000. Last week, "Hercules Unchained" (WB) (2d wk), $9,000.

State (Loew) (3,200; 75-$1)—"Apartment" (UA) (3d wk). Okay $7,500. Second week, $8,000.

Strand (National Realty) (2,200; 65-90)—"Bellboy" (Par) and "Noose for Gunman" (UA). Fairly strong $9,000. Last week, "Rat Race" (Par) (2d wk), $4,000.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

B'way Holds Solid; 'Terrace' Great 76G, 'World' Wow 38G, 'School' Loud $14,600, 'Psycho' Rousing 56G, 5th

Despite ideal outdoors weather over the past weekend and a dearth of new pictures, Broadway first-run film business is continuing at a high level this stanza. The three new films all are doing well to vie with strong holdovers for top trade.

"From the Terrace," with a great $49,000 at the Paramount opening session, and a smash $17,000 or near at the arty Murray Hill, where day-dating will pace the new entrant. "Lost World" wound its initial round with a socko $38,000 at the Warner. "School for Scoundrels" finished its first week at the arty Sutton with a boffo $14,600.

"Elmer Gantry" is ending its second stanza at the Capitol with a socko $50,000 or close. "Strangers When We Meet" completed its third session at the Criterion with a rousing $36,000.

Displaying real stamina, "Belle Are Ringing" with stageshow looks to hold with a great $165,000 or a bit better in the fourth session at the Music Hall. It is staying a fifth and probably several more weeks. "Psycho" still is amazing with a smash $56,000 likely in current 5th round at the DeMille and $18,300 in like week at the arty Baronet.

"Battle in Outer Space" is down to a nice $15,000 or close in second stanza at the Forum. "Murder, Inc." completed its third stanza at the Victoria with an okay $12,000.

"Apartment" ended its fifth week at the Astor with a big $29,000 and sock $16,000 in same round at the Plaza. "Trials of Oscar Wilde" held with a fine $7,500 in third session at the Paris. "Ice Palace" wound its third week at the Palace with a modest $14,000 and will be replaced by "Portrait in Black" July 27.

"Can-Can" held with lofty $27,500 in its 19th round at the Rivoli. "Ben-Hur" is heading for a great $55,500 in its present 35th stanza at the State. Both pictures are playing 14 performances weekly now.

Estimates for This Week

Astor (City Inv) (1,094; 75-$2)—"Apartment" (UA) (6th wk). Fifth week ended last night (Tues) was big $29,000 or near after $30,000 for fourth round.

Capitol (Loew) (4,820; $1-$2.50)—"Elmer Gantry" (UA) (2d wk). This frame winding today (Wed) is heading for great $50,000 after $60,000 for opener. Holds, naturally.

Criterion (Moss) (1,671; 90-$2.40)—"Strangers When We Meet" (Col) (4th wk). Third session finished last night (Tues) was smash $36,000 or close after $39,000 for second week.

DeMille (Reade) (1,658; 90-$1.80)—"Psycho" (Par) (5th wk). This session ending today (Wed) is heading for now $38,000 after $37,500 in fourth week. Continues on.

Palace (RKO) (1,642; 90-$2)—"Ice Palace" (WB) (4th-final wk). Third session finished last night (Tues) was mild $14,000 or less after $16,500 for second. "Portrait in Black" (U) opens July 27, day-dating with Trans-Lux 85th Street.

Forum (Moss) (912; 90-$1.80)—"Battle in Outer Space" (Col) (2d wk). This stanza finishing tomorrow (Thurs) looks to slip to okay $15,000 after $22,000 for opener. Stays on.

Paramount (AB-PT) (3,665; $1-$2)—"From the Terrace" (20th). Initial round winding tomorrow (Thurs) looks to near to socko $49,000. Holding. In ahead, "Story of Ruth" (20th) (4th wk), $18,000.

Radio City Music Hall (Rockefeller) (6,200; 90-$2.75)—"Bells Are Ringing" (M-G) with stageshow (4th wk). This session which finishes today (Wed) looks to hold with great $165,000 or over. Third was $176,000. Stays on.

Rivoli (UAT) (1,545; $1.50-$3.50)—"Can-Can" (20th) (20th wk). The 19th week concluded last night (Tues) was big $27,500 on 14 performances. The 18th week, $28,000 for same number of shows.

State (Loew) (1,900; $1.50-$3.50)—"Ben-Hur" (M-G) (35th wk). This stanza finishing today (Wed) looks like whom $55,300 for 14 performances after $54,500 on same number of shows in 34th week. Stays indef.

Victoria (City Inv) (1,003; 50-$2)—"Murder, Inc." (20th) (4th wk). Third stanza finished Monday (18) was okay $12,000 after $17,000 for second week.

Warner (SW) (1,416; 90-$2)—"Lost World" (20th) (2d wk). Initial session ended last night (Tues) was smash $38,000. Stays on. In ahead, "Pay Or Die" (AA) (7th wk-6 days), $12,000.

First-Run Arties

Baronet (Reade) (430; $1.25-$2)—"Psycho" (Par) (5th wk). This session finishing today (Wed) looks like wham $18,300 after $18,000 for fourth week.

Fine Arts (Davis) (600; 90-$1.80)—"Hiroshima Mon Amour" (Zenith) (10th wk). Ninth week completed Sunday (17) was big $8,500 after $10,500 in eighth, which took in holiday.

Beekman (R&B) (590; $1.20-$1.75)—"Subterraneans" (M-G) (3d wk). Second round finished yesterday (Tues) was just okay $3,500. "Sons and Lovers" (20th) opens Aug. 2, day-dating with Victoria.

Fifth Ave. Cinema (R&B) (250; $1.25-$1.80)—"Dreams" (Janus) (8th wk). Seventh stanza finished

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'Race' Nifty $9,000 In K.C.; 'Portrait' Smooth 12G, 'Can-Can' 11G, 5

Kansas City, July 19.

Paramount has the town's only newcomer in "Rat Race," but shapes solid and holds. Big takes continue for "Apartment" at Plaza, "Can-Can" at Brookside. "Portrait in Black" at Roxy. Third week of "Bells Are Ringing" at Midland is fair while "Story of Ruth" at Uptown is okay. "Carry On, Nurse" on new artfilm policy at Fairway is sick in second round.

Estimates for This Week

Brookside (NT) (800; $1.50-$2)—"Can-Can" (20th) (5th wk). Handsome $11,000, continues on hardticket basis. Last week, same.

Capri (Durwood) (1,260; $1.50-$2.50)—"Ben-Hur" (M-G) (25th wk). Sturdy $15,000, holds. Last week, $16,000.

Fairway (NT) (700; $1)—"Carry on Nurse" (Gov) (2d wk). Rousing $4,000. Last week, $4,500 to inaugurate new artfilm policy.

Granada (NT) (1,217; 85-$1)—"Portrait in Black" (U). Trim $4,000 or over, as house goes out of usual Fox Midwest combo temporarily. Last week, in combo with Uptown.

Kimo (Dickinson) (504; 90-$1.25)—"Jazz on Summer's Day" (Union) (3d wk). Good $1,200. Last week, $1,400.

Midland (Loew) (3,300; 90-$1.25)—"Bells Are Ringing" (M-G) (3d wk). Fair $4,500. Last week, $6,000.

Missouri (RKO) (2,389; 75-$1)—"Last Days of Pompeii" (UA) and "12 Hours To Kill" (20th) (2d wk). Mild $3,500. Last week, $4,500.

Paramount (UP) (1,900; 75-$1)—"Rat Race" (Par). Nifty $9,000, holds. Last week, "Ice Palace" (WB) (2d wk), $4,500.

Plaza (NT) (1,900; $1.25)—"Apartment" (UA) (3d wk). Great $11,000, stays on. Last week, $14,000.

Roxy (Durwood) (250; $1-$1.50)—"Portrait in Black" (U) (3d wk). Socko $8,000. Last week, $9,000.

Uptown (NT) (2,043; 85-$1)—"Story of Ruth" (20th) (3d wk). Levelled off to okay $3,000. Last week in combo with Granada, $7,500.

French Film Biz Sees Surplus Of Pix Fests Damaging All of Them

Paris, July 19

The general attitude of filmites here is that there now are too many festivals and that the burgeoning new ones have thrown the whole meaning of fests out of kilter and may endanger even the big established ones.

Through film production is active here in spite if declining cinema attendance the trips to directions and stars to festivals for already completed films is sometimes disrupting production schedules. Winding right now, after Cannes and Berlin, are San Sebastian and Karlovy Vary, with Locarno beginning Thursday (21) and plenty of smaller fests due before the Venice Fest at the end of August.

French film industry chiefs think that the plethora of fests are spreading things too thin, thus backfiring by giving bad publicity. Since there are just not enough good pix to go around the surplus of festivals may annoy newspapers and the public.

The Federation of International Film Producers Assns. is composed of all this and is sending reps to all the fests to work out ways of cutting down to worthy proportions that will benefit film biz.

Because Fest and a long established one, the Cannes Fest is felt to have the most coverage and has proven to top new feature pix. This is not always so because it depends on which films are sent, etc. It is exciting with making European names and of Kim Novak, Betty Blair and others. Berlin is mostly important to West Germany, which is a big film mart. Venice is rated as a prestige fest.

Most of the others are local affairs and acceptable according to heads, if they do not demand too much from the harassed film people.

Although the old reminder that festivals are merely organized hawkers and European unique are still rife, some Yanks have recognized they can be solid promotion and publicity outlets for Hollywood with the right pix. Cannes proxy Robert Faire for Bert and with Eric Johnston, Motion Picture Producers Assn. head, and Fred Gronich, Motion Picture Export Assn. Cannes, neutral ice, recently to establish a modus vivendi with Yank film people after the fiasco at the last Cannes Fest.

It is felt among international and local film people approved that the issue the festivals are even pitting cities between the big unions and the cross attention and participation goes more than would be the steal. Also that the other festivals should be kept local and not geared to the international competitive views. However no fests appear ready to cooperate on these proposals. To the contrary, they even hold to multiply and go on and on. But the upcoming cooperation of fests to cut and the coming FIPPA meetings may come through with some drastic changes in the film fest setup.

Italo-German Co-Prod. Pact Extended to '61

Rome, July 12

Current Italo-German reproduction agreement has been extended through Dec. 31, 1961. Contemplated in the extension negotiated here by film officials of both countries is a larger allowance of dubbed films in both countries tending towards complete liberalization of European film industry commerce.

Also discussed at joint meetings here this week were problems concerning co-productions of features and exchange of cultural documentaries and short subjects.

Ken Hughes Still In Doubt About Picture On Russian Revolution

London, July 12

Writer-director Ken Hughes (his last was "Trials of Oscar Wilde") is just back from Moscow where he has been trying to set up an Anglo-Soviet film about the Bolshevik Revolution. He told VARIETY: "They treated me splendidly, but I'm not very sanguine of the outcome. They to toward the ball back at me and there may be two or three years' work and negotiations ahead of me. I told them that I wanted to make a version of the Bolshevik Revolution which was completely objective. I certainly don't want to be accused of filming Communist propaganda."

The Russians told Hughes that he was very courageous in coming to Moscow with his proposition. They were delighted to find someone anxious to do something in model of just talking about it.

But, concludes Hughes, "they're obviously seeking a compromise and clearly consider that the British are masters at compromise. But every time I raised the question, 'But what about Trotsky?' there was a unanimous pause before someone gently said, 'Ah yes, there are problems about that.'"

So Hughes is faced with the problem of whether to write a script which would have to be acceptable both to Britain and to Russia or, as he says, "get on with the job of earning a living." Meanwhile the project is on ice pending the time when he can get a more definite reply from Russia over what he regards as a key question. What about Trotsky? Because without this character appearing in the film Hughes considers that he has no film.

'Palace' Set for London 'Night of Stars' Show

London, July 12

For the second year "The Night Of The 100 Stars" midnight stage-show for the Actors' Orphanage ties up with a Warner film. Show is slotted for July 21 at the Palladium. Beforehand, preem of "Ice Palace" at the Warner Theatre will be devoted to the same charity.

Sir Laurence Olivier, proxy of the Orphanage, who is responsible for the Palladium midnight fiesta, will attend the "Palace" screening with many of those later appearing in the midnight matinee.

Mex Cools Off About Necessity of Entering Many Int'l Film Fests

Mexico City, July 12

Mexico has cooled off considerably as far as international festivals are concerned. While initial plans had been to attend most of the remaining fests this year, the latest is that the republic will not be represented in the adult classification at Venice. It is also skipping Berlin, and at this writing there is uncertainty about Karlovy Vary.

"Shadow of the Leader" had been selected for Karlovy Vary but Jorge Ferretis, Film Bureau head, said that a copy had not been submitted in time for revision and official okay. Without the approval of the bureau, this film cannot leave the country, even though it was especially invited for the Karlovy Vary event. Ferretis also revealed that Mexico will skip the Yugoslav fest this year. Asked why the sudden change, he admitted that "to compete in Europe we need quality films and we just don't have them.

Despite many official appeals for producers to turn out various type films needed for international competitions, Ferretis said the Mexican industry turns out very simple stories, scripts and questionable acted. He hastened to add that simplicity and quality are two traits that have made most money at boxoffice for selected international pictures. But in Mexico producers interpret "simple" plus a local sense.

Ferretis hinted that if the condition continues, then perhaps the government will step in and form a production unit to turn out pictures of "major importance." This might mean a revamping of Clasa Films Mundiales which has been in financial straits in recent months.

Frank Sinatra negotiating for screen rights to Elmer Rice's oldie, "Counsellor-At-Law," filmed by Universal in 1933 as a John Barrymore starrer, for his Essex Productions banner.

Holland Fest's 130 Performances

Elizabeth Bergner-O. E. Hasse Take Cornell-Aherne Roles in 'Beloved Liar'

By HANS SAALTINK

Amsterdam, July 12

When it concludes on July 15 the Holland Festival of 1960 will have presented 130 performances of 19 programs of legitimate, operatic and ballet works. Following the fixed policy of the Netherlands government the larger Dutch cities share in the programs, Amsterdam, Rotterdam, The Hague and Scheveningen.

Preparations this season were hit with difficulties. Marello Stoppa company could not travel here from Italy because of the death of Paolo Stoppa. An all-Dutch project in which actors from different native repertory groups were to unite in "The Caucasian Chalk Circle" by the late East German Communist playwright Bertolt Brecht, was abandoned when it became apparent that available funds would not cover the stagecraft demands.

Three of the six operas given were by the Netherlands Opera, namely, "Martin Kondo," "Den Pasquater" and "Jenufa." The English Opera Group introduced Benjamin Britten's "Midsummer Night's Dream" and the Bayreuth Co. mounted Alban Berg's "Wozzeck," staged by Fritz Fremgen, and Richard Strauss' "Capriccio," staged by Karl Boehm.

Bertrand Shaw was represented by the Cork Canark troupe from Ireland, "Arms and the Man," while Jeanne Kitty's homegrown Shaw-Campbell vehicle, "Beloved Liar," which starred Katherine Cornell and Brian Aherne under Sol Hurok's management in the States during the season just ended was untilized here by Elisabeth Bergner and O. E. Hasse.

Various French and Belgian dramas plus concerts by the Concertgebouw Orchestra rounded out the festival of which Peter Diamond is the artistic director. For some 10 years now the festival has relieved June and July in this country, with the various municipalities plus the royal government providing subsidy of around $50,000. It is fairly described as a convention of middlebrow and highbrow performing arts.

Inside—International

Washington Instructions curbing any off-duty appearances of American soldiers in the Otto Preminger film "Exodus" during its shooting of scenes in Cyprus post-Israel, has tilted eyebrows all over Europe. Since the Pentagon is almost notoriously cordial to film producers and deadheads, men and gear repeatedly, the interpretation giving the slap at the U.A. release is that the oil lobby at the capital was active in echoing the Arabs' point of view again.

The strongly worded message from the Dept. of the Army was sent to every military command on this side of the Atlantic ordering that servicemen not perform in the film, commenting, "Such service participation even in off-duty hours or on leave or furlough status is not considered appropriate by the Dept. of Defense, State Dept. and U. S. Information Service, due to the commercial aspects of this project."

The Government's objection to "commercial aspects" is deemed a strange reason for a ban. Film industryites comment since never before raised. The Government recently handed out considerable military support in Europe to producer Ronald Alcorn for his very "commercial" television series "Citizen Soldier."

The 28,020 visitors from the U. S. during the month of April showed a 30% increase on the same month in 1959 according to figures just released by the British Travel and Holidays Assn. Substantial increases in tourists from other countries suggests that tourism in Britain has never had it so good, with the association describing 1960 as "the busiest, most successful year ever."

There were 117,500 tourists in April alone, an increase of 37%. Nearly 300,000 visitors arrived during the first four months of 1960, hiking the 1959 figure by 20%. European visitors numbered 59,000 compared with 37,000 last year.

A press release from New York received in VARIETY's London Bureau, announced that Constance Hope had arrived in London last Thursday (14) accompanied by her husband, Dr Milton I. Berliner. The handout described her as a "noted public relations consultant" and as a "fabulous and internationally known authority in the public relations field." It also suggested that she would provide a "most colorful and informative interview on many aspects of the transatlantic business and entertainment scenes."

Source of this release? The Constance Hope office.

Hans Hoehn, VARIETY correspondent in West Berlin, contradicts Herbert G. Luft who had previously (June 22) contradicted him on the reported withdrawing of his American International release "Girl on Death Row," from the recent Manheim Film Festival. Hoehn, who was at Mannheim, points out that the film was shown locally as a courtesy to Luft but not within the frame of the festival when the director of the festival, Kurt J. Fischer, ruled that the film was not, as represented, a documentary on capital punishment. Fischer definitely confirmed that it was taken out of the festival catalog.

Harold Lloyd got an ovation when he made a personal after the screening of "The Freshman," one of the two retrospective films shown during Berlin Film Festival recently. Consensus was that although made 35 years back, it had more entertainment value than many of the in-competition entries. Reception was so favorable that Lloyd may put it into release in the near future.

Irving Levin, who operates the annual San Francisco Film Festival, was at Berlin Film Fest upon invitation of Dr. Alfred Bauer. Levin had been invited three times before but never was able to make it. From Berlin he and his wife proceeded to Karlovy Vary for the Czech Film Festival and will then go to Stockholm to see Ingmar Bergman.

Jean Gabin, while in Berlin recently to attend his latest release "Les Vieux de la Vieille," stated that he never attends the cinema for pleasure and reads only scripts and entertainment trade papers. He's a passionate farmer.

Second Israelite Film Fest Opens in Mexico

Mexico City, July 12

Second celebration of the Israelite Film Festival, sponsored by the Israelite Sports Center, will run for two months. Event was inaugurated with the exhibition of "The Age of Temptation." Director Alejandro Galindo and most of the new faces of this film, including Alejandro Chimkievitch, Jr. David Silva and Eugenia Llamas Turitta attended the gala preem. Purpose of this celebration is to give awards to the best of Mexican film productions. In making selections organizers strictly eliminated all but national films even bypassing Mexican co-productions with other nations.

With no official "Aztec" equivalent of Hollywood's Academy Awards made for almost two years now, the Jewish festival is the only recognition. The national industry will receive for its best pix a "Gold Menorah" trophy will be awarded to best picture, top male and female players, to outstanding juveniles, new faces, outstanding bit players as well as director and cameraman.

'Porgy' Potent 300G

Berlin, July 12

"Porgy and Bess" just grossed about $300,000 in Munich, Stuttgart, Zurich and Berlin alone. It played in one cinema in each city.

"Porgy" had its European preem at the Royal, Munich, a 826-seater. It's past its 14th week. On April 12 the film opened at Stuttgart's Gloria Palast (1,300 seats) where it ran eight weeks. In Zurich, it played the Apollo for eight weeks.

Fourth Continental cinema to play the film was Berlin's Helgia Palast (1,000 seats) where it's gone more than six weeks. On July 1 "Porgy" opened in Stockholm. Next opening Aug. 11 will take place at Hamburg's Savoy (820 seats).

French Film Exhibs in Renewed Demand For No Taxes, Admish Ceiling

Paris, July 12

A recent meeting of the Syndicate of French Film Exhibs in Nice demanded freedom in programming, unfreezing of admission prices and detaxation. It was an orderly meeting and it now seems that most of these demands will be fulfilled by the governmental Centre Du Cinema under the Ministry of Culture.

The French film still has the biggest tax burden, with the state taking 33% of the gross. It is only 20% in West Germany, 19% in Italy and about 10% in the U.S. However, it looks certain that by next January this will be cut in half here. Exhib and loss last year also will be made up by cutting the aid take over the next seven years, as it is done now with, and adding this to the gross. Distribs and producers also have assured exhibs that the divvy will be in their favor.

Admission prices will be readjusted to fit markets and a recent governmental decree already has instituted 40% cuts in matinees to try to get back the absentee filmgoers. The national tryl setup also seems to have spread out to show important feature pix on weekends which is the top period for cinema biz. The return of duals is only in the talking stage.

Although attendance is still way off, it seems that exhibs have been somewhat appeased and are also convinced of the still healthy production here as well as the growth of more family-slanted pix and more commercial spies and comedies as well as the more sensational morally during and exploitation pix. These latter help in foreign fields and even at Paris first-runs, but usually fall off in subsequents where pressure groups and the Catholic ratings are more powerful.

FRENCH PIX SCRIBES WINNING COIN FIGHT

Paris, July 12

French film producers and scribes have about come to an agreement on the law passed in 1957 giving screenwriters a share in the film gross. However, there is still some kick-up to how the latter will get their dough.

Producers have their distribution backers and allowed pick up the authors share of the same time and then the producers give it to the writers. Producers give an advance and subsequently guarantee to handle percentages. However, writers contend they want their percentages immediately at the theatres like the composers, instead of waiting till the producer gets all his take before collecting the author's rights.

Which can be stretched out the law will finally be in full effect. Meanwhile this issue is meeting and discussing to rights which they do not receive at all. This may be another factor for producers here commercial considering the recent York actor producer situations in Hollywood.

SOVEREIGN JAPAN KICKS PIX

Assoc. British Profits Decline To $3,957,312; Bulk of Coin From Tele

London, July 19.

The warning made by Sir Philip Warter, chairman of Associated British Picture Corp., a year ago that there might be a serious drop in the earnings was upheld in the annual report for the year ended last March 31 which showed a decline in group trading profits of $4,687,737. The previous year, when profits soared to $13,286,000, was a record for the corporation, but in his report to stockholders Sir Philip indicates an improvement in the second half of the financial year.

It is significant that almost two-thirds of the group's trading profits were earned by the company's wholly-owned commercial television subsidiary, ABC TV, which amounted to $6,572,171, as against a total of $3,957,312 which represented the combined earnings from production, distribution and exhibition.

In elaborating the results for stockholders, the ABPC chairman emphasizes that the downward trend in picture theatre attendances is continuing. He warns that unless the position can be stabilized within the next year or two, all of the benefit gained from the recent abolition of admission taxes will have been absorbed. He admits, however, that in the right situation the more modern and well-equipped theatre does better than average. Also that is why the corporation is continuing and increasing its allocation for maintenance and re-equipment of cinemas which have the best opportunity of doing well in the future.

Bowling Setup Not 100% Good

Commenting on the launching during the financial year of the Group's first bowling centre, Sir Philip explains that the capital cost is considerable and that many theatres are unsuitable for conversion. Progress therefore might not be as rapid as was sometimes suggested. The ABPC activity in this direction was in arrangement with American Machine & Foundry, and the topper look forward to a steady and prominent development in this new form of entertainment.

The report also comments at length on steps being taken to increase program facilities as part of a long-term plan in the corporation's tele interests. The first phase of its studio development at Teddington was completed recently at a cost of almost $1,200,000, and the second stage would involve a further $1,960,000 by the end of 1961. Taken together with facilities in Birmingham and Manchester, these developments would insure that ABC TV could discharge any responsibility it may assume as the tv services expanded in the future.

Sir Philip, referring to the network's responsibility in providing a reasonable percentage of public service programs, revealed that those have to be subsidized from total income and cost the company more than $420,000 per year. In addition it made a direct contribution of $50,400 per year to the Arts and Sciences.

Though advertising revenue for tele had been well maintained and was equal to the figure of 1958-59 fiscal year, the company had been warned by the Independent Television Authority that it would be necessary to reduce the volume of peak hour advertising still further and this would be reflected in revenue. At the same continued increases in audiences time justified some adjustment in rates.

Although it was too early to make an accurate forecast for the current year, Sir Philip said the trading results for the first quarter were rather better than those for the corresponding period last year. It was the group's intention to continue the policy started last January of releasing profit figures for the first six months of the year.

U.S. Model in First French Screen Prod.

Paris, July 12.

Yank mannequin Ivy Nicholson, who has made pix in Italy, will bow in her first French film with her 14-month-old son Dorian. Miss Nicholson will recreate portions of her life. Many widely known characters who haunt Paris Left Bank St.-Germain-Des-Pres and many St. Germain regulars, who have made the big time, also will be in the pic.

Nobody will be paid and most will even invest in the pic which will be done on a low budget in and around St. Germain cafes studio work. This is the "New Wave" tradition. Pic, which starts next month, is tentatively called "Truth is Stranger Than Fiction."

MEX FILM EXECS HIGH ON AMERICAN MARKET

Mexico City, July 12.

Three Cimex officials who made a tour of key American cities recently are highly optimistic about chances of building up boxoffice for Mexican pictures in the U. S. market. Cesar Santos Galindo, Salvador Amaya and producer Alfonso Rosas Priego said arrangements had been made to rent a Broadway cinema for exclusive showing of Mexican films. House will aim at the more than 1,000,000 Spanish-speaking residents of the Greater New York area.

In the Chicago area, Galindo said that 250,000 citizens of Latin descent will also be tapped. A deal has been made with a distributor who will make his Chicago circuit available for Mexican pix. Trio had also gone to Washington but for moment no outlets there are planned.

Canada's 250G Mobile Unit Due for Fall Delivery

Toronto, July 19.

For delivery in Fall, contract for a $250,000 to mobile unit has been given by the Taylor Video Corp., Toronto, to the electronics division of Canadian General Electric Ltd. here.

Claimed to be the largest video tape mobile unit in North America, 30-foot van will be equipped to produce feature tv programs and commercials in any chosen out-of-doors location.

Venice Fest Meeting Of Festival Prexies

Paris, July 12.

The Venice Film Fest, Aug. 24-Sept. 7, will have a meeting of the presidents of the Cannes, Venice, San Sebastian, Berlin and Locarno fests as it was decided upon at the last Cannes Fest. Purpose will be to set up cooperation between the various festivals and create a modus vivendi that will do away with any undue competition.

Feeling is that there is enough for everybody if the fests are well spaced and do not overlap. Also, if there is no second showing of pics, easing for certain films. It is believed that world production gives each after the entrants it has ready, and each should pick its time sphere.

Bernie Blair Quits Metro

Tokyo, July 12.

Metro Japan manager Bernard Blair has resigned his post to join the sporting outfit of Bankstock Intl. Corp. as Far East rep. Francisco Rodrigues, Toronto, Japan sales manager for Metro, succeeds Blair.

Blair has been with Metro for about 15 years and in his Tokyo assignment since 8 October, 1956.

CLIP YANKEES IN POCKETBOOK

Tokyo, July 12.

The continuing struggle of Japan to regain its sovereignty in full practice as well as in words has only recently sifted down to the roots of foreign film exhibition here. What has emerged is a crisis, which finds Japanese interests striving to overthrow the framework of terms laid down by the Central Film Exchange of the Supreme Command of Allied Powers during the Occupation. At the same time, distributors of foreign product, mainly those handling American films, are entrenched in what appears to be a last-ditch effort to maintain their position under past conditions.

The situation has reached showdown stages with earnings of U. S. product plunging while European entries and domestic films show increasing strength at the b.o. Secondly and perhaps more important is the implicit bow-out of troubled Shochiku from exhibiting imported product and turning to rival Toho "to look after such interests." This gives Toho a virtual monopoly of foreign film circuits.

It now appears that with exception of Tokyu chain, which exists only in Tokyo and which may be used by U. S. interests as a wedge against Toho, latter's circuits will control choice roadshow and general release circuits in this city as well as in lucrative Kansai area (Osaka, Kyoto, Kobe), putting Toho in a position to dictate terms.

Dreading this imminent consequence, the Japan rep for one U. S. major summed up his sentiments by saying: "It's a squeeze. Everybody's ganging up on the American companies. We can't defend ourselves. We should form a united front to combat the situation, but we're applying competitive standards that may be fine in the U. S., but which are not fitting for this situation. If a monopoly speaks, a monopoly should answer."

Peak for U. S. Pix 5 Years Ago

Foreign films, boosted by American product, reached their peak in Japan five years ago when their earnings were about 40% of total Nippon receipts. Ratio has fallen steadily since, dropping to about 30-70 three years ago to a 21-79 in the last fiscal year.

While the American and Toho factions claim that their interests are identical—boosting the earnings of U. S. films and their exhibitors—their approaches are naturally wide apart.

The expected revised exhib setup will give Toho control of all downtown Tokyo foreign houses except one slated to open later this year in a new building of Toei, currently Japan's most prosperous filmery. Toho now owns the Yurakucho, Hibiya and Sealaiza and the less desirable New Toho and Marunouchi. Toho as well as controlling the Theatre Tokyo where "Ben-Hur" (M-G) is now boff.

May Lose Bargaining Position

In the Kansai area, the present five foreign film chains—three owned by Toho and two by Shochiku for a total of 29 houses—would be reduced to three circuits of about five houses each plus the Shochiku-ya and Kitano Gekiza switching to roadshowing. As with the Tokyo houses, all of the book-

(Continued on page 12)

Type Casting

London, July 12.

Arthur Christiansen, ex-editor of the highselling Daily Express who since exiting this post, has branched out into commercial television, is to appear in a Fleet St. film called "The Day The Earth Caught Fire," written by Wolf Mankowitz.

Christiansen will play a Fleet St. editor.

Weather Bad, Biz Big in West End; 'Wind' Mighty $17,000, 'Brides' Wow 18G, 'Hours' 10G; 'Sons' Hot 13G, 4

London, July 12.

Inclement weather boosted West End first-run biz during the last stanza. But an unofficial power stoppage, which has effected subway services, may hurt business during the current week.

Stout leader among the newcomers is "Inherit the Wind" which is heading for a mighty $17,000 or near in its first session at the Astoria on two-a-day. Also in the big money is the British-made "Brides of Dracula" which looks a smash $18,000 in first week at the Odeon, Marble Arch. "Gallant Hours" made at the London Pavilion in opening week looms good $10,000.

"Sons and Lovers" is holding fine style at Carlton with stout $13,000 in its fourth round.

"Ben-Hur" continues capacity $25,000 for 29th week at the Empire.

"The Unforgiven" holds great $15,500 in its 09th week at Leicester Square Theatre. "Can-Can" looks sturdy in 16th Metropole week.

Estimates for Last Week

Astoria (CMA) (1,474; $1.20-$1.75)—"Inherit the Wind" (UA). Wow $17,000 or near on two-a-day.

Carlton (20th) (1,128; 70-$1.75)—"Sons and Lovers" (20th) (4th wk). Current engagement is ending with a stout $13,000. Third was $16,400.

Casino (Indep) (1,155; $1.20-$2.10)—"Goody Sees Adventure" (Rank) (6th wk). Fancy $17,000.

Columbia (Col) (740; $1.05-$2.50)—"Suddenly Last Summer" (Col) (9th wk). Steady $10,000.

Dominion (CMA) (2,212; $1.05-$2.20)—"South Pacific" (20th) (117th wk). Steady $16,000.

Empire (M-G) (1,700; $1.05-$2.80)—"Ben-Hur" (M-G) (29th wk). Another capacity week at more than $25,000.

Leicester Square Theatre (CMA) (1,375; 50-$1.75)—"Unforgiven" (UA) (9th wk). Mighty $15,500 or better than three previous weeks. Stays another round with "Apartment" (UA) premiered July 20.

London Pavilion (UA) (1,217; 70-$1.75)—"Gallant Hours" (UA). Likely good $10,000.

Metropole (CMA) (1,410; $1.05-$2.20)—"Can-Can" (20th) (16th wk). Solid $10,200.

Odeon, Leicester Square (CMA) (2,200; 70-$1.75)—"The Savage Innocents" (Rank) (3d wk). Firm $7,500. Second week $8,800. "Doctor In Love" (Rank) bows July 14.

Odeon, Marble Arch (CMA) (2,200; 70-$1.75)—"Brides of Dracula" (Rank). Heading for great $18,000 or easy.

Plaza (Par) (1,502; 70-$2.10)—"Light Up Sky" (EL). Likely good $11,000.

Rialto (20th) (592; 70-$1.20)—"Gaucho" (M-G) (3d wk). Nice $6,100, average $7,500 in previous round. "Huckleberry Finn" (M-G) opens July 21.

Rio (M-G) (492; 70-$1.75)—"Village of Damned" (M-G) (4th wk). Okay $4,500. Previous week, $5,000.

Studio One (Indep) (556; 50-$1.20)—"Kidnapped" (Disney) (6th wk). Steady $2,400.

Warner (WB) (1,755; 70-$1.75)—"House of Wax" (WP) (3d wk). Stout $9,300. Second week, $13,700.

MPEA Shutters Its Office in Stockholm

Berlin, July 12.

As of this week, the Motion Picture Export Assn. is shuttering its office in Stockholm, and the Scandinavian territory will be covered by Leo Hochstetter, who is headquartered in Frankfurt, Germany.

George Larsen, who has helmed the MPEA office in Stockholm for the last three years, is to continue in a consultative capacity. Hochstetter's territory already includes Austria and Turkey, in addition to Germany.

NEW EADY FUND RULES HELP SMALL CINEMAS

London, July 12.

New regulations, designed to add a further $280,000 a year to the statutory Eady Fund and to raise the exemption limit for small film theatres from $420 weekly to $700, have been published by the Board of Trade. They are a sequel to a review of rates of payment made following the recent abolition of admission duty.

Although newsreels now qualify for the levy under the new Quota laws, the regulations reveal that they will only collect on the first feature rate, whereas shorts receive two-and-a-half times the normal rate.

Greater Union's Net $560,550 For Past Yr.

Sydney, July 12.

Greater Union Theatres, a major cinema circuit here, hit a net profit of $560,550 for the year ended last Dec. 31, under the direction of Norman B. Rydge.

In the first half of the current year, the GU loop has hit a top pace with product from Columbia, Rank and Universal-International. It recently rebuilt one cinema in Melbourne and one in Sydney, and installed Todd-AO equipment with "Porgy and Bess" (Col) the initial pic.

B. Bardot Sues Again About Ad Campaign

Frankfurt, July 12.

Brigitte Bardot is currently involved in her second lawsuit involving advertising in Europe, this time partly revolving around the question how do glamour girls look in glasses. Miss Bardot's suit against the Rodenstock Optical Factory of Munich claiming that she never gave the firm permission to use her pretty face, in glasses, for its current ad campaign. The factory says it can prove, however, that her husband, Jacques Charrier, signed the rights for such campaign.

Last month, she lost a legal battle in France when Charrier charged water sloganned its campaign (in French, of course) "Does B.B. love Charrier?" just at the time when newspapers were publicizing B.B.'s love squabbles with her husband. Jacques Charrier. She decided the ad was a play on her personal situation. But the French court turned her down, and the Charrier company further capitalized on the publicity by changing its slogan to "All Babies Love Charrier."

RAZZ GOLDSTEIN'S POST

Maurice (Razz) Goldstein, Allied Artists sales manager, has become national cochairman of the distributors committee of the Will Rogers Memorial Hospital.

Other cochairman is incumbent James Velde, who is continuing in the post for another year.

476,000 Bid for Majestic

London, July 12.

A takeover bid of $476,000 for Majestic Theatres Corp. is being made by the Amalgamated Investment and Property Co. which already owns shops and offices over the country. The Majestic circuit owns five cinemas in outer London districts. All are leased to other companies.

The bid is of $1.19 cash for the 7/1c ordinary shares. The Majestic directors have agreed to accept in respect of their own holdings and recommend it to the other ordinary shareholders.

Mex Producers Climb on Co-Prod. Bandwagon for Bigger Film Mkt.

Mexico City, July 12.

Mexican producers are climbing aboard the coproduction bandwagon [illegible]

[illegible]

German Newsreel Biz Off 15% at Wickets

Frankfurt, July 12.

[illegible]

'Hot Eye' in Mex City For Interior Filming After Aguascalientes

Mexico City, July 12.

[illegible]

5 JAPAN MAJORS HELP SAVE RIVAL FILM CO.

Tokyo, July 12.

[illegible]

Tony Bartley Will Head A-R's International Div'n

London, July 19.

[illegible]

Pathe Equipment Co. Inc. [illegible] Albany.

American-Int'l Execs On 2-Week Japan Trek

Tokyo, July 12.

Three American International execs are in Japan for two weeks on a three-fold mission. [illegible]

[illegible] "Beyond Time Barrier."

Todd-AO, 70m Screen For 24 Japan Cinemas

Tokyo, July 12.

Japan is expected to have 24 theatres equipped to screen Todd-AO and 70m product by the year-end as against the current count of 12. In addition to the 12 houses already equipped, four more have completed installation of 70m equipment. [illegible]

[illegible]

Late Red, Brecht, Dominates Paris' Theatre Cycle

By GENE MOSKOWITZ

Paris, July 19.

[illegible]

[illegible] It's Red propaganda.

Huddle on Pakistan Co-Prod. Film Plans

Karachi, July 12.

[illegible] have been holding talks with Pakistan [illegible] with a view to making two films in Pakistan for the world market. [illegible]

The first picture will be shot in color and CinemaScope, [illegible] "Temple of Wild Elephants."

Swiss Best Like One of Own

Yanks Improve Runs in Season's Second Half—Old Capra 'Can't Take It' Hits 29 Weeks

Tougher Japan

Continued from page [illegible]

[illegible]

Shochiku Drops London Pix

[illegible]

Kaneko Blames N.Y. Homeoffices

[illegible]

Dualers A Problem

[illegible]

Mull Eased Pic Curbs

Tokyo, July 12.

With yen currency now on a freer basis, as recently announced by the Japanese government, the Finance Ministry is studying the possibilities of [illegible] and allowing a higher rate of remittances.

It is believed that more liberal [illegible] favorable.

Zurich, July 19.

[illegible]

Far East Editer Claims U.S. Pix Slip in Japan

London, July 12.

[illegible]

Hoax Delays 'Ben-Hur'

Kansas City, July 19.

Bomb scare which held up screening of "Ben-Hur" at the Capri here last Thursday evening turned out to be a prank. It started with an anonymous phone call to [illegible] of the Roxy, sister house of the [illegible] circuit.

[illegible] reported the threat to the Capri, three blocks away, and police were called. They cleared the house of estimated 250 persons, and held up showing of the picture 25 minutes while they searched the theatre. No bomb was found.

1960's AMAZING BOXOFFICE SMASH!

THEATRE PRESENTATION POLICY for ALFRED HITCHCOCK'S PSYCHO

Please turn the page NOW!

PSYCHO THEATRE PR
-1960's AMAZING

The results to date...

NATIONAL PRE-RELEASE ENGAGEMENTS CRACK ALL RECORDS IN LARGE AND SMALL SITUATIONS - INCLUDING DRIVE-INS - AS PSYCHO FEVER RISES COAST-TO-COAST!

LEADING CIRCUITS, INDEPENDENT OPERATORS AND DRIVE-INS SET NOW TO PLAY THE PSYCHO PICTURE-AND-POLICY PACKAGE EXACTLY LIKE PRE-RELEASE ENGAGEMENTS!

YOU ARE INVITED WEDNESDAY, JULY 20
SPECIAL DIVISIONAL SHOWMANSHIP MEET
INGS IN

FRIDAY, JULY 22 - PSYCHO

RESENTATION POLICY BOXOFFICE SMASH!

...and the follow-through to you!

1 BE SURE TO GET *Alfred Hitchcock's own special manual,* **"The Care And Handling Of PSYCHO,"** *which spells out every last showmanship detail—for smash business in any and every type of situation!*

2 BE SURE TO SEE *the sensational 10-minute* **"Press Book On Film"** *which shows the theatre presentation policy and campaign in actual work!*

3 BE THERE ***as Paramount's top-echelon showmanship team gets on the move coast-to-coast to help you sell the theatre presentation policy!***

SHOWMANSHIP MEETINGS AT THESE PARAMOUNT BRANCHES

CALL PARAMOUNT NOW!

Picture Grosses

'Bellboy' Big 16G, Philly; 'Polly' 13G

Philadelphia, July 19.

Big at Boxoffices in this city this week, currently with a very strong lineup of holdovers, of course, helping. "The Bellboy" is clicking out merrily with a 3rd week at Stanley. "Pollyanna" is second at the Translux, while "Psycho" hangs on in fourth at Arcadia. "Bells Are Ringing" and "Apartment" also continue strong on extended runs.

Estimates for This Week

Arcadia (SAS) (2d week) (P-L) — "Psycho" (Par) (4th wk). Big $9,000. Last week $8,600.

Boyd (SW) (1,307) (1-$1) — "Ben-Hur" (M-G) (40th wk). Strong $27,000. Last week $23,000.

Fox (Midtown) (2,056) (99-$1.50) — "Ice Palace" (WB) (2d wk). Good $9,000. Last week $8,500.

Goldman (Goldman) (1,200) (90-$1.50) — "Who Must Die" (U) (2d wk). Quiet $9,500 in 5 days. Last week $11,000.

Midtown (Goldman) (1,200) (52-$2.75) — "Can-Can" (20th) (11th wk). Pushing to top $14,000. Last week $13,000.

Randolph (Goldman) (2,500) (94-$1.50) — "Apartment" (UA) (5th wk). Great $15,000. Last week $15,500.

Stanley (SW) (2,256) (90-$1.50) — "Bells Are Ringing" (MGM) (3d wk). Nifty $21,000 or over. Last week $15,000.

Stanton (SW) (1,484) (99-$1.50) — "Bellboy" (Par). Big $16,000 or near. Last week "Pay Or Die" (AA) (3d wk) $7,000.

Studio (Goldman) (427) (99-$1.50) — "Untouched" (Indie) and "Career Girl" (Indie) (3d wk). Good $5,000. Last week $5,500.

Trans-Lux (T-L) (700) (99-$1.50) — "Pollyanna" (BV) (2d wk). Hep $13,000. Last week $14,000.

Viking (Sley) (1,000) (75-$1.50) — "Huckleberry Finn" (M-G) (2d wk). Mild $6,500 even with previous week. Last week $7,500.

World (R&B-Fathe) (470) (90-$1.50) — "Dreams" (Janus) (2d wk). Okay $2,000. Last week $2,500.

BROADWAY

(Continued from page 9)

Monday (18) was first $2,500 after $2,700 for sixth. Slight cut.

Normandie (T-L) (592) ($1.25-$1.80) — "The Jilts" (20th). Opens today (Wed.). In stead, "Operation Amsterdam" (20th) (2d wk) lean $3,000 after $5,700 for opener.

Little Carnegie (L. Carnegie) (520) ($1.25-$2) — "Man In Cocked Hat" (Show) (8th wk). Fifth round ended Monday (18) on great $10,000 after $12,500 for fourth week.

Guild (Guild) (400) ($1.25-$1.75) — "I'm All Right Jack" (BL) (13th wk). The 12th week brought Sunday (17) was strong $11,500 after $13,000 for 11th round.

Murray Hill (RKO) (695) ($1.50-$1.75) — "From the Terrace" (20th). Initial stanza ending tomorrow (Thurs.) is heading for weak $17,000. Holdover of second week is ahead, "Battle of Sexes" (Cont) (3rd wk 4 days) $2,300.

Paris (Paths Cinerama) (268) (90-$1.80) — "Trials of Oscar Wilde" (Indie) (4th wk). Third session ended Sunday (17) was fine $7,500 after $9,000 for second.

Plaza (Loews) (575) ($1.50-$2) — "Apartment" (UA) (6th wk). Fifth round finished last night (Tues.) was big $16,000 following $18,000 for fourth week.

68th St. Playhouse (Lee Brecher) (570) ($1.25-$2) — "Oscar Wilde" (Films Around World) (8th wk). Fourth session completed Sunday (17) was lofty $6,500 after $7,900 in third.

Sutton (R&B) (561) (99-$1.80) — "School for Scoundrels" (Cont) (2d wk). First week ended Sunday (17) was smash $14,600, with boost from novel bally stunt.

Trans-Lux 52d St. (T-L) (540) ($1-$1.50) — "Savage Eye" (T-L) (7th wk). Sixth week completed Sunday (17) was terrified $7,000 after $8,500 for fifth stanza.

World (Perlette) (390) (90-$1.80) — "Serpent" (Minkin) and "Shameless Sex" (Minkin) (reissues) (11th wk). The 10th week finished Thursday (14) was [illegible] $7,000 after $7,200 for ninth week.

'APARTMENT' FAT 12G IN L'VILLE; 'POLLY' 11G

Louisville, July 19.

Film grosses are on the upbeat at most spots this week. Cool nights something unusual in these parts for July, are a big assist. "The Apartment" at United Artists looks brisk. "Pollyanna" at Rialto also shapes smart on opening. "Ben-Hur" continues fine in third week at the Brown. "Portrait in Black" still is smooth in third at the Kentucky.

Estimates for This Week

Brown (Fourth Avenue) (1,200) ($1.25-$2.50) — "Ben-Hur" (M-G) (3d wk). Fine $11,000 after fifth week's $12,000.

Kentucky (Stanton) (900) (75-$1.25) — "Portrait in Black" (U) (3d wk). Slick $6,000, same as last week.

Mary Anderson (Pepsi-C) (800) (75-$1) — "Young Philadelphians" (WB) and "Scandalous" (WB) (reissues). Slim $4,000. Last week, "Ice Palace" (WB) (2d wk) $3,500.

Rialto (Fourth Avenue) (1,000) (75-$1) — "Pollyanna" (BV). Smart $11,000 or near. Last week, "Pay or Die" (AA), $5,000.

United Artists (UA) (1,000) (75-$1.25) — "Apartment" (UA). Active word-of-mouth boosting to a brisk $12,000. Last week, "Bells Are Ringing" (M-G) (2d wk), $6,000.

'Pollyanna' Potent 12G, Denver; 'Gantry' $17,000

Denver, July 19.

With the conclusion of the Shriners' convention here, biz is working up in current stanzas. "Pollyanna" shapes smash at 1,270-seat Center. Equally strong is "Elmer Gantry" sockeroo at Paramount. "Portrait in Black" still is big in third round at Towne. "Rat Race" is rated dandy in third at the Denver. "Ben-Hur" looms great in 14th round at the Denham.

Estimates for This Week

Aladdin (Fox) (900) ($1.50-$2.50) — "Can-Can" (20th) (14th wk). Strong $5,500. Last week, $5,000.

Center (Fox) (1,270) ($1-$1.45) — "Pollyanna" (BV). Big $12,000. Last week, "Ice Palace" (WB) (2d wk), $7,000.

Denham (Indie) (800) ($1.25-$2.50) — "Ben-Hur" (M-G) (14th wk). Boost $14,000. Last week, same.

Denver (Fox) (2,432) ($1-$1.25) — "Rat Race" (Par) (3d wk). Dandy $8,000. Last week $8,000.

Esquire (Fox) (600) ($1) — "Carry On Nurse" (Gov) (9th wk). Rugged $4,500. Last week $4,000.

Orpheum (RKO) (2,696) ($1-$1.25) — "Bells Are Ringing" (M-G) and "Boy and Pirates" (UA) (3d wk). Fair $5,000. Last week, $7,500.

Paramount (Indie) (2,100) (90-$1.25) — "Elmer Gantry" (UA). Nice $17,000. Last week, "Apartment" (UA) (3d wk), $11,000.

Towne (Indie) (900) ($1-$1.45) — "Portrait in Black" (U) (3d wk). Sock $9,000. Last week, $8,000.

CHICAGO

(Continued from page 9)

"Gunfighters of Abilene" (UA) and "Mustang" (UA) $4,200.

Oriental (Indie) (3,400) (90-$1.80) — "From the Terrace" (20th). Mighty $45,000. Last week, "Story of Ruth" (20th) (4th wk), $24,000.

Palace (Indie) (1,434) ($1.50-$3.50) — "Can-Can" (20th) (13th wk). Sturdy $21,000. Last week $23,000.

Roosevelt (B&K) (1,400) (90-$1.80) — "Portrait in Black" (U) (4th wk). Buff $24,000. Last week, $27,000.

State-Lake (B&K) (2,400) (90-$1.80) — "Bells Are Ringing" (M-G) (4th wk). Merry $22,500. Last week $28,000.

Surf (H&E Balaban) (685) ($1.80) — "Carry On Nurse" (Gov) (nth wk). Sockeroo $5,000. Last week $5,500.

Todd (Todd) (1,089) ($1.75-$3.50) — "Ben-Hur" (M-G) (30th wk). Great $28,500. Last week, $29,000.

United Artists (B&K) (1,700) (90-$1.80) — "Apartment" (UA) (5th wk). Smash $21,500. Last week $24,000.

Woods (Emanuel) (1,200) (90-$1.80) — "Psycho" (Par) (4th wk). Great $20,500. Last week, $30,000.

'Portrait' Giant 11G, Indpls; 'Polly' $8,000

Indianapolis, July 19.

Biz continues on summer upswing here this stanza. "Portrait in Black" looms wow at Keith's to lead city and looks to stay for a while. "Pollyanna" is good although not as big as expected at Circle. "Apartment" is third stanza at Loew's and "Bellboy" is second at Indiana, are holding up well.

Estimates for This Week

Circle (Circle-Dolfinger) (2,800) ($1-$1) — "Pollyanna" (BV) (2nd wk). Last week, "Kid Rico" (Par) (2d wk), $3,500.

Indiana (Cole) (1,200) ($1-$1) — "Bellboy" (Par) and "Hawaiian Goes to Town" (Indie) (2d wk). Okay $7,000. Last week, $10,000.

Keith's (C-D) (1,200) (90-$1.25) — "Portrait in Black" (U). Wow $11,000. Last week, "Ice Palace" (WB) (2d wk), $4,000 in 5 days.

Loew's (Loew) (2,402) (90-$1.25) — "Apartment" (UA) (3d wk). Okay $9,000. Last week, $7,400.

Lyric (C-D) (1,930) ($1.25-$2.50) — "Ben-Hur" (M-G) (21st wk). Sturdy $9,000. Last week, same.

'Bellboy' Socko $14,000, Seattle; 'Polly' Lean 7G

Seattle, July 19.

Holdovers prevail here currently in The First Run Stanzas with leader fine with "Ben-Hur" in 24th week. "Bells Are Ringing" is rated short in third stanza. Dino for "Portrait in Black" at Orpheum, also in third. "Can-Can" looms good in third.

Estimates for This Week

Blue Mouse (Hamrick) (739) ($1.50-$3) — "Ben-Hur" (M-G) (24th wk). Great $9,500. Last week $10,000.

Coliseum (Fox - Evergreen) (1,858) ($1-$1.50) — "Bellboy" (Par) and "Tarzan's Magnificent" (Par). Great $14,000 or near. Last week, "Rat Race" (Par) (2d wk), $6,300.

Fifth Avenue (Fox-Evergreen) (2,500) ($1-$1.50) — "Pollyanna" (BV) and "Operation Amsterdam" (20th). Nice $7,000.

Music Box (Hamrick) (850) ($1-$1.50) — "Bells Are Ringing" (M-G) (3d wk). Okay $3,500. Last week, $4,700.

Music Hall (Hamrick) (2,200) ($1-$1.50) — "Portrait in Black" (U) (3d wk). Okay $5,000 or close. Last week, $5,200.

Orpheum (Hamrick) (2,600) ($1-$1.50) — "Dangerous" (U) and "S.O.S. Pacific" (U) (2d wk). Bad $1,500 in three days. Last week, $6,700.

Paramount (Fox-Evergreen) (828) ($1.25-$2.50) — "Can-Can" (20th) (3d wk). Good $8,000. Last week, $7,200.

'World' Whopping 14G, Buff; 'Portrait' 10G

Buffalo, July 19.

Strong product here currently is overcoming the summer weather for some excellent showings. Top newcomer is "Last World," great at Center. "Express Bongo" is smash for tiny arty theatre. The Cinema "Portrait in Black" is rated lofty in second at Lafayette while "The Bellboy" looms brisk also in second at Paramount. "Apartment" looks fine in third at the Buffalo.

Estimates for This Week

Buffalo (Loew) (3,500) (70-$1.25) — "Apartment" (UA) (3d wk). Fine $9,500. Last week, $10,000.

Center (AB-PT) (2,600) (70-$1) — "Last World" (20th). Great $14,000. Last week, "Tarzan Magnificent" (Par) and "Missile to Moon" (Indie), $6,500.

Century (UATC) (2,700) (70-$1) — "My Dog Buddy" (Col) and "Stop Look and Laugh" (Col). Soft $5,000. Last week, "Mountain Road" (Col) and "Three Men in Boat" (Col), $7,000.

Lafayette (Rosi) (3,000) (70-$1) — "Portrait in Black" (U) and "Ravmir" (AA) (2d wk). Lofty $10,000. Last week, $12,500.

Paramount (AB-PT) (3,000) (70-$1) — "Bellboy" (Par) and "Elephant Gun" (UA) (2d wk). Brisk $11,000. Last week, $13,500.

Twin (Loew) (1,200) ($1.75-$2.75) — "Ben-Hur" (M-G) (18th wk). Okay $6,500. Last week, $6,000.

Cinema (Martins) (450) (70-$1) — "Expresso Bongo" (Cont). Nifty $4,000. [illegible] "Lesson in Love" (Indie), $1,500.

BALTIMORE

(Continued from page 9)

Around World (4th wk). Good $2,400 after $2,800 in third.

Hippodrome (Rappaport) (2,300) (50-$1.25) — "Pollyanna" (BV) (2d wk). Passable $8,000 after $10,500 in first.

Little (Rappaport) (300) (50-$1.25) — "I'm All Right Jack" (Col) (2d wk). Big $4,000 after $4,500 in first.

Mayfair (Trachtman) (750) ($1.40-$2.50) — "Can-Can" (20th) (8th wk). Holding steady at $6,500 after $6,800 in seventh frame.

New (Trachtman) (1,000) (50-$1.25) — "Portrait in Black" (U) (3d wk). Good $9,000 after $12,000 opener.

Playhouse (Schnabel) (400) (90-$1.50) — "Carry On Nurse" (Gov) (9th wk). Warm $2,400 after $2,500 in fourth.

Stanton (Trachtman) (2,000) (50-$1.25) — "Apartment" (UA) (4th wk). Good $7,000 after $8,000 in third.

Town (Rappaport) (1,125) ($1.40-$2.50) — "Ben-Hur" (M-G) (60th wk). Holding at fine $11,000 after same in previous week.

BOSTON

(Continued from page 9)

"When Comedy Was King" (20th) (big 12) (2d wk). Last week "Sons of Ft. St." — "Ice Palace" (WB) (2d wk). Big $2,000. Last week $10,000.

Memorial (RKO) (2,000) (75-$1.50) — "Pollyanna" (BV) and "Rat Race" (20th) (4th wk). $7,000.

Orpheum (Loew) (2,900) (90-$1.50) — "Apartment" (UA) (5th wk). Bright $11,000. Last week same.

Paramount (NET) (2,357) (90-$1.50) — "Psycho" (Par) (6th wk). Mighty $20,000 or near. Last week, $19,000.

Pilgrim (ATC) (1,000) (60-$1.10) — "Man On Strings" (Col) and "Teenage Doll" (Indie). Nifty $9,000. Last week "Hercules Unchained" (UA), $6,000.

Saxon (Sterl) (1,100) ($1.50-$3) — "Ben-Hur" (M-G) (5th wk). Terrific $10,000 for 10 shows. Last week, diffo.

Trans-Lux (T-L) (700) (75-$1.25) — "No Sorrow" (Indie) and "Young Have No Times" (Indie) (2d wk). Okay $3,500. Last week, $5,000.

ST. LOUIS

(Continued from page 9)

wk). Sock $13,000. Last week $17,000.

Fox (Arthur) (5,000) (60-90) — "Ice Palace" (WB) (2d wk). Okay $14,000. Last week $18,000.

Loew's Mid-City (Loew) (1,160) ($1.50-$2.50) — "Ben-Hur" (M-G) (8th wk). Great $14,000 or better. Last week $17,000.

State (Loew) (3,600) (60-90) — "Bells Are Ringing" (M-G) (3d wk). Nice $10,000. Last week $16,000.

Paramount (Arthur) (1,000) (60-90) — "Conspiracy of Hearts" (Par). Okay $3,000. Last week "Jazz on Summer's Day" (Indie) (2d wk), $1,500.

St. Louis (Arthur) (3,000) (60-90) — "Rat Race" (Par) (3d wk). Good $9,000. Last week, $12,000.

Shady Oak (Arthur) (700) (60-90) — "Carry on Nurse" (Gov) (8th wk). Okay $1,000. Last week, $1,500.

French-Russian

(Continued from page 7)

fought alongside the Russians during the last war did good biz here and in Russia.

There is a second film being wound now by Marcel Pagliero called "20,000 Leagues Across the Earth." It is a documentary-type production with a slight tale utilized about three French journalists looking for a wife of a lost Artic explorer. Wife is played by Tatiana Samoilova of "Flying Cranes" fame. But the problems of Eastern actors being paid less, and on a monthly basis, and the slower working of technicians there are also slight drawbacks.

But it seems that both sides want to do more if they can find the right subjects. Documentaries are limited, it is felt, even if slight stories are grafted on, and clashes of either country do not twig the other. The taboo on any violence, sexuality or frankness by the Russians is also another snag in the desire to do more films. French have made features with Hungary, Czechoslovakia, East Germany and the lot, with Russia. Only the last Russo pic did okay biz.

Wisconsin Allied Raps WB on Current Terms

Milwaukee, July 19.

Allied Theatres Owners of Wisconsin blasted Warner Bros. for the company's "arbitrary and unreasonable percentage floors" on such pictures as "Hercules Unchained," "Ice Palace" and "Oceans 11."

The exhibitor group also rapped WB for allegedly demanding that exhibitors sign a "rubber stamped" clause to contracts that adjustments will not be made below the specified floors.

Adler's Prerogatives

(Continued from page 7)

planning, making decisions on productions and budgets.

The claim, which had refused to grant Zanuck a participation in profits — which ultimately led to his resignation as top manager — hended Adler a contract contract which gave him a share of profits in all films released by 20th. That deal which negotiated the old pact which did not expire for years to run, was believed responsible for the history of motion pictures made to cause bold steps are by Lewis B. Mayer and Irving G. Thalberg at Metro.

Not only did Adler in his capacity as exec producer supervise all 20th films during, but he personally produced 14 films, some at 20th, last of which was "Tom of the Sixth Happiness," completed in 1958.

Born June 22, 1908, in New York, Adler cued before winding after graduation from U. of Pennsylvania. After a brief tenure as ad writer in his family's department store he headed for Hollywood in 1932. Signing himself with Metro as a writer in the shorts department where he wrote Pete Smith Specialties, "Crime Doesn't Pay" and "Passing Parade" series, he snagged the Academy Award short, "Quicker Than a Wink," in 1940, the same year he married Anita Louise.

During World War II he was attached to the Army Signal Corps as a major, later taking part in the Philippine invasion, and was awarded the Legion of Merit. He was released from army in 1945 with rank of lieutenant colonel.

Apart from his production activities, Adler also operated a small chain of Southern California film theatres, which included at one time the Hitching Post on Hollywood Blvd., the Beverly Canon, Beverly Hills, and the Newcrest Theatre, Hollywood. At the studio he always interested in the development of new talent. Adler instituted 20th's Talent School at a cost of $1,000,000. As evidence of the confidence in which studio held his own showmanship talents, was 20th's announcement that for 1960 company had allocated $65,000,000 for its production program, a record amount for any studio.

In addition to his widow, Adler also is survived by a daughter, Melanie, 12, and son, Anthony, 10. Both were at summer camp in Carmel at time of their father's death.

Rembusch Roar

(Continued from page 7)

built-in profit in their overhead, and favored percentage terms.

Taking a cut at talent costs, Rembusch said the talent stranglehold does not benefit the performer because most of the increases are paid in Federal taxes. The indirect result is that the industry is being saddled with a Federal tax load that has but one justification, the ego-pleasing sound of the talent's gross take," he asserted.

Rembusch said he submitted a plan last fall to Eric Johnston, president of the Motion Picture Assn. of America, involving a Motion Picture Talent of America "to deal with the serious matter of talent costs." Basically, he said, the plan envisaged security for actors, introduction of competition in the talent agency field, and elimination of the tax load. He said Johnston was sympathetic to the plan and they corresponded a number of times. "But in the end nothing happened," Rembusch said. "I do not blame Mr Johnston for the plan not being accepted. I do blame the lack of leadership at the top of distribution who apparently have no desire to find some means to throw off the awful yoke of talent costs."

BEATS "JOURNEY TO THE CENTER OF THE EARTH" IN NEW YORK, L. A., NEW ORLEANS AND WASHINGTON, D. C!

'No Merit in Your Beef'

Exhibs Passed 'I Passed For White,' Says Allied Artists to Allied States

Allied Artists has denied charges of Allied Theatre Owners of Wisconsin that it is withdrawing pictures from Milwaukee release after they have finished their engagements in the downtown first-runs and the first outlying deluxe houses.

In a letter to Edward F. Johnston, president of the Wisconsin unit, Maurice (Red) Goldstein, AA sales chief, declared that the charges were "entirely without fact."

In the case of "I Passed for White," cited by the Wisconsin exhib org as an example of AA's new policy, Goldstein indicated that only one sub-run theatre was interested in playing the picture when it was available and that the film rental offered was a flat price of $50.

"In light of the outstanding manner in which this picture performed," Goldstein indicated, "I am certain that you will agree that it would have been foolhardy for us to have dissipated this picture by accepting one $50 playdate on availability date. We were, of necessity, obliged to defer the sub-run availability on this picture with the hope that at some later date we could get an adequate number of sub-runs at film rental terms justified by the performance of this picture."

MULVEY & FILS SET UP FILM OPERATION

James A. Mulvey, former chief exec of, and now adviser to, Samuel Goldwyn Productions, has set up a new Manhattan office in association with his son, Stephen (Bud), in the Columbia Broadcasting building. Pere et fils activities include operation of Champion Pictures Corp., pic importing outfit, and Mulvey-McKeever Exhibition Co., holding company whose interests mostly comprise partial stock ownership of the Los Angeles Dodgers baseball club.

Champion now has in process of dubbing "David and Goliath" from Italy, and follows this with, also from Italy, an entry tentatively called "Hard Times for the Vampire." Latter is a satire with a song, "Dracula Cha-Cha," that's been clicking abroad. Chances are the feature's title will be changed so as to be more in tune with the musical number.

The Mulveys had a participation in "Hercules," Joseph E. Levine-Embassy Pictures import, which had unusual impact in the United States market via Warner release, plus other features from abroad.

'Exodus' L.A. Preem

Los Angeles, July 19.

"Exodus," 20th Francisco pic production for United Artists release, will premie Dec. 22 at the Fox Wilshire Theatre as a benefit for Mount Sinai Hospital & Clinic.

Special committee of community leaders will be in charge of the event. Hospital spends more than $1,000,000 in free medical services.

Show Biz Backers

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franchise on Bowling Bite and that at present about 10 similar operations are scheduled to be opened throughout the country.

The N. Y. spot, with a seating capacity of 75, has a menu which includes coffee, icecream, cider and sandwiches. No booze. The place also has four bowling machines, each about half the size of a regular bowling alley. Up to six people can participate in a 10-frame game on one machine at a cost of 25c per person.

The eatlunch operation, which closes about 8 p.m., opens around noontime during the week and early evening on Friday and Saturday. Another spot above the present site, which is situated at street level, is scheduled to be open soon, according to Shaw. Meanwhile, the present operation is developing into a hangout for performers and others connected with show business.

A Rabbi's P.O.V.

Rabbi William F. Rosenblum of New York's Temple Israel, a co-chairman of the Committee of Religious Leaders of New York, in his Saturday (16) sermon pleaded that "New York is neither a centre of primness nor a headquarters of prurience."

He continued, "We are not asking for our motion picture screens to become tests on virtue nor for our producers and exhibitors to become psalm singers or to rush down the sawdust trail in contrition.

"But we do insist that they should not allow themselves nor their wonderful medium of entertainment and appeal to appear to be protagonists of violence and questionable behavior."

Cleric Pic Rap: Sees Festival Of Times Sq. Lust

A scorching attack on current films playing in the Times Square area was made Sunday (17) by Rev. Dr. Dan M. Potter, director of the Protestant Council of the City of New York.

In a sermon at the First Presbyterian Church at Rockville Centre, L. I., he branded the "summer festival," as it applied to the zone, "a festival loaded with sex, vice and crime, brazenly promoted with lurid and suggestive come-on posters, banners and other outdoor advertising."

Cleric, also co-chairman of the Mayor's Committee of Religious Leaders and chairman of the group's subcommittee on motion pictures, said that Hollywood was offering N. Y. visitors and "our young people" pictures "that glorify lust, unnatural sex, greed, immorality and materialism."

He contended that some of the pix take a slap at religion and that "nearly a dozen of them released within the last couple of months undermine the teachings and standards for which our Lord died and for which our churches today spend their time and energy in striving to exemplify."

Potter stated after his sermon that "Elmer Gantry" distorted the Protestant ministry despite the explanatory prolog. He also deplored "The Savage Eye," "Expresso Bongo," "The Trials of Oscar Wilde," Bluebeard's Ten Honeymoons," "Circus of Horrors," "The Rat Race," "Leech Woman" and "Macumba Love."

Bob Goldstein

Continued from page 1

Brand, studio publicity director, packaging head Milton Pickman, studio treasurer Jack Codd, Fred Metzler, Murray Silverstone, Sandy Messner, Bob Lippert, and Peter Levathes, head of 20th-Fox television.

The inevitable realignment of functions will probably include an expansion of Jerry Wald's company of artists which would have producers making pix with Wald as exec producer and very likely with Wald holding some new spot on the staff.

Goldstein started in 20th-Fox's talent department in New York in 1940, following his connection with career as a Blackett-Sample-Hummert as a radio programmer. In 1942 he became Universal's New York rep. In 1950, that studio brought him to Hollywood to be assistant to prexy Leo Spitz. Later, in a joint venture with his brother Leonard, he made pix for United Artists between 1953 and 1955. He has made eight pictures in London for various companies and five years ago was tapped by 20th to head its production there.

H'wood Indies

Continued from page 1

whose home the powwow took place: William Goetz, Frank Sinatra, Jerry Wald, Dore Schary, Tony Curtis, Norman Panama, Kirk Douglas, Harold Hecht, Charles Brackett, Walter Mirisch and Melvin Frank.

No commitment was made by Butler and none was expected of him, but the general impression was that he was very much interested in what he heard. Plans for forming a steering committee to draft a program of aims and to lay the foundation upon which to build an organization are being set in motion. A second meeting, to attempt to get over this first hurdle, was slated for last night (Tues.), maybe after prestime of this edition.

Choice of Butler is said not to be primarily motivated by expectancy of a Democratic victory in the November elections although it never hurts to be sympatico with the "in" party when lobbying is necessary. By the same token, those with proper connections in depth can operate successfully when those they may have bucked politically hold the reins.

Indies want to create a new "atmosphere" for the picture business, to reimpress the public that there is a lot of vitality in film entertainment, that Hollywood still is the capital of the film world, and to impress highest Government circles that a more sympathetic attitude toward the industry and its problems (income and other taxes, etc.) is imperative to preserve and enhance the influence of pix, which still are the most powerful and subtle representations of U.S. democracy and industry.

New organization, in the planning stage for some time, was one of Hollywood's best kept secrets and reportedly has sympathetic interest of important banking groups and top industrialists. They are said to share concern of producers over mounting signs of pix going abroad for filming, not because of artistic requirements but because individual talent and, in some cases, corporations seek opportunities to gain tax advantages. Belief is that legislative and executive branches of Federal Government can do much to alleviate the general situation if all facts are spelled out.

Moreover, indies feel there is much more work to be done domestically, in an out of state legislatures, etc. as well, in line with their importance as the men who are reshaping the face of the motion picture business.

There is no intention, sources assured, to buck Eric Johnston and the MPAA. The majority recognize Johnston is doing a good job for the majors. It's pointed out however that a result of the "new Hollywood look," Johnston's major interests are primarily with distribution. Since most indies and percentage talent as well as other types of producers and hyphenated class, writers, directors, are financed by and released through majors, the new organization aims not proposed at this time, in any event, to unsettle the Johnston operation in any way.

For this reason, the new organization also apparently will differ in many respects from the dormant Society of Independent Motion Picture Producers which had erstwhile Georgia Governor Ellis Arnall as its frontrunner.

Unstated, but seemingly implicit in the new move, is the long felt resentment that while the industry today is made up of a complex of "small" business units, the voices which determine the big policy decisions—as per the recent strikes—are those of the major company presidents. Indies want to be heard and to make their influence felt—thus, the recognition that in unity there generally always is strength.

Hardtop 'n' Hardware

Albany, July 19.

Bill Kennedy, operator of the Lyric (hardtop) in Rouses Point, and James Morgan, a hardware dealer in that Canadian-border town, have begun construction of a 650-car drive-in there.

It is adjacent to a section of the new Northway super highway being built by the State. Owner is to be called The Northway.

Inside Stuff—Pictures

In the film industry so-called "sneak previews" are rather like the weather: everybody talks about them (usually in a derogatory manner) and nobody does anything about them. Producer-director Irwin Allen, however, is an exception. He not only finds "sneaks" valuable (under certain specific conditions), but he would also like to do something about them.

No question about it, said Allen in N. Y., but a sneak preview gives a producer the opportunity to learn very quickly whether or not he has the picture he tried to make. However, he would always (1) sneak the new pic in a theatre playing another film of a similar genre, and (2) advertise the name of the film being thus previewed. Producer is currently concerned with his newest for 20th-Fox, "The Lost World," just opened at the Warner Theatre on Broadway.

"If you wanted to test a meat product, would you give it to a vegetarian?" Allen asked. Idea is that the audience in any theatre for a sneak preview is a "captive" audience, and if that audience came primarily to see, say, "Pugsley Kind," they might not take warmly to a sneak of something like "Pollyanna," and vice versa.

John Huston, who's particularly fond of Ireland, where he resides, hasn't done a picture about this "old country" for the reason that the only kind of exciting story he's come upon concerns "the troubles" (the Irish revolution) and this has been amply filmed in past.

An hour or so after mentioning this to a reporter, Huston recalled an incident in which he was personally involved. In restoring an old mansion to what is now Huston's St. Clarens home, workmen dug up human bones. Looked like foul play to the local constable, who figured he had a clue in a 1909 halfpenny which was found in the immediate area. Fullerale investigation came about when more and more remnants of human skeletons were unearthed. The constable, constantly fingering the coin, interrogated numerous persons who were in the area in 1909. Looked like mass murder.

Huston, however, suggested a check of the bones with an archeologist and local historians. They found that on the same site was located a hermitage and the bones were those of brothers who had died—in the 10th century. The constable was a little put out.

Huston did some tongue-in-cheek hesitation before saying no, even this wouldn't make picture material.

An addendum to Jonas Rosenfield Jr.'s letter to Variety relating to the U.S. success of "The Mouse That Roared," as offered by Carl Foreman whose Highroad Productions made the film in England. The picture, which cost $400,000 to make, stands to gross $2,500,000. Foreman pointed out that the film, although made in England, was specifically geared for the U.S. market. It was figured, he noted, that the presence of Peter Sellers as the star of film would serve as the bait to lure British audiences so that the cost of the picture could be recouped in England. However, the remainder of the film, he stressed, was deliberately conceived for U.S. appeal, including the gags, the topical references, such as the World Series, and the music. That's why, Foreman concluded, the picture was much more successful in the U.S. than in Great Britain.

The Fortune story on MCA attests to the protege system and pegs either Jay Kanter or Jerry Gershwin as possible successors to Lew Wasserman as president. Former, who is married to Barney Balaban's daughter, Judy, incidentally handles Marlon Brando and Marilyn Monroe among other MCA clients, and Gershwin is an assistant to the president. Both are in their early 30s and both of them learned the trade by acting as private secretaries to Wasserman, says the story. "For many months they read Wasserman's mail, listened to his phone conversations and generally watched him operate. One of them will probably be the next president of MCA."

Fortune story pegs the $50,000,000 Paramount backing deal as "sure to top $100,000,000."

Gerald Frank, who last ghostwrote "Zsa Zsa Gabor: My Story," as written by Gerald Frank," to give it its full title (World is publishing), would like to do the definitive Frank Sinatra biog next. In line with the singer's reputation for "in depth" biogs of his private affairs is experiencing difficulty getting the necessary cooperation. Heretofore Frank who, incidentally, is taking a leisurely vacation abroad, concentrated on feature biographies: Lillian Roth (in collaboration with Mike Connolly), Diana Barrymore and Sheilah Graham, preceding the Gabor book.

"Zsa Zsa" will be serialized in McCalls, which has been latching onto a flock of these chest-thumpers: Maurice Chevalier, Marilyn Monroe et al., with a fancy financial pickup for the serialization rights.

A process to place film titles and credits with shadowed, three-dimensional letters claimed by its inventor to be the first that produces the effect optically, has been developed by George Westhoomer, prexy of the Westhoomer Co. According to the inventor, in Hollywood, the process cuts cost by 90% and time by 75% over the typical process of hand drawing the shadowed credits.

New process, known as Westhoomer-3 and already registered with the U.S. Patent Office, ends no sooner than flat lettering. Westhoomer asserts Westhoomer-3 especially is better suited on "Robert Taylor's Detectives" telepicture and on Burbank General's name-to-be-released pic, "Flight."

Oldsters, ranging in age from the late 70s and 80s to 84, are holding down area theatre jobs as well as that they are the oldest in length of service as well as in years in the Minneapolis exhibition area. Age is no deterrent to steady, wholesome employment. Oldsters of eight reported cases is 87 years old. Others are 78, 76 and 75. The 87-year old is at the State, Minneapolis loop theatre, where after six years at the post, another 92-year oldster retired recently. At Glenrose Nitek, the ticket seller-ticket taker of the only theatre in a 84-year old resort—mother of the 74-year old owner who is on tour with his twin vaudeville show. She has been on the job 52 years.

Major daily newspaper in a city of about 600,000 population recently assigned film review to a reporter, who's covering on a spare time or overtime basis. Newsroom bulletin board commented that critic's reviews "made especially good reading. So far no outraged howls from the exhibitors."

(P.S.: Same reporter-critic last week covered a 10-year old reissue but didn't realize it wasn't a brand new first-run pic.)

Until recently only president Barney Balaban and one or two other Paramount execs could be spotted at lunchtime in the ticker room of Sartorius & Co., at the Hotel Astor, N. Y. But with the Par stock so active and with many officers and employees participating in the new stock option plan, Sartorius is now getting a far greater share of the audience among Par people.

Reginald Armour, longtime exec with various film companies, has been named president of the Dorsey Corp., of Elba, Ala., manufacturers of commercial truck trailers. Armour had been associated with RKO, Walt Disney, Columbia and Republic both in the States and abroad.

Chilean Ministry of Economy has tagged film showings as an item of "prime necessity," and therefore theatre admissions will be subject to price fixing and controls.

RUBE JACKTER is on his way...bringing Christmas greetings in July...visiting exchange cities to tell the exhibitors of America about Columbia's greatest Holiday attraction of all time...

THE 3 WORLDS OF GULLIVER
in
SUPERDYNAMATION
COLOR
Produced by CHARLES H. SCHNEER

REMEMBER THAT "SINBAD" BUSINESS

...NOW HERE COMES THE TOPPER from *Columbia!*

Uncle Sam Set to Snub Film Biz In Global Dickers on Trade Ways?

The "concrete expectations" of the foreign market to U. S. film companies and the intense lobbying to this trade in recent and upcoming negotiations have to come to the industrial pieces of the Motion Picture Export Assn. It is now up to these films including at forthcoming negotiations under the General Agreement on Tariffs and Trade.

Eric Johnston, who left last week for Europe (Geneva) secretary to the interministerial committee for reciprocal negotiations in Washington. Films were not included in the lobbying arrangements relating to the conventions for motion pictures in consideration later this year.

After pointing out that more than half the worldwide gross earnings of U. S. films came from the foreign market last year, Johnston said that in many countries these legal duties do not represent "an onerous expense or serious obstruction to importation, but have been for years replaced by other types of restrictions. Perhaps for this reason the importance of import duties has been overlooked in certain instances."

On the other hand, Johnston said that among the countries with whom negotiations are to take place this year there are several cases where the duties "are at such a size as to present a heavy annual cost to the industry and an important impediment to the importation of films."

Not only is it necessary to press for "more reasonable tariffs where they are now high, said Johnston, but where duties are now low, arrangements should be made for preventing any future increases in such duties."

Young French Critics Select 'Moonfleet'

Paris, July 12.

There are plenty of special film critic awards and other pic prizes handed out here every year. But a new one has shown that no matter how many there are they can serve in some commercial capacity as well for prestige purposes. A group of younger aisle-sitters got together and created the Prize of the Nouvelle Critique. Group were against conventional handouts and besides crowning the best foreign and French pic of the last year also named the most overrated.

Best offshore film was Fritz Lang's 1955 "Moonfleet" (M-G) only released this year in its subtitled version. Biz was good and now Metro will dub it for general release. French tonner was Robert Bresson's "Pickpocket" which had got faired too well at the boxoffice but has been picked for the Berlin Film Fest and May get another release. Most overrated foreign pic was deemed to be Ingmar Bergman's "The Magician."

Happy British

Continued from page 1

rise in Parliament when the measures were approved in both Houses last week. In the Commons, Labor member Fiona White commented: "For once the trade seems almost unanimous in its approval, and this is an occasion when it knows one virtuous speechless." Conservative William Shepherd reckoned that the result was "the only thing the Board of Trade had ever done for the film industry which had met with an almost universal nod."

Only Rolboxes that seems improbable likely to all this is that the exhibs will press for further consolidation of theatres that are still operating at a loss although taking more than the levy-exemption limit of $700 per week. This hasn't operated to present a major problem.

The regulations, incidentally, provide that the administering body, the British Film Fund Agency, may invest its money in Treasury bills pending distribution thereof to producers. The government calculates that this might bring an extra $11,000,000 annually into the shareout pool.

D. A. DORAN DEPARTS

No Reason Given, No Plans Revealed By Par Exec

Hollywood, July 19.

D. A. Doran, who joined Paramount in 1930 as a story exec in N. Y., and for past 15 years has been a member of studio's executive staff, has submitted his resignation to prexy Barney Balaban effective Sept. 15. He came to Coast in 1944.

Prior to joining Paramount he was associated with Broadway stage and with Columbia Pictures. No reason was given for his resignation, nor has he disclosed any future plans.

JESSEL FOR FRIARS AT ADLER BURIAL

Hollywood, July 19.

The men and women of Hollywood who worked with him and for him joined July 14 with others who knew him as a colleague and friend in paying a final tribute to Buddy Adler.

A simple service, in which the religious rite was represented by Rabbi Max Nussbaum and the theatrical profession by George Jessel, was held in Temple Israel. The same service began at 2 P.M. with the singing by Tony Martin of "Love Is a Many Splendored Thing" and "From Here to Eternity."

Jessel spoke the eulogy in the name of the Friars of California. He revealed his own 30 years' friendship with Adler, touched briefly on his career as writer, producer and studio head, as husband and father.

Following the singing of the 23d Psalm in Hebrew and English by Cantor Saul Silverman, Rabbi Nussbaum read prayers for the dead.

The chapel seating about 1,200 was not large enough to accommodate all the mourners and many stood outside on Hollywood Blvd. in the hot sun during the service. 20th-Fox studio closed at noon in tribute to the former production chief.

Zeckendorf

Continued from page 1

ship of the expanding hotel chain of which Zeckendorf Jr. is the president. Tipoff on the "tight money" came to the fore in recent weeks when Loew's Theatres' Laurence E. Tisch was mentioned as eyeing the property for another of the chain's diversification investments. Meantime, however, Loew's Lexington is blueprinted for the Americana Hotel, on Manhattan's Lexington Ave. and 51 St., as a companion to Tisch's Miami Beach Bal Harbour Americana.

Current Fortune mag piece on the Zeckendorf empire mentioned the enterprising realestater's "imagination" and "enterprise," but also cited "paying 20% for short-term money."

How Prudential figures in the new Utis deal has not been detailed.

Berger Vamooses Wisc. Town After 21 Seasons

Superior Wis., July 19.

Bennie Berger circuit is permanently shuttering its Superior, here, because of "sustained poor business." Relinquishment comes after 21 years of operation. Property will be converted to commercial usage.

Town of 35,000 population, adjoining Duluth, will be left with two downtown theatres and an ozoner.

Strike Recovery

Continued from page 4

nificant product from the slates of Allied Artists, Columbia, Metro, Universal-International and United Artists pinpoints the shift to more serious filmmaking.

Twentieth-Fox, in addition to its own impressive program, has fattened its part with Associated Producers Inc. so the indie could supply moderately budgeted films incorporating their own sales hooks. Doma Vista, Paramount and Warner Bros. additionally list impressive productions for 1960 and 1961. Good prospects for American International's "Fall of the House of Usher" is apt to keep AIP on the road to more important product, and The Filmgroup likewise has raised its production sights.

On the heels of the unprecedented reception of its "Ben-Hur," Metro has set a regular slate of "super productions" aimed specifically for hard-ticket, roadshow presentation, some in the Cinerama process. "Mutiny on the Bounty," "How the West Was Won" and "Charlemagne" are just three of the pic entries under this new policy.

Following a five-month hiatus from production, major companies have not yet laid out final plans for 1960, nor in all cases have they completed even tentative plans for 1961. But it is significant at this point that the properties which are likely to comprise the bulk of the slates include such potentially big projects as:

"The Greatest Story Ever Told," "Cleopatra," "Two for the Seesaw," "Westside Story," "Taras Bulba," "The Ugly American," "The Chapman Report," "Romanoff and Juliet," "Act 1," "Westward Ho," "Lawrence of Arabia," "Breakfast at Tiffany's," "Requiem for a Nun," "Billy Budd," "Dear and Glorious Physician," "Hawaii," "The Music Man," "Five Finger Exercise," "Diamond Head," "Streets of Montmartre," "Pleasure of His Company," "Sweet Bird of Youth," "The Visit," "Justine," "The Devil at Four O'Clock," "Advise and Consent" and "Summer and Smoke."

Equally impressive is the list of films in production or being readied for distribution, with the release slates reflecting importance in such pix are "King of Kings," "Ocean's 11," "Sunrise at Campobello," "Dark at the Top of the Stairs," "Song Without End," "Cimarron," "Exodus," "The Magnificent Seven," "Counterfeit Traitor," "Raisin in the Sun," "Inherit the Wind," "The Great Impostor," "Fanny," "Let's Make Love," "Sons and Lovers," "Pepe," "The Guns of Navarone," "Marriage-Go-Round," "The Alamo," "G. I. Blues," "Cinderfella," "Elmer Gantry," "From the Terrace" and "Spartacus."

N.Y. Group Likes C. of E. Project

[TO FINANCE OWN PRODUCT]

Strong support for the American Congress of Exhibitors' plan for the formation of an exhibitor-financed film production-distribution company came this week from the Independent Theatre Owners Assn., a New York area trade group. ITOA, of which circuit head Harry Brandt is president, pledged financial support to the ACE-inspired production company.

In making known its support for the idea of an exhibitor production company, ITOA called attention to the decrease in Hollywood production and noted that a continued shortage of product would destroy the motion picture industry.

Meanwhile, executives of the C. of E. will meet next week to continue talks relating to the organization of a production company. The exhibitor group already has a fund of $2,000,000, representing the contributions of the five major circuits. It's understood that the C. of E. has been offered as much as $3,000,000 from film laboratories and concessions groups, but has nixed the aid of these groups for the time being. For the present, the C. of E. wants nobody but exhibitors represented, the theory being that more playdates will be able to be obtained for the exhibitor-financed pictures if theatremen have an investment in the company.

Officials of the C. of E. admit the organizational problem is a difficult one, but they are confident that exhibs can start a production early next year. S. H. Fabian, chairman of the C. of E., has set a deadline of Jan. 1 for the necessary contributions.

Film Reviews

Continued from page 6

Une Fille Pour L'Ete

the boy escapes to Israel. All this is punctuated with pointless wild parties.

Direction is too heavy to make anything out of the relations or make a point about the whole affair. Color is okay. Film does have some exploitable handles via the erotic escapades. That is about all because the acting is listless and the storyline muddled. Technical values are good. Mosk.

Les Loups Dans La Bergerie

(The Wolves in the Sheepfold) (FRENCH)

Paris, July 12.

Distribution release of Madeleine Films production. With Jean-Marc Bory, Pascale Roberts, Pierre Mondy, Jean-Francois Poron, Jean Rochefort. Directed by Herve Bromberger. Screenplay, Frederic Grendel, Bromberger from a novel by Jean Malaquais; camera, Jacques Mercanton; editor, D. Ribet. Premiered in Paris, July 7. Running time, 95 MINS.

Director	Jean-Marc Bory
Nell	Pascale Roberts
Jannin	Jean Rochefort
Charbel	Pierre Mondy
Alain	Jean-Francois Poron
Francis	Jacques Monthieux
Marcel	Pierre Thibaut
Bougain	Jacques Bonnaffé

This film is reminiscent of the Dead End Kids pix because detailing how a group of gangsters on the run hole up in a detention home and show the delinquents they are cowards and object killers which destroys them as hero images. Pic is deftly paced and played. However, it emerges a conventional vehicle in this vein, slanting mainly for secondary or playoff possibilities abroad on its pace and treatment.

The home for adolescents is run by a young man and his wife same here. The killers come in and take over. The killings lead to an eventual turnabout of the most hardened strayed youngsters. Director Herve Bromberger has given this brisk pacing but has not been able to overcome the essentially familiar qualities of the plot. Acting, technical credits and production values are all good. Mosk.

Le Huitieme Jour

(The Eighth Day) (FRENCH)

Paris, July 12.

Art and France production and release. Stars Bernadette Rive, Felix Marten, Stephane Jean. Veronis, Langlois. Supervised, Marcel Andre. Directed by Marcel Hanoun. Screenplay, Gilbert Guez, Hanoun; camera, Marcel Fradetal; editor, Nicole Mauro. At Calypso, Paris. Running time, 90 MINS.

Francoise	Bernadette Rive
Georges	Felix Marten
Alain	Jean Veronis
Author	Laurence Bouquet
Father	Marcel Andre

Tale of a sensitive girl who can't seem to accept the advances of a boorish but loving suitor in spite of her loneliness and isolation in Paris is too mannered and cold to make this moving. It looks only likely for arties abroad.

Film dwells on the girl's lone evenings and her Sundays at a race track where she seems to get some emotional kick. These scenes are even done in color. But the vague literary quality has permit this to lag and become repetitive. Acting can not overcome the quality of the characters. Direction is uneven but technical aspects shape okay. Mosk.

Anna Na Ulice

(Cross of St. Anne) (RUSSIAN-COLOR)

Paris, July 10.

Sovexport release of Gorki Studio production. With A. Lebedeva, M. Jerov, A. Verlinski. Written and directed by I. Annenski from a short story by Anton Chekhov. Camera (color), G. Reghel; editor, M. Mirko. At Pantheon, Paris. Running time, 90 MINS.

Anna	A. Lebedeva
Modeste	M. Jerov
Prince	A. Verlinski

This remains true to a Anton Chekhov short story in depicting the fading upper classes of the turn-of-the-century Russia. It also makes the middle classes out to be climbers and connivers, too. But this is slow action, with the colors uneven and garish. Makes this a dubious item abroad except for some arty spots or for school showings.

A comely young girl marries a climbing old civil servant in order to help her family. But when she clicks with high society, she soon leaves him and her family behind to get as much of the so-called high life as she can.

Direction is somewhat theatrical, as is the acting. But the times ring true as are some of the characters. Technical credits are good but the film appears curiously old fashioned. Other recent Russo Chekhov adaptations have had more dash, movement and mounting. Mosk.

In the Nick

(BRITISH)

Unpretentious farce about prison life, corn situations and performances will raise plenty of laughs among easygoing audiences.

London, July 12.

Columbia release of a Warwick (Michael Holt) production. Stars Anthony Newley, Anne Aubrey, Bernie Winters, James Booth, Harry Andrews. Directed by Ken Hughes. Screenplay, Ken Hughes, from story by Frank Norman; camera, Ted Moore; editor, Geoffrey Foot; music, Ron Goodwin. At Odeon, Marble Arch, London, July 6, '60. Running time, 105 MINS.

Dy Newcombe	Anthony Newley
Doll	Anne Aubrey
Jim	Bernie Winters
Spidey	James Booth
Chief Officer Williams	Harry Andrews
Frank Gowerson	Niall Macginnis
Dagwy	Al Mulock
Mick	Derren Nesbitt
Steve Smith	Victor Brooks
Ted Ross	Ian Hunter
Steve Jenkins	Barry Keegan

"In the Nick"—British slang for in the cooler—suffers somewhat since it explores a joke only recently perpetrated successfully in "Two Way Stretch." This is about the easygoing progressive prison without bars and the comic war in which the prisoners react to the privileges. It lacks star value for the U. S. but U. K. audiences will find it an amusing enough diversion.

Warwick has poured its small stock company into the pot and augmented it with some well-tried thesps. Ken Hughes' direction is straightforward and brisk. His screenplay, based on a story by Frank Norman, has the authenticity expected in view of the fact that Norman has become a lively, successful author after several years spent on and off in jails. The story lags towards the end but when it sticks to situation gags it is okay for yocks.

The yarn concerns four tough young lads who are, astoundingly, sent to this progressive prison, the manner in which they take over the jail, their rivalry with another prison gang, the attempts of a young prison psychologist-doctor to get them through the girl friend of the ringleader and, unconvincingly, of this ringleader's eventual reformation. One or two of the situations misfire, particularly a pantomime put on by the prisoners, but it is a useful enough vehicle for the respective talents of the leading players.

A major error is the casting of Anthony Newley as the serious-minded young psychologist. Newley is a very able comedian who also has aspirations to do serious roles. This he may be able to do. But here his role falls between straight and light comedy, and Newley would have fared better as one of the gang members. Anne Aubrey, apart from one acutely coy striptease routine in a nightclub sequence, has little to do but is pretty and does her little quite adequately.

The four members of the gang are excellently contrasted and keep the fun stirring. The leader is James Booth, one of Britain's most promising young actors. His is a striking personality that should be harnessed to more serious roles. Bernie Winters, who specializes in slapstick, is given plenty of scope. Al Mulock and, particularly Derren Nesbitt, impress.

It was a shrewd idea by the producers to bring in Harry Andrews as the tough, yet likeable chief warder. Andrews has rarely been guilty of an off performance, and with this one he holds the film together by making the warder a credible character among all the farfetched material. Dialog is crisp and bright while Ted Moore's lensing is okay. Geoffrey Foot's editing at times seems jerky but this is due to the episodic format of the film with certain gags and situations being brought into the action and then rightly being turned away before they pall. Lionel Bart has provided a couple of songs, one of which "Must Be" seems a likely contender for some recognition. Rich.

EXHIBITORS ATTENTION:

"EXODUS!"

FROM THE POWDER KEG OF THE MIDDLE EAST COMES A MOTION PICTURE DEALING WITH THE EXODUS OF THE JEWS FROM EUROPE TO ISRAEL AFTER WORLD WAR II AND THE HAGANAH IRGUN CONFLICT, AS WELL AS A STRONG ACTION DRAMA OF HATE AND VIOLENCE IN A WAR-TORN LAND, PLUS A WONDERFUL LOVE STORY AS WELL.

● *Expected Release This August or September* ●

(This exciting motion picture should in no way be confused with the Otto Preminger production and United Artists' release of the same name and it is most solemnly hoped that people will not fail to distinguish the two.)

Exhibitors interested in booking this

BLOCK BUSTING MONEY MAKER

are invited to write—phone

SID ASCH (EXODUS MOTION PICTURE CORP.)

SUITE 830, 51 Chambers St., New York 7, N.Y. WOrth 2-2390

With Return of 'This Is Cinerama' House Tests One-Booth Method

Minneapolis, July 19.

When, after the current hard-ticket "Can-Can" run, the Cinerama Inn, Century here reopens with Cinerama, bringing back "So This Is Cinerama," according to present plans, it will try the experiment of utilizing the new single large projection booth, 23 feet wide by 26 feet long, in place of the three booths which the latter has replaced.

If the experiment proves successful it will mean a considerable saving on future Cinerama installations, constructing one large booth instead of the three now employed, permit more theatre main floor seats to make room for three booths a considerable number of seats must be removed; and allow various projection operations economies, local managing director Paul Swater points out.

The Century's new single projection booth, permitting 100 previously removed main floor seats to be returned, was necessary to house the Todd-AO equipment required for "Can-Can." It's located on the main floor in the rear center where there was one of the three smaller Cinerama booths. The entire Todd-AO deal, including the building of the new booth and the 70m equipment's cost, has involved an approximate $50,000 expenditure.

As to experiments, the "Can-Can" booking in itself is one for the Cinerama people. During its six-year career as a Cinerama theatre, the Century, with the exception of "Windjammer," has shown nothing but Cinerama pictures. It has been one of Cinerama's most successful operations.

The interruption of "Cinerama" for an attraction so naturally different from its predecessors, including "Windjammer," has caused speculation in local film circles as to whether an alienation or loss of its large family trade clientele will result. This clientele comes from the entire area and another question is how much of it can be lured here by a film musical along conventional lines.

One main selling point for the Cinerama offerings was that they positively would not be seen in any other of the area's theatres. As far as "Can-Can" is concerned this cannot be promised, it's pointed out.

Mishkin Errs Re Gance

Milwaukee.

Editor, VARIETY:

New York Sound Track refers to Leo Mishkin, photography expert on the now defunct Paris edition of the Chicago Tribune and recently reviewing films for the N.Y. Morning Telegraph. Variety states that 24 years ago Mishkin received the first Gance version of "Michael Strogoff" on his desk as a contender for the Paris Tribune.

As standard reference work on film, Catalogue of Copyright Entries, The Film Index, Ralha Knight, Bardeche & Brasillach's History of Cinema, Terpitzky's Encyclopedia Filmorum, Comité Fédérale 1895-1927 has any mention of Gance ever directing any such film as "Michael Strogoff." Moreover, in 1926, Gance was hard at work on his panoramic epic "Napoleon," which anticipated Cinerama and the big-screen films of the future.

There was however, in 1927 a Mosfilm French version of "Michael Strogoff" current which must have undoubtedly been the film editor Mishkin saw. It was not Gance however, who directed but Louis Nalpas & Nor Roch, whom for the producer Tamarchenko in Russian emigre, and the Soviet film Czar Romanov.

Your own reviewer, Alfred Rode, the Gregson, in his report on Gance's "J'Accuse" Oct. 19, 1921, notes that Abel Gance occupies a high position in France as writer and film producer resembling the latter in America held by D. W. Griffith. In other words, Gance is no ordinary Joe Blow but one of Europe's most famous directors, and it seems one whose dossier is too well known to be talked about lightly by Mishkin or any one else.

Aspinall St. Depinde,
U. of Wisconsin.

HARVEST-TIME FILMS

Metro Sheds Six For Labor-Thanksgiving Interim

Metro has scheduled six films for release between Labor Day and Thanksgiving. The slate begins the company's new fiscal year.

"The Angel Wore Red," an Ava Gardner starrer made by Titanus of Italy, will be the Labor Day release. Nunnally Johnson directed and Goffredo Lombardo produced.

The second September release will be "The Subterraneans," which has already opened pre-release engagements in New York and San Francisco.

October entries include "Key Witness," a Pandro S. Berman production starring Jeffrey Hunter and Pat Crowley, and "Where the Hot Wind Blows," formerly known as "The Law." The latter, a Joseph E. Levine acquisition, stars Gina Lollobrigida and Yves Montand. It was filmed in French, but will be dubbed into English for U.S. presentation.

The King Bros. sci-fi entry, "Gorgo," filmed in England, will be a November release. The Thanksgiving attraction will be "Butterfield 8," with Elizabeth Taylor and Laurence Harvey starring in the John O'Hara story.

After Bardot 'Booking Only Legion-OK Films', Exhib Tells Archbishop

Albuquerque, July 19.

Just let us play a double bill of two more Brigitte Bardot films and then we'll go back to "goddie pix," okayed by the Legion of Decency.

Such was the tone of a letter from Rudy Napoleon, Albuquerque exhib, last week to Archbishop Edwin V. Byrne in Santa Fe, who recently mixed pix showings at Napoleon's Esquire for all Catholics because of the showing of "indecent films."

Napoleon, himself a Catholic who at first looked at church for "interfering with private enterprise because of ban, requested a permanent lifting of the "off limits" ruling, as soon as the BB films are through. He said he couldn't break contract for the Bardot flickers ("And God Created Women" and "Night Heaven Fell") which were booked July 5 through 12 at his indie house.

Letter from Napoleon, who at first termed his sensational and hurley pix bookings as "educational," said "We resolve, as of July 13th, to show only pictures approved by the Legion of Decency and never to show pictures that are not certified." The letter added that as of July 13th, the house will screen only "good pictures."

Neither Byrne, nor his church office has as yet commented on the letter.

Hamid's Lineup

Atlantic City, July 19.

With the exit of Sid Bernstein's first three-day Atlantic City Music Festival, the 4,200-seat Boardwalk, owned by the George Hamid interests here, reverts to a straight motion picture policy for the rest of the season. Theatre closed for two days July 27-28 for workmen to install a 100-foot wide screen for the showing of "Windjammer" which will play through August until Labor Day. First 10 rows and rising orchestra platform will be ripped out to give big screen installation room.

"Ice Palace" (WB) follows the live festival show for two weeks and "Hercules Unchained" (WB) then comes in for a week.

Quarterdeck, which in past years has been a live show house, is also playing motion pictures for the season with "The Horse's Mouth" the initial offering. Ventnor also is open for summer with "South Pacific."

'Hartford Bid Fails To Specify'—Cohn

New Haven, July 19.

At a meeting of Connecticut exhibitors here recently Marcus Cohn, Washington attorney retained by exhibitors to fight toll-tv, declared that the Zenith-RKO General application for an over-the-air pay-tv test in Hartford contained too many general statements that required clarification and explanation.

He told theatremen fighting the introduction of tollvision in this state that the only way the Zenith-RKO General application could be clarified would be through a special public hearing by the Federal Communication Commission. He said he felt that the FCC should schedule such a hearing so as to determine if the applicant could really bear the burden of proof and whether the application was really in the public interest.

The firm of Cohn and Marks was retained to prepare and present whatever petitions are necessary to the FCC.

Frank Fisher Shifts Men

Toronto, July 19.

Managerial changes in Arthur Rank's setup in Canada, where the chain owns some 120 coast-to-coast film theatres, are disclosed by Frank Fisher, veepee and gen. of Odeon Theatres (Canada) Ltd., these to take place shortly.

New managerial lineup will see Len McGuire transferred from the Odeon, Port Arthur, Ont. to the Rose and New Glasgow, Nova Scotia; Lin Martin from Sarnia, Ont. to Port Arthur, Ont.; James Chalmers of Ottawa to Brampton, Ont.; Al Allin of Brampton, Ont. to Sarnia, Ont. all Odeon-tagged houses; and Edward Leigh from the Capitol, Moncton, N.B. to the Elmdale, Ottawa.

Lou Morheim, Richard W. Rush and **Harvey Walter** formed Warlock Productions Inc., for program of indies.

Buying & Selling, May 11-June 10

Washington, July 19.

Sketch of Cinerama securities highlighted Securities & Exchange Commission report on insider stock deals for the period May 11-June 10. **Reeves Soundcraft Inc.** sold back 350,000 shares, holding onto 103,441, while Nicholas Reveni bought the same number for his first holdings in Cinerama Inc.

In other show business transactions:

Allied Artists—Albert Zugsmith bought another 3,000 shares, making his total 153,100.

ABC-Paramount Theatres—Edward L. Hyman sold 1,000 shares, keeping 9,000. James G. Riddell sold 200, holding onto 1,700.

Desilu Productions—W. Argyle Nelson bought 300 shares, hiking his total to 9,000.

Metro-Goldwyn-Mayer—Bennett Cerf bought another 300 shares for a total of 800.

NAFI Corp.—George L. Colemus sold 1,000, leaving him with 11,476 in his own name.

Radio Corp of America—Martin F. Bennett sold 128 shares, keeping 1,300. Charles M. Odorisio sold 1,850, holding onto 9,087.

Republic Pictures Corp.—Victor M. Carter switched to his own name 14,800 shares held beneficially by a holding company.

Trans Lux Corp.—Jay Emanuel bought 300 more shares, making his total holdings 13,300.

Twentieth Century Fox—Francis T. Kelly sold 200 shares, leaving him with 1,950.

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year 3
This Date, Last Year 4

"DONO"
Allied Artists Pictures
Prod. Albert Zugsmith
Assoc. Prods. Robert Hill, Gus Bivona
Dir. Albert Zugsmith
Darol Jensen, Paris, Tom Walter, Wendell Corey, Rosemary Rice, Robert Strauss, Arnold Stang, David Ory, Louis Quinn, William Wellman Jr.
(Started July 18)

AMERICAN INT'L

Starts, This Year 4
This Date, Last Year 3

COLUMBIA

Starts, This Year 9
This Date, Last Year 19

"THE GUNS OF NAVARONE"
(Highroad Prods.)
(Shooting in London)
Prod. Carl Foreman
Assoc. Prods. David Ford, Leon Becker
Dir. J. Lee Thompson
Gregory Peck, David Niven, Anthony Quinn, Stanley Baker, Anthony Quayle, James Darren, Gia Scala, Irene Papas, Albert Lieven, Walter Gotell, Percy Herbert, Nick Cravat, Richard Wilbur, Tushabar, James Robertson Justice
(Started Feb. 8)

"MYSTERIOUS ISLAND"
(American Prods. Prods.)
(Shooting in Spain)
Prod. Charles H. Schneer
Dir. Cy Enfield
Michael Craig, Joan Greenwood, Michael Callan, Gary Merrill, Beth Rogan, Herbert Lom, Dan Jackson, Percy Herbert, Nigel Green
(Started June 20)

"CRY FOR HAPPY"
(Ulman Comic Prods.)
Prod. William Ludwig
Dir. George Marshall
Glenn Ford, Donald O'Connor, Miko Taka, James Shigeta, Blanche Tomblin, Howard St. John, Tomiko Koba, Leslie Bricusse, Dan Dougan, Joe Flynn
(Started June 20)

"A RAISIN IN THE SUN"
(Shooting in Chicago)
Prods. David Susskind, Philip Rose
Dir. Daniel Petrie
Sidney Poitier, Claudia McNeil, Ruby Dee, Diana Sands, Ivan Dixon, Louis Gossett, John Fiedler, Stephen Perry, Joel Fluellen, Ben Gazzara
(Started July 6)

"UNDERWORLD U.S.A."
(Lindon Prods.)
Prod. Samuel Fuller
Dir. Samuel Fuller
Cliff Robertson, Dolores Dorn, Beverly Garland, Robert Emhardt, Richard Rust, Paul Richards, Larry Gates
(Started July 12)

WALT DISNEY

Starts, This Year 1
This Date, Last Year 3

"THE ABSENT-MINDED PROFESSOR"
Prod. Walt Disney
Dir. Robert McCarey
Fred MacMurray, Nancy Olson, Keenan Wynn, Tommy Kirk, Elliott Reid, Leslie Ames, Ben Hogan, Charlie Ruggles, Jeanne Wood, Richard Lewis
(Started May 2)

METRO

Starts, This Year 4
This Date, Last Year 11

"ATLANTIS, THE LOST CONTINENT"
(World-George Pal Prods.)
Prod. Dir. George Pal
David Ward, John Carter, John Dall, Wilda Bryant, Frank Dekova, Joe Sorrello, Edward Platt
(Started June 6)

"WHERE THE BOYS ARE"
(Loews Prods.)
(Shooting in Fla.)
Prod. Joseph Paviovich
Dir. Henry Levin
Dolores Hart, George Hamilton, Yvette Mimieux, Paula Prentiss, Jim Hutton, Connie Francis, Rod Mercer
(Started June 20)

PARAMOUNT

Starts, This Year 10
This Date, Last Year 8

"THE COUNTERFEIT TRAITOR"
(Perlberg-Seaton Prods.)
(Shooting in West Berlin)
Prod. William Perlberg
Dir. George Seaton
William Holden, Lilli Palmer, Hugh Griffith
(Started June 7)

20th CENTURY-FOX

Starts, This Year 10
This Date, Last Year 12

"GO NORTH"
Dir. Henry Hathaway
John Wayne, Stewart Granger, Rossano Brazzi, Fabian, Martin Balsam, Adams Walsh Mouchmoore, Stephen Chamberlain, Martin Brandock
(Started May 9)

"THE BIG GAMBLE"
(David Fannon Prod.)
(Shooting in Europe)
Prod. David F. Fannon
Dir. Richard Fleischer
Stephen Boyd, Juliette Greco, David Wayne, Diane Baker, Yamamoto, Jon Gaddart, Philip Ahn, Mary Keon, Maurice O'Dea
(Started May 23)

"HANDMADE SO ROUND"
Prod. Leslie Stevens
Dir. Walter Lang
Susan Hayward, James Mason, Julie Newmar, Eric Sykes, June Chadwick
(Started June 20)

UNITED ARTISTS

Starts, This Year 10
This Date, Last Year 8

"A MATTER OF CONVICTION"
(Contemporary Prods. Inc. for UA)
(Shooting in N.Y.)
Assoc. Prod. Harold Hecht
Dir. John Frankenheimer
Burt Lancaster, Dina Merrill, Ed Asner, Telly Savalas
(Started May 23)

"THE FACTS OF LIFE"
(Frank Prods. for UA)
Prod. Norman Panama
Dir. Mel Frank
Bob Hope, Lucille Ball, Ruth Hussey, Tony Randall, Louis Nye, Jane Wyman, Philip Ober, Louis Nye, Peter Lawford, Robert Vaughn
(Started June 6)

"JACK THE GIANT KILLER"
(Edward Small Prods. for UA)
Prod. Edward Small
Dir. Nathan Juran
Kerwin Mathews, Judi Meredith, Walter Burke, Barry Kelley, Torin Thatcher
(Started July 5)

"FIVE GUNS TO TOMBSTONE"
(Zenith Prods. for UA)
(Shooting at Columbia Studios)
Prod. Robert E. Kent
Dir. Edward L. Cahn
James Brown
(Started July 18)

"THE MISFITS"
(Seven Arts for UA)
(Shooting at Reno)
Prod. Frank P. Taylor
Dir. John Huston
Clark Gable, Marilyn Monroe, Montgomery Clift, Thelma Ritter, Eli Wallach, Kevin McCarthy, Scott Marlowe, Barrons
(Started July 20)

UNIVERSAL

Starts, This Year 8
This Date, Last Year 4

"THE DAY OF THE GUN"
(Bonaprod)
(Shooting in Mexico)
Prods. Eugene Frenke, Edward Lewis
Dir. Robert Aldrich
Rock Hudson, Kirk Douglas, Dorothy Malone, Joseph Cotten, Carol Lynley, Neville Brand, Regis Toomey
(Started May 11)

"ROMANOFF AND JULIET"
(Peter Prod.)
(Shooting in Rome)
Prod. Dir. Peter Ustinov
Peter Ustinov, Sandra Dee, John Gavin, Akim Tamiroff, Tomas Milian
(Started May 16)

"THE GRASS IS GREENER"
(Granton Prods. Co.)
(Shooting in England)
Prod. Hal B. Wallis
Cary Grant, Deborah Kerr, Robert Mitchum, Jean Simmons, Moira Nelson, Barbara Ogilvie
(Started April 4)

WARNER BROS.

Starts, This Year 8
This Date, Last Year 6

"SPLENDOR IN THE GRASS"
(Newton Prods.)
(Shooting at New York)
Prod. Elia Kazan
Dir. Elia Kazan
Natalie Wood, Warren Beatty
(Started May 9)

"PANDY"
(Bonnfield Prod.)
(Shooting in Europe)
Prod. Joshua Logan
Dir. Joshua Logan
Leslie Caron, Maurice Chevalier, Charles Boyer, Hugo Haas, Bob Newhart, Mylène Demongeot, Lionel Jeffries, Brenda de Banzie, Paul Fix, Raymond Bramwell, Linda Francis
(Started May 16)

"PARRISH"
(Prod. Delmer Daves)
Dir. Delmer Daves
Troy Donahue, Claudette Colbert, Karl Malden, Connie Stevens, Diane Varsi, Rob Gleason, Hugh Marlowe, Dorothy Malone, Sharon Hugueny, Willard Waterman, Sandra Giles, Brian Hutton, Richard Hogg, Madelaine Sherwood, Mary Ellen Clifton, Jack Albertson, Rutchard Hogg, Madelaine Sherwood, Mary Ellen Clifton, Jack Albertson, Rutchard Hogg, Madelaine
(Started May 16)

"A FEVER IN THE BLOOD"
(Prod. Bob Roberts)
Dir. Vincent Sherman
Efrem Zimbalist, Jr., Angie Dickinson, Angie Dickinson, Jack Kelly, Dick Powell, Ben Wright
(Started June 20)

"GOLD OF THE SEVEN SAINTS"
(Shooting in Mexico City)
Prod. Leonard Freeman
Dir. Clint Walker, Roger Moore, Robert Middleton, Chill Wills, Gene Evans
(Started June 20)

INDEPENDENT

Starts, This Year 25
This Date, Last Year 39

"KING OF KINGS"
(Samuel Bronston Prods.)
(Shooting in Spain)
Prod. Samuel Bronston
Dir. Nicholas Ray
Jeffrey Hunter, Richard Rich, Robert Wagner, Harry Guardino, Lawrence Harvey, Frank Thomas, Guardino, Rip Torn, Frank Thomas
(Started May 2)

"THE BLONDES FROM BUENOS AIRES"
(Continental Films)
(Shooting in Argentina)
Exec. Prod. Nicolas Larrea
Prod. F. J. Antonio
Dir. George Cahan
Maria Vera Duarte, Jose Maria Arévalo, Carlos Rivarola
(Started June 20)

"WAR HOYO"
(Burt Topper Prods.)
(California Studios)
Prod. Dir. Burt Topper
Tommy Kelly, Burt Topper, Russ Tamblyn, Judy Tyler, Rick J. J. Dana, Wally Campo
(Started July 7)

"REPTILICUS"
(Sidney Pink Prods. American Interest)
(Shooting in Copenhagen)
Prod. Sidney Pink
Bodil Miller
(Started July 18)

Real Things Vs. Studio Mockups

[Praise for Value of 'Location']

By JACK PITMAN

Chicago, July 19.

Don Petrie, another of the young television directors doubling in the theatrical picture medium, has at least a couple of instances here with Columbia's "Raisin in the Sun" company to support his relish for the location versus the backlot.

One case points up the authenticity that seems to elude films of studio manufacture, no matter the attention to detail. It's where the "Raisin" yarn moves to a liquor store in the Negro ghetto. Shelves of the shop on the southside, Petrie noticed, were stocked predominantly with pints, reflecting the community's indigence, whereas the director speculated, a studio mockup would have stocked mainly standard brand fifths and quarts.

Second example is what Petrie terms "one of those happy little accidents" that you only come by on location. Crew was shooting a street scene in a residential neighborhood, when far in the background a man pushed a baby buggy into camera range. Petrie intends it for the finished print, his point being that on a backlot such a maneuver probably would have been dismissed as too self-conscious and thus reducing its artistic credibility. But on location, and by sheer chance, it seems a perfectly natural bit of business, in his view, since after all "lots of guys push baby buggies, don't they?"

All the "Raisin" exteriors and a few interiors are being lensed here in Chi.

Petrie's services are optioned to David Susskind, "Raisin's" co-producer (with Philip Rose, who co-produced it on Broadway) for two more pix, and Susskind, in turn, has a four-pic pact with Columbia, of which "Raisin" is the initiator. It's Petrie's second time at bat, having previously directed "Bramble Bush" for Warners.

Current assignment suits him fine also for the reason that he's working with stage-experienced thesps, whom he prefers to strictly picture actors on the ground former are more concerned with "essentials" that help to create a dramatic validity. It's a big help, too, that having played it on the stage, Sidney Poitier, Claudia McNeil, Ruby Dee and Diana Sands require far less rehearsal time for the filming, despite additional dialog spliced in.

Grant 5% More Seals, 6 Mos.

Production Code Data Shows 120 Features Processed —98 by 'Non-Members'

Hollywood, July 19.

MPAA Production Code Administration issued certificates to 120 feature films during first six months of 1960, a 5% rise over corresponding period of 1959 when 114 seals were issued.

In a breakdown, 14 films were produced and released by member companies; 98 features were made by non-members and released by members; four pix were produced and released by non-members and an additional four made by non-members not yet released.

In reporting situation, MPAA prexy Eric Johnston revealed that 63 of the approved features were made in this country by American companies, 19 produced abroad by American firms, and 38 produced by foreign companies and purchased by American companies for release in the U.S.

In matter of scripts submitted for PCA approval, six-month figure is down to 93 from 145 at same time last year. Obvious conclusion here is that the five-month writers strike against majority of film producers was responsible. It's expected that by year's end that script submissions will be equal to or surpass the 254 scripts approved by PCA during 1959.

Edmund Beloin and **Maurice Richlin**, writer-producer team, secured film rights to British novelist Jerrard Tickell's "Villa Mimosa" for their first indie for Paramount release.

BRITISH PLAYOFF PLAN FOR 'SONG WITHOUT END'

William Goetz' "Song Without End" will have an invitational premiere at the Columbia Theatre, London, Aug. 29 with this to be followed by a solid week of benefit performances.

Production then will play on a roadshow basis—15 shows a week, unlike New York where, at Radio City Music Hall, it will run on a continuous policy. Hall bow is set for early August.

Warns Strip Cameraman That Pen Gates Yawn

San Francisco, July 19.

Girlie films in 16m which won "scientific" plaudits from the U. of California are just too spicy for Texas. Robert D. Houlton, producer of the striptease films at his Empire Motion Picture Co. of Berkeley sadly admitted this fact to Federal Judge William T. Sweigert last week by pleading guilty to shipping his "penny arcade" wares to Houston.

But Houlton noted that what Texans consider provocative—namely, two girls stripping—is merely cultural in the Frisco area. The Berkeley cops, he said, found his films unobjectionable, and the U. of California's biology department raved over the films' technical excellence.

Indeed, said Houlton, a representative of the biology department solicited him to abandon photographing strippers and to turn his talents to other biological research. He added, with a touch of pride:

"The only way they could have known about my work is through those films."

Judge Sweigert warned Houlton to steer clear of Federal pornography laws and put the photographer on two years probation. Houlton said he felt forced to ignore the sentence, because only through "art" films could he pay off his $35,000 investment in photography equipment. The Judge repeated his warning, threatening a year's jail sentence.

Jud Parker Exits Hub

Jud Parker, Embassy Pictures' Boston sales manager for the past three years, has been transferred to the New York office. He's on the ad staff working under v.p. Eddie Solomon.

Before joining Embassy, Parker had posts with Republic, Warners, Universal and United Artists.

'ROOM AT TOP' HARDY

Best Showing of Any British Film In Trading Area

Minneapolis, July 19.

Illustrative again of the Oscar awards' boxoffice value is the fact that "Room at the Top" (Cont.) is having the longest life of any British picture in industry here, local industry leaders point out.

It still keeps cropping up even after long neighborhood house return engagements immediately following its Academy Awards sweeps. Currently, a trio of the uptown theatres in the earliest clearance slot, 28 days, are showing it day and date—and to good business.

Dick Brooks 'Will Fight' For 1.33-to-1 Aspect On Current 'Elmer Gantry'

Hollywood, July 19.

Director Richard Brooks has a battle on his hands to insure that "Elmer Gantry" is exhibited the way it was shot—in the infrequently used 1.33 to 1 aspect ratio. "It's a substantial problem," Brooks confirmed, "but it's a problem I'll fight, even if it means I have to go out and talk with projectionists and theatre managers who play the picture."

Brooks filmed the United Artists release in the "old-fashioned" screen size because, in his words, "This subject calls for an intimate look into people and into what they're thinking. It doesn't have dance routines and outdoor spectacles. It deals with people and people's faces and people's minds. One of the original intentions of the motion picture medium was to eliminate space, and the emphasis in 'Elmer Gantry' is concentrated on one particular idea or thought. One pair of eyes instead of fifty."

Brooks admits the danger of some theatres spreading out the film to 1.85 to 1, or more, and chopping off the top and bottom of the picture. "They'll figure that spreading it out will give them a bigger picture, but all they'll get is a smaller portion of the negative we spent 72 days composing." He explained each scene is composed for a certain effect and that chopping off part of the scene will result in chopping off part of the effect. "To change the picture would destroy part of its vitality," Brooks declared.

Director contends that the smaller aspect ratio on "Elmer Gantry" actually will draw audiences into the film, making them participate more closely than they would have if the picture had been shot in widescreen. "In this particular case," he said, "intimacy replaces scope."

Brooks already has worked with projectionists at the Hollywood Paramount Theatre, where the Burt Lancaster-Jean Simmons starrer opens today, and at the Capitol Theatre in New York. Director also worked with projectionists at the Academy Awards Theatre and the Screen Directors Guild theatre, where the pic has been previewed over the past several weeks.

"At the Paramount, for instance, they didn't have lenses for 1.33 projection," Brooks explained. "But they are available at the United Artists exchange, and the theatre obtained them. The same thing will have to be done in other areas."

United Artists has informed its branch managers to let theatremen know the picture is in 1.33 and that they should prepare for such exhibition. "It's incumbent on the part of each exhibitor," said Brooks, "to give the public something it would like to see—a picture projected the way it was composed and shot, not just the way he wants it."

Installing Todd-AO Gear For 'Alamo' Texas Preem

Houston, July 19.

Special Todd-AO equipment will be installed in Interstate's Alabama Theatre here for the Oct. 26 opening of John Wayne's film "The Alamo" (UA).

This will make the third house here with the Todd-AO installation, the others are the Tower and Rivoli. "The Alamo" will be premiered in San Antonio on Oct. 24 with the simultaneous opening on Oct. 26 in other Texas cities and key points in this country.

Sez 'Datebook' (For the Dating Girl): Film Fan Mags Vulgar & Phoney

"Tastelessness and dishonesty" are the stock in trade of the film fan magazines and "their rarest commodity—truth," charges an article in Datebook, which describes itself as "a grownup magazine for the dating girl."

Carmel Berman, in "The Great Movie Magazine Hoax" in Datebook's August issue, compares the material in the fan books to the type of stuff that appeared in Confidential in its heyday. The fan mags, says Miss Berman, "present their glutton-for-punishment readers with a regular supply of lurid cover blurbs, phony bylined stories, superficial features and obvious studio-planted articles."

Miss Berman says this wasn't always the case since these magazine previously served "a mildly legitimate purpose" by providing their readers with information about pictures and personalities. There was exaggeration, she says, but "it was kept within the bounds of reason and good taste."

Miss Berman points out that with the advent of tv the fans mags decreased in popularity. "They were in a great decline when along came Confidential magazine with its new low in magazine techniques—emphasizing the scandals of Hollywood, told in detail, presented in sensational fashion," the author notes. The fan mags at first "sneered," according to Miss Berman, but did a double-take when they saw Confidential's circulation figures. "And soon, the movie magazines were copying those same techniques."

Miss Berman, Datebook's associate editor, proceeds to examine a number of recent fan mag stories presented with such titles as "Did You Know Liz Phones Debbie 4 Times A Day" and "Does Liz Want to Trade Eddie for Edd?" The writer maintains that the stories are pure fiction, based primarily on provocative titles aimed at luring the teenage reader.

WONDER ABOUT FABIAN CLAN'S NEW PROJECT

Albany, July 19.

Purchase by Fabian Theatres—through its recently-formed Latham Circle Realty Corp.—of the 35-store Latham Corners Shopping Center, for approximately $6,050,000 has stirred speculation in local industry circles as to the reasons for the move.

The amount, about $250,000 in cash, plus the assumption of a first mortgage held by Prudential Insurance Company of America, the outstanding balance of which is $4,173,623 and a second mortgage held by Perini Brothers, builders of the suburban shopping center, for $275,000 as well as the giving of a third purchase money mortgage for $1,349,376 is the largest ever pledged by a theatre-controlled corporation here.

When Latham Enterprises Inc., which the Cummings family, of Montreal directed, opened the Center in October, 1957, its reported cost was in the neighborhood of $10 million.

The deal by the Fabian family corporation for the Center had been pending since spring. Latham Circle Realty, whose address is c/o Fabian Theatres Corporation, 1585 Broadway, New York, filed an incorporation certificate April 29.

Schwartz & Frohlich, attorneys for Fabian, filed the certificate, listing three of its members as directors and subscribers. The papers state that directors and officers need not be officers.

The Fabian Theatres Corp. is headed by Si H. Fabian, as president. His brother-in-law, Samuel Rosen, is executive vice-president, his son, Edward L. Fabian, is secretary-treasurer.

It is considered significant that the plan for diversification of interests by the Fabian organization follows a pattern set by the Stanley Warner Corp., of which Si Fabian is also president and Sam Rosen is vice president (their salaries go to Fabian Theatres). Fabian and Rosen hold a 17% stock interest in Stanley Warner.

Stanley Warner acquired, and has profited substantially from operation of the International Latex Corporation.

It also owns and operates WAST-TV, ABC network local outlet which is reported to be getting in the black after a five-year period of red-ink operation.

ADMISH TO TENT FETE $110 IN MINNEAPOLIS

Minneapolis, July 19.

Northwest Variety Club, Tent No. 12, has upped from $100 to $110 the price per ticket for its annual "Contribution Dinner," scheduled for Sept. 17. Bennie Berger again is chairman of the arrangements committee.

The number of guests who can be accommodated is limited and the event always has been a sell-out with turnaways.

Canada B'casting's Biggest Income Thus Far With Revenues Up 18%

Ottawa, July 19.

Upped commercial revenues and lowered operating costs made the Canadian Broadcasting Corp.'s last fiscal year the biggest in its history. The corporation's annual report, tabled in the House of Commons, showed the year ending March 31, 1960, listed a $6,103,722 margin of income over expense.

CBC's biggest income was the parliamentary grant of $58,404,000. Commercial revenues rose 18% to a $38,162,237, given to make up 42% of the corporation's total operating expenses.

In the last fiscal year the federal treasury advanced $54,747,000 of the $58,404,000 appropriation. CBC used $52,300,000. The difference goes back to the treasury after the previous year's $105,565 deficit is deducted.

The report said the upped commercial revenue was a continuation of a steady rise over the past six years. It admitted competition from the new tv stations to preem in 1961 might reverse this trend. J. A. Ouimet, CBC's prez, said no change in programming policy was planned and in the face of the surplus due to advertising income CBC would keep a stricter-than-ever check on its principal aim as a corporation owned by the Canadian public: service to that public.

It cost CBC $48,387,355 last fiscal year to produce and distribute customers. Shows with bankrollers cost $32,580,752. Those costs cover both AM and tv, and do not include costs of $6,877,848 for operational supervision and $8,702,950 for selling and general administration.

CBC's commercial sales of $38,162,000 were up $5,892,000, most from tv sales, $4,000,000 more than the CBC's target for the year. Operating expenses were down $2,000,000.

Newhart to TV: 'Let's Skip It'

Chicago, July 19.

There's been no deal to set comic Bob Newhart with his own network showcase mainly because "nothing concrete" has been offered him. And horring on unpassable offer, his Chicago manager, Frank J. (Tweet) Hogan, indicates the comic will stick for the rest of the year with niteries and a couple of video guest appearances.

Impression left by Hogan is that the Manhattan maneuvering—from Madison Ave. to the Broadway talent shoes—to pact the monologist in a CBS-TV timeslot came fall is more sound and fury than hard substance. "We've had no definite offer," he states, "so there's nothing to accept or reject." He admitted approaches so far from Music Corp. of America and NBC (former trying to deliver for the CBS-TV Thursday at 10 period) but these have merely been "discussions of possibilities"—with no mention of format or loot.

Hogan isn't closing any doors.

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'Valentine to Gunman' As WNEW-TV 15G Entry

Tongue-in-cheek 60-minute public affair stanza is being done by WNEW-TV, N.Y., on the genus Gangster Americanus. Called "Valentine to a Gunman," program experts to analyze the "great contribution of gangsters to television," whose exploits are evidently felt by some to serve as the backbone of electronic program fare.

Ben Hecht is reportedly writing the stanza, which will utilize some stock footage and make some new film, some of it out in Cicero and Chicago. Ted Yates will produce, and after the program is laid together, a master video tape will be made with an eye toward syndicating the one-shot.

WNEW is understood laying aside roughly $15,000, if necessary, for the completion of "Valentine for a Gunman." If it goes that high, it'll be a lot for a local public affairs feature.

Brandt's Go, Van Gogh

Alan (Bud) Brandt is chucking his flourishing public relations business to become an art dealer (over the past decade he's become quite a collector of paintings and other art objects on his own). Brandt is selling out his pubrelations/promotion operation to exec veepee Jerry Goldberg, who will retain the Brandt title at the same address, and in September enters into partnership with Paris art dealer H. Kesner, opening a U.S. branch on upper Madison Ave. in New York.

Brandt (ex-Martin Stone Associates, ex-WNEW) identified his operation with many broadcast accounts, including packagers, vidfilm producers and CBS. But intimates know that his eyes lit up more at the sight of a chef d'oeuvre than at a Life cover on a client.

NBC Looks To 1961-62 Season; 90-Min. Mysteries

A variation on the "Playhouse 90" concept in programming, but one restricted to the mystery-suspense format, will be introduced into the '61-'62 schedule on NBC-TV. The network's program board will meet next month to review the season-after-next plans, and the 90-minute series of 39 shows will be of paramount interest in the kickaround of ideas.

The hour and half shows will represent film, tape and live entries. Into the block of 39 will be placed the six live adaptations of the David O. Selznick properties rights to which NBC acquired some time back. These include "The Spiral Staircase," "Spellbound," "The Paradine Case," "Notorious," "Rebecca" and "Portrait of Jenny."

On the other hand, the film entries may be parcelled out and there's a strong likelihood that Hubbell Robinson may do a half dozen or so of them.

Also tentatively earmarked for '61-'62 is a full hour science-fiction series to be helmed by Robert Alan Aurthur.

Meeting called for next month by program topper Dave Levy will be the first designed to evolve a pattern for season after next. By September it's hoped to have a working blueprint on the form '61-'62 will take.

$2,200,000 Contract To Westinghouse For Educ'n by Stratovision

Pittsburgh, July 19.

Stratovision, the method Westinghouse developed in 1945 and demonstrated in 1948, is back in the news. Westinghouse has been awarded a $2,200,000 contract to equip two planes with special transmitting facilities and provide technicians for launching the world's first airborne educational television system.

This stratovision technique for sending television signals from a high-flying aircraft will make instructional programs available to six Midwestern states encompassing millions of students in thousands of colleges. Westinghouse will supply the equipment on a two-year contract and will furnish the technicians who will fly in two DC 6 planes beaming the programs which will be prepared by Purdue U.

The plane will circle at an altitude of 23,000 feet in the vicinity of Montpelier, Ind. The two planes will alternate in service. Programs will be beamed to all or parts of Illinois, Indiana, Kentucky, Ohio, Michigan and Wisconsin.

Mosley 'Private Diaries' (37th Tome) Recalls Early Days On U.S. Radio Scene

By ROBERT J. LANDRY

Sydney A. Mosley, a founder of the Overseas Press Club and only Britisher to news-comment over American radio stations during World War II, has written another book, number 37. He hardly went anywhere or did anything during a life now extended to 72 years without composing a volume. These books were all written either on a sandy beach in an oriental serai, or while dashing in a taxicab to a news assignment or a radio studio in various countries. As if this dynamic display of energy were not sufficient it now develops that, starting in 1903, he regularly kept diaries.

These scribblings are the substance of his latest book, published jointly by Max Parrish of London and Outspoken Press of Bournemouth, and profusely illustrated. He not only wrote everything down, but also took a photograph—which is more formidable than total recall.

Having achieved status as an authentic footnote to America at war and as an alien voice among the U. S. air pundits, Mosley has a long American chapter to unfold. His love for this land was in no way flawed just because, on his first trip to Hollywood in 1937, a con man sold him an American annuity policy, at vast outlay, which was just as valuable, and no more, as its engraving. He dismisses this monumentally exasperating discovery with a few polite

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'Kim,' 'Pooh' Into Shirley Temples

One of the 11 properties to be produced by NBC-TV for the Sunday Shirley Temple hour next season will be Rudyard Kipling's "Kim." It's the third time somebody in television has sought to make a program of this particular work.

In 1956, CBS-TV programmer Mike Dann had Phil Reisman prepare a tv adaptation, which wasn't used. Last year, producer Davis Sunshine was reportedly going to do it but so far he hasn't.

Miss Temple's Sunday 7-8 hour is also going ahead with plans for adaptation of "Winnie-the-Pooh," "The Village Blacksmith," "Little Men" and "The Wonderful Land of Oz." First two of these will be musical adaptations. Baird Puppets will be used to the A. A. Milne "Pooh" along with hostess Temple.

A. J. Russell is adapting "Pooh," and Richard Alan Simmons is doing "Kim." Other properties will be Ray Bradbury's "The Rocket," "Emmy Lou" (based on Marty Link's comic strip), Frank Baum's adaptation of "The Marvelous Land of Oz," Astrid Lindgren's "Pippi Longstocking," a musical version of Kenneth Grahame's "The Reluctant Dragon" and a tv version of Alexandre Dumas' "The Queen's Necklace."

NBC-TV, without sponsors for the stanza so far, will be spending on the average of $110,000 a week in production costs for the series.

Shoot For 70,000,000 TV Audience On Airing Miss America Pageant

Atlantic City, July 19.

Station lineup for the Miss America pageant coverage on CBS-TV in August will be expanded to 191 outlets, an all-time high for the event, with an estimated audience of 70,000,000 predicted as a result of the expansion by pageant v.p. Albert A. Marks. Last year, CBS had 169 stations on the lineup and audience reached some 62,000,000 viewers.

Two-hour telecast will be divided this year among three sponsors, Philco, Toni and Oldsmobile. Philco has had the entire show in the past, but Marks said the pageant wanted to give other sponsors the opportunity to get into the show, despite Philco's desire to pick up the entire tab.

'What, No Battle of Atlanta?'

Why Southern Sponsors Refuse to Flip Over Matt Brady's Civil War Pix

Atlanta, July 19.

Something considerably less than a stampede took place when WAGA-TV, Storer chain outlet here, offered for sale "The American Civil War," 13-chapter documentary produced by Westinghouse Broadcasting Corp.

Series features 3,000 Mathew Brady photographs, baked up with optical and sound effects that breathe a semblance of life into the old pics. Pan shots and closeups give movement and action to the production, the handiwork of Roy Meredith and William J. Kaland, writers and producers of series. Meredith owns a big collection of Brady photographs while Kalan is an 1861-65 War historian.

When WAGA-TV's efforts to sell series came a cropper, station put it into 10 p.m. Sunday slot on a sustaining hour.

It was kicked off with some preliminary fanfare, with news director Dale Clark having as his guests Col. Jillian, historian and president of the Atlanta Historical Society and Mrs. Lila Stone, who won $16,000 on "$64,000 Question" and wept bitter tears when she found out later that program was rigged.

First episode of series, titled "Storm Over Sumter," got fratricidal struggle under way via WAGA-TV but sharp-eyed viewers noted that a map showing Fort Sumter's location is where outside Charleston, S. C., spelled name of stronghold "Sumter."

Then, too, much several occasions when station screened several episodes for press and prospective buyers they were aggrieved when asked to show chapter displaying the Battle of Atlanta. Scene like that historic occasion escaped Brady's camera, even if old Gen. Billy Sherman's guns and boys in blue made a shambles of the town. Brady and his five assistants, it was explained, never got this far south with their equipment. Photos that were made here were taken by Southern lensmen and members of Sherman's Corps of Engineers.

When told there was no Battle of Atlanta episode, one hardnosed unreconstructed Johnny Reb, humphed:

"A story of the war without the Battle of Atlanta, sah, is like 'Gone With the Wind' without no Scarlett O'Hara."

Since Brady's pictures tel up to a pro-North showcasing of the War Between the States (the South still wants no part of that "Civil War" tag) that could be the reason for the lack of enthusiasm on the part of sponsors for this series.

With the exception of one episode, the last one dealing with the assassination of President Abraham Lincoln, the dyed-in-the-wool Southerner and there are plenty of them left, can find little to enthuse over in this package.

CBS' New Flack Pact

Hollywood, July 19.

Agreement has been reached between CBS and Publicists Assn., IATSE, on a new four-year contract retroactive to Jan. 1, expiration date of old pact. New scale for CBS network flacks is pegged at $205 a week, up from old top of $162.50. Staffers at KNXT and KNX receive 8% less than the network scale. Minimum under new pact is $135.

New contract affecting 24 members puts them "on call" for a five-day week, gives them six holidays a year with pay or compensating day off, and three-week vacation after five years.

From Lindsay To Atlee—9 New 'Wisdoms'

NBC-TV's Special Projects unit helmed by Don Hyatt has completed nine new half-hour "Wisdom" (wise old men) program which will be incorporated into the upcoming season. This brings to 43 the total of "Wisdom" installments since the Special Projects unit was formed and it's anticipated that by year's end 48 in all will have been completed.

Subjects among the new nine are Howard Lindsay, Clement Atlee, Somerset Maugham, Paul Dudley White, William Ernest Hocking, British cartoonist David Low, Nadia Boulanger, the celebrated music teacher, Andre Segovia and Norman Thomas.

Also coming out of the Special Projects division during 60-61 will be three new "Project 20" entries—all with built-in sponsors. These include the half-hour "Life of Christ," being done in color and based on famous works of art, scheduled as a Christmas holiday feature under U.S. Steel auspices, and two 60-minute programs to be sponsored by Purex—"The Ragtime Revolution," which is now in production, and "The Life of Will Rogers."

ROBINSON 'FAMILY' GETS ABC-TV COIN

It's reported that ABC-TV has coin in the upcoming Hubbell Robinson Jr. 60-minute pilot called "The Family." This is the second pilot deal between the two, other being the hourlong "The Lawyer," which is already in the can for sale during the '61-'62 season.

Pilot for "The Family," formatted as a film anthology, goes into production on the Revue lot next December or January. William Noble has been signed by Robinson as story editor, and he'll write the pilot and about a third of all scripts in the 60-minute skein.

Robinson, former chief of CBS-TV programming and now owner of a production house repped by MCA, has one series set for next season, "Thriller" is its name, and it goes into the NBC-TV 9-10 Tuesday night slot in the fall.

Three Day Strike Settled at WTOP

Washington, July 19.

Agreement on a new three-year contract late Monday (18) ended a three-day strike of radio and television announcers at WTOP, CBS affiliate here owned by the Washington Post & Times-Herald.

The WTOP AFTRA unit, composed of 18 announcers, walked out Friday after talks bogged down on job security provisions. Under the new contract, the station won the right to use pre-recorded station breaks, while the union was given job security concessions.

Salesmen and supervisory personnel handled announcing chores during walkout, and there was no break in broadcasting service.

NBC Settling For Cuba 'Stringers'

After having two more ejected by the Castro government in less than two months, NBC News has temporarily given up the idea of sending another correspondent into Cuba. Web will work only with the stringers it's had there all along, in the hope that they can manage.

First Ed Scott was given the Castro boot, and last week his replacement John Hlavacek was told to scoot. Both men first spent time in Havana jails where they were questioned. Scott, an Englishman, and Hlavacek, who was called in from Jamaica for the NBC Cuban assignment, worked on retainers from the network.

Remaining men, who get paid per job and not at fixed minimum rates like Hlavacek and Scott did, are Alan Oxley, a Britisher who feeds NBC Radio, and native cameramen Carlos Santos and Luis Rivera, who have long fed film footage to NBC-TV.

In the past several weeks, Castro has jailed several foreign correspondents, apart from the NBC men.

'TV'S FINEST HOUR': DEMO MEET

Just In Case

NBC-TV has built up a considerable reserve inventory of shows in the event of lapsoffs at the first of the year. These comprise chiefly programs that failed to make it in the sponsor sweepstakes as Sept-Oct. curtain-raisers but which the network still feels are formidable contenders.

Among them are such entries as the Jack Chertok "Port of Entry," the "Three Wishes" comedy series, the network-produced Caulfield Brothers," Civil War series (originally titled "The Blue and the Gray"), the John Payne series "O'Connor's Ocean," the bouncing "Barbarians" (which may, however, merely wind up as a one-shot special), the Mahin-Rankin "Renegade," "Lawless Years" and "Happy Family."

In all, NBC sees there are some 48 properties on the griddle designed for either the still-a-year-away '61-'62 semester or candidates for midseason holes, in the event of cancellations.

British Com'l TV Billings Increase 35% During First Half of '60

London, July 19.

Gross advertising revenue of commercial tv program companies was up around 35% for the first half year as against a similar period in 1959. The total was $104,500,000, against the previous figure of $77,700,000. In June alone the figure for the 19 companies was hiked by 39% to a sum of $16,000,000. It is expected that gross revenue for 1960 will hit the sum of $224,000,000 as against 1959's $162,400,000.

Associated Rediffusion, the London midweek contractors, led the half-year field with just over $22,400,000 gross income, an advance of 30%. Granada (North, midweek) followed with $20,600,000 an increase of 40%. Next came Associated TeleVision (London, weekend and Midlands midweek) had an 18% increase to around $20,000,000 and fourth came ABC-TV with a gain of 39% to just under $14,000,000.

BENDICK EXITS AS GARROWAY PRODUCER

Bob Bendick is exiting as producer of the Dave Garroway's "Today" show after helming the early morning entry for the past year and a half. Shad Northshield, who was brought in several months ago as program manager as Bendick's top aide, will take over the reins, starting next week when the show invades the GOP convention precincts in Chi. Bendick gave notice of his exiting during the L. A. Demo meet last week. Bendick will remain with NBC, with new assignment pending.

Bendick was No. 7 among the "Today" producers dating back to the days of Abe Schechter, who first moved in as exec producer. Subsequently show was helmed by Dick Pinkham, Mort Werner, Jerry Greene and Joe Heim, among others.

TRIBUTES HELP ERASE STIGMA

By GEORGE ROSEN

Television last week took on the herculean assignment of covering its biggest news story in four years and came away smelling like roses.

Only six months ago the broadcasting industry was reeling, from the man in the street to President Eisenhower himself, television was a dirty word, with an entire industry shaken by exposes, probes and, in many instances, sponsor revolt. And in one full five-night swoop, spanning Monday through Friday, tv last week distinguished itself in an unprecedented back-breaking job of serving the American public.

In the intra-mural sweepstakes in which the three major networks battled it out for topdog status it was unquestionably Dave Brinkley-Chet Huntley's show, with about as many votes to spare as John F. Kennedy vs. Lyndon B. Johnson. The NBC twosome tied the whole Demo tv spectacular into a neat little package bedecked with a warmth, personality, a singular freshness, a leisurely though authoritative and persuasive approach to the business at hand, and suggested to the viewer, in their own style and thinking, the "new era and spirit of youthfulness" which, in fact, permeated the Kennedy win itself.

Yet this in no wise detracts from the overall credit redounding to all three networks. It cost somewhere between $19,000,000 and $20,000,000 to do the job (which also includes the still-to-come Republican convention in Chicago and the November elections), and totes up to a

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'Pay For Play' Com'l TV Formula, Merger With SAG Major Items On AFTRA Agenda at D.C. Convention

By ART WOODSTONE

Washington, July 19.

The Washington body most interested in television commercials this week is not the Federal Trade Commission. It's the national convention of the American Federation of Television & Radio Artists, which formally opens its annual meeting here tomorrow (Wed.).

AFTRA delegates from all over the country are expected to make heavy increases in the commercial rate for tv actors a major segment of their contract demands. The formulation of demands here should be of as much, if not more interest, to Madison Avenue as the ever-continuing activities of the FTC against misleading tv advertising.

Two years ago AFTRAns sought a "pay for play" formula on commercials, which, in effect, was designed to obtain for thesps payment for each and every exposure of blurbs in which they appeared. Offered up instead of the existing formula of payment based on 13-week cycles, it failed (in the face of vigorous agency opposition) to gain passage at the bargaining table in the winter of '58-'59, but key sources in the union insist that next winter, when industry bargaining begins for a 1961-1962 contract, big gains will be demanded "and won." Whether the demands will resemble the old "pay for play" remains to be worked out here in the next four days and later by an AFTRA negotiating committee expanding on the ground rules laid down here by convention delegates.

Apart from the money aspects of the anticipated blurb demands, there is something else that is believed motivating AFTRAns in their desire for more commercial coin. And that is as a wedge to break the barrier to merger of AFTRA and the Screen Actors Guild, posed by the single-minded leadership of SAG.

If AFTRA can achieve substantively improved commercial payments before SAG, then it will give the pro-merger elements within AFTRA (and they are in the majority, it would seem) a new weapon toward accomplishing merger. If AFTRA can further be made to appear strong, this might weaken the resolve of some SAG mem-

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An All-Tint Paar

Having set 1,000 hours of color programming as the '60-'61 target and yet having lost most of the regular color programming on Monday and Tuesday nights from last season, NBC-TV—in something of a bind—chose to make up the losses and achieve the gain by turning the nightly Jack Paar stanza to a steady multichrome diet.

Paar next season will be telecast Mondays through Thursdays in tint, for seven new color hours a week on NBC-TV.

ATAS Mulling Int'l TV Fest For N.Y. in '61

A proposal for an international tv program festival, to be held in N. Y., in early spring or late winter of '61, is being studied by the National Academy of Television Arts and Sciences.

National Academy has appointed a working committee on both Coasts to delve into the project and the committee now has a prospectus for the fete prepared by the

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ABC-TV Late Niter Seen 2 Years Off

Despite ABC-TV's alert to affils that web might enter the late night sweepstakes, the savvy estimate is that such a web late night fray is at least two years away.

Web alert carried with it the warning to think of the late night eventually in buying cinematics.

When web finally does have a late night entry—not expected until at least two years—it will be interesting to see what happens. Many ABC-TV affils have invested some tall coin in pix and are doing very well selling spots in the late night feature strips. With the post-'48 dams bursting, more pix will be coming down the pike. Will ABC-TV affils wait for the possible eventuality of the web coming in with a show, or will they join the competitive race in buying fresh pix?

ABC-TV might find it has a bigger fight than anticipated in clearing sufficient markets for a new late night entry.

Polaroid's 'P to P' Buy

Polaroid has ordered half of "Person to Person" from CBS-TV for next season, and another order, from an undisclosed drug company, is understood in for the other half of the 30-minute program.

"Person to Person," whose continuance next season has frequently been in doubt since the '60-'61 selling season began, will move into the Thursday night-or 10 slot. It was originally scheduled for Sunday, at 6.

NBC Tops Raburn

Richard J. Raburn was named NBC controller by veepee and treasurer Aaron Rubin.

Raburn, with NBC since 1951, was last director of accounting for the web.

Timex's Danish Circus Oct. 21

Timex has a big yen for those tv circuses. A few months back it televised the Mills circus from London and on Oct. 21 via the NBC-TV facilities, it will do an hour show with the Schuman Bros.' circus out of Copenhagen. Hour show (it goes into the 9 to 10 p.m. slot) will be pre-taped in August.)

In addition Timex is contemplating another Mills Circus show some time during the '60-'61 season.

Auto-Lite Buys 'Racer' But No Place to Put It

Electric Auto-Lite, it seems has the money but not the time. Through Grant agency in Detroit, spark plug and battery company has ordered ABC Films' "The Racer," half-hour car racing series costarring Brian Kelly and John Ashley, but the film distributor is still pitching the webs in an attempt to line up a January time period.

ABC prexy Henry Plitt is personally making the presentation to the networks. There's a possibility the sponsor will move to syndication next year if a suitable time can't be had.

Hanna-Barbera's Animation Spree; New Studio Set in Coast Expansion

Hollywood, July 19

Hanna-Barbera Productions, the cartoonery which zoomed from nowhere in three years to become the major in the tv field, is opening up new studios here next month.

Hanna-Barbera's latest entry is "Flintstones," due to hop on ABC-TV this fall. Half-hour weekly series is the first animated adult comedy and is due to be watched closely as a trend pacer.

Other Hanna-Barbera entries, all distributed by Screen Gems, include "Quick-Draw McGraw" and "Huckleberry Hound," both sponsored on a national spot basis by Kellogg and "Ruff and Reddy," NBC-TV.

With so much production under way and new projects being blueprinted, outfit estimates that currently it employs about 50% of the animators on the Coast.

Principals Bill Hanna and Joe Barbera started out in '37, clinching a deal with SG after being turned down on their planned animation idea by virtually all the major tv outfits in the biz. Hanna and Barbera came to tv after about 20 years with MGM, where they worked as a team on the "Tom and Jerry" cartoons. When the motion picture biz dipped and short subjects got the short end of the stick as a result, they decided to peddle their own idea.

Planned animation, as opposed to full animation, relies strongly on story and dialog. It utilizes from 10,000 to 12,000 drawings per half-hour as opposed to 40,000 drawings which would be needed in full animation. When Hanna and Barbera tried to pitch their planned animation initially, they were told it just couldn't stand up against full animation, represented on tv by the older cartoons. Reasoning responsibility of full animation is to be underlined by the contra—full animation of a six-minute short subject runs to about $30,000.

Their planned animation policy worked out for success of "Ruff and Reddy," was followed by "Huck" and "McGraw." In fact, Hanna and Barbera are thespian charts as well for Columbia release "Loopy Dehaey" is the title of their theatrical shorts. Hanna-Barbera's venturesome into the theatrical end finds the principals forming full cycle.

Additional outfit which now employs 175 people is in the commercial animated film field.

Help Wanted

Hollywood, July 19

Animation artists here are hard to come by, with cartooning on tv in the midst of a boom.

Situation is such that Hanna-Barbera Productions, for example, hires yet freelancers who may elect to work at home. Many of the freelancers are women who were either laid off by the major studios or are too busy raising a family to punch a clock.

U.S. Shows Axed By Japanese TV

Tokyo, July 12

The semi-Government Japan Broadcasting Corp. (NHK) confirmed rumor of dropping violence-heavy telefilms by cancelling "Sugarfoot" WB after 13 of contracted 26 episodes and by permitting "Have Gun, Will Travel," CBS, to expire after 13 shows of offered 39.

Reason given for the policy switch was because of bad influence such programs might have on youngsters, but insiders say that pressure was applied by a commercial web which charged that the greater resources of NHK offered unfair competition in porting the popular American shows.

Warners was paid off for full set of 26 episodes while Sekiya Sangyo, the import-export outfit that handles CBS telefilms here, said it plans to market the remaining "Have Gun" shows elsewhere.

Wolper-Sterling Team on Specials

Wolper-Sterling Productions, a combination of the companies headed by David L. Wolper and Sam J. Taicell, has been formed for the production of 12 hour-long tv specials and a half-hour tv series aimed for network airing.

Each company will continue to operate independently under the plan. Hour-long programs will be both in the public affairs and entertainment categories. Three previously announced Wolper-Inc. projects "The American Woman in the Rich Century," "Race for Space—Part 2" and "The Race for Survival" will become part of the production program of the newly-formed company.

Financing for Wolper-Sterling has been arranged with City National Bank of Beverly Hills and Irving Trust Co. of N.Y.

Reactivate Pathe News With Half-Hour Series, Gould Rehires Staffers

After a five-year "retirement," Pathe News is contemplating the new film business. Next October the company, now headed by Barret Glaverman, will offer for tv station syndication the first in a weekly half-hour series called "The World This Week."

Wally Gould, veepee and executive producer of the new series for tv, said that Pathe is rehiring many of the old Pathe foreign picture men, at first on an assignment basis.

Gould leaves at the end of July for a world swing in order to set up the basic for Pathe correspondents and cameramen. Two newsfilm, one from N.Y. and the other from Washington, are still to be selected for "This Week." Pathe was once a large supplier of newsfilm to motion picture theatres.

ABC FILMS GOING WITH 3 IN FALL

ABC Films is pushing three packages for the fall syndication market.

Sizable firm hopes for Oct. 1 airing of John Gunther's "High Road," Jerry Stagg production which was first run on ABC-TV during the past season with Kaiser-Phenix bankrolling.

An adventure series produced in England, France, Greece and other overseas locations, "Exclusive," is being offered with 13 episodes currently available. Half-hour features adventures of members of the Overseas Press Club portrayed by various actors.

Also being pitched for fall is "Counterstrike," adventure series shot in Manila by Lynn Romney Productions that was halted after completion of 13 episodes.

'HEADLINES' SALE-A-DAY

Official Films reports that its new series of five-minute features from newsreel archives, "Greatest Headlines of the Century," has the fourteenth "Almanac," bill a sale-a-day clicke.

Five sales last week were WTVJ, Miami; WTMJ, Youngstown; KOMO, Seattle; KYW, Cleveland; KGRA, Sacramento.

ZIV-UA'S 'ROBIN' INTO 63 MARKETS

New sponsor and station deals on Ziv-UA's "Case of the Dangerous Robin" has brought the market count up to 63.

The basic regional was set with Brown & Williamson, which took the new Ziv-UA syndie show in a minimum of 32 markets on an alternate week basis. B&W's market list is being expanded.

Pet Milk has bought the skein for exposure in Utah, Montana and Idaho. Lincoln Life Insurance, Louisville, will sponsor the show on WHAS-TV, Louisville, and WKY, Oklahoma City, on an alternate week basis with B&W.

Ortlieb Brewing will be the alternate sponsor on WFIL, Philadelphia. Stations being up half the show with B&W committed to the other half include WABC, N.Y.; WCKY, Miami/West Palm Beach; WKRC, Cincinnati; KRON, San Francisco; KPRC, Houston; WWJ, Detroit; WKBW, Buffalo and WJAR, Providence.

Other deals include WTVT, Tampa; WKRG, Mobile-Pensacola; WGAM, Portland, Me.; KFDX, Wichita Falls-Lawton; WCTV, Tallahassee, and KVOS, Bellingham, Wash.

Aussie's Lack of Talent For Vidpix

Hollywood, July 19

Shortage of actors is the major hurdle to overcome when filming in Australia, according to Peter Graves, writing from Sydney, where he currently is starring in "Whiplash" tele series for British Associated TV Ltd. Scarcity is such that producers are forced to use the same actors over and over again, with the result that there is seldom a fresh face.

Second biggest problem Down Under is the lack of trained production crews, Graves reports. That has caused longer shooting schedules and additional production costs.

"The average half-hour telepic shot here takes about six days," actor states. "Just about twice as long as in Hollywood. But in spite of the actor shortage and too few technicians, the outdoor locales are tough to beat. Especially when the story is located in Australia, as ours is."

Graves said he had to turn down the lead in Edgar Allen Poe's "Mask of the Red Death," which Alex Gordon (co-producer with Philip Ridgeway) in London because of the extended shooting sked of his series. He figures they'll wind 26 segments by Oct. 1.

Actor also disclosed that there is a strong rumor that MCA will purchase the Artarmon Studio in Sydney. It's where the locations of "Whiplash" are being lensed.

Graves expects to return to Hollywood in October to rest for a month before returning to Australia to shoot an additional 17 telefilms. John Meredith Lucas, also associate producer, totales directorial chores on "Whiplash" with English helmer Peter Max well. Ben Fox is producer and Don Ingalls is head scripter.

Pearson's Exec Veepee Status at Heritage

A veteran of 19 years in film distribution, Herb Pearson has been appointed to the newly-created post of exec veepee at Heritage Productions.

Heritage prexy Arthur Sielloff says the new exec appointment was prompted by the company's recent expansion and the success of "Conny's Corner," now playing 77 markets.

New additions to Heritage's sales force include Ed Uhler formerly with Ziv-UA and Joseph Modalena, formerly with World Wide Tv.

Sielloff also has announced named of the first guest stars for the new Heritage series, "Golf Tip of the Day." Five-minute shows will star Dave Finsterwald and will feature Buddy Harbert, Don Cherry, Doug Ford, Corbett Monica, Arnold Palmer and Phil Foster. Other golf and show biz names will be added during production.

O'Seas Prices on Telepix

Here is a market-by-market rundown of average prices secured for half-hour telefilm properties in the world market. The prices, for the most part, are for one run. In some markets, there can be quite a range between the high, low and average price. For example, in England, average price for a half-hour episode is $2,000. But a co-production, a skein made in England with American partners, can bring as high as $7,500. In Canada, a network deal can bring $4,500 per episode, as opposed to $2,500 in syndication. But Canadian network deals are so few and far between that in the rundown below, the syndication average price is quoted. Here is how the world market's price structure shapes up:

	Average Price Per Episode
COMMONWEALTH NATIONS	
United Kingdom	$ 2,000
Canada (syndication)	2,500
Australia	1,500
Bermuda	25
Hong Kong	50
Nigeria	30
British Guiana	30
	$ 6,235
LATIN AMERICA	
Mexico	$ 600
Puerto Rico	400
Venezuela	275
Cuba	200
El Salvador	50
Colombia	175
Argentina	200
Peru	60
Guatemala	55
Costa Rica	35
Nicaragua	40
Panama	45
Uruguay	35
Honduras	30
Brazil (dubbed)	1,750
	$ 4,050
CONTINENTAL EUROPE	
France	$ 900
(French Canada)	2,000
Luxembourg	170
Belgium	120
Switzerland	170
Italy	350
West Germany (dubbed)	2,500
Austria	110
Denmark	150
Sweden	200
Finland	60
Netherlands	140
Spain	100
Morocco	100
Norway	100
Portugal	100
Cyprus	50
Yugoslavia	50
Czechoslovakia	50
	$ 7,450
MIDDLE EAST	
Iran	$ 80
Iraq	120
Saudi Arabia	60
	$ 270
FAR EAST	
Japan	$ 500
Philippines	150
Thailand	50
Okinawa	35
Guam	25
	$ 760
Total	$19,245

NO ALIEN AGENT, GUTERMA PLEADS

Washington, July 19

Financial manipulations Alex Guterma, former broker chairman of Mutual Broadcasting System, asked Monday (18) for permission to switch his plea from no contest to innocent to charges of failing to register as a foreign agent.

Guterma based his request on statements made by Federal District Judge Joseph R. Jackson last month when co-defendant Hal Roach Jr. was fined $500. Jackson told Roach he was "more stirred against him sinning" and spoke of his "unfortunate associations."

Jackson took Guterma's request under advisement.

FILM BUYERS PLENTY HEP

Station Personnel Savvy Ranch Know What They Want

A corps of professional film buyers have been developed around the country, station personnel in many instances so hep on film as a savvy broker is on stocks.

There was a time when salesmen could play off one film buyer against another in a competitive situation. That has become less of a factor in the half-hour field, with the film buyer more interested in the worth of the series to his station rather than the claimed interest of the other station. Price always is a factor. But here again things have changed. Price, in itself, as more than one syndicator has learned, won't clinch a deal in many cases. The determining factor is the need of the product and the merits of the series.

78 'JEFF COLLIE' REVIVALS

Seventyeight markets already have renewed Independent Television Corp.'s "Jeff's Collie" (Lassie) for the third year.

Some of the renewing markets include N.Y., Albany, Baltimore, Indianapolis, South Bend, Evansville, Fort Wayne, Cincinnati, Dayton, Youngstown, Omaha, Kansas City, Springfield, Miami, New Orleans, Savannah, Knoxville, Denver, Salt Lake City and Portland.

Big 10 Collegiate Grid to Sportlite

Chicago, July 19

Big Ten College Football Conference has turned over film syndication rights next fall to Sportlite Inc., Chicago-based syndie which previously had handled midwest distribution of the series. For a number of years the series had been produced by Sports TV of Hollywood.

Under Sportlite the series will undergo a name change from "Big Ten Highlights" to "Big Ten Football Films," with the word "Sign" to innovate. Bill Fleming, sportscaster at WJBK, Detroit, will be commentator of the new series.

As in the past the series will consist of 13 half-hour programs, the first of them a preview showing the squads in training, and the next nine the boiled down high points of all the previous Saturday games in the conference. Final three shows will be post-season specials.

Regional sponsors in the past have included Ford, Prudential, Pure Oil and a number of banks. Show was sold in over 30 markets last season. Sportlite is shooting for 50 this term.

20TH-FOX UNLOADING POST-'48s

The Penalty of Selling Too Good

Many of the seeds of today's dilemma in the syndie biz were planted by syndicators, themselves. It wasn't a case of knowingly undermining the good temper of the biz — at least in most instances. It was more of a case of biz practices of the past making things tough today.

The big case in point is residuals. Reruns were sold so well that in more situations than would be willingly admitted, they're crowding out first-run product.

Stations signed up for series calling for multiple runs over a period of years. Only way to amortize such film is to play it off, a practice which didn't interfere too much when the local option time wasn't as restricted as it is today.

In another area, that of regional clients, the educational job was done so well that some multiple market sponsors are going direct to stations for their deals rather than utilizing the syndicator.

For a time, there was a big educational job to wean the regional advertiser to syndication. Regional client and his agency, as is the practice in many instances, left the chore of finding the time slots to the syndicator. In case after case, the educational battle had been won.

But now there are many instances when multiple market sponsors decline to make a deal for a first-runner with the syndicator. Instead, the regional sits it out, waits for the show to be sold to the station and then makes the deal direct with the station. On the whole, syndicator loses out when that happens for usually the station deal doesn't bring the prices of a sponsor deal.

ABC-TV Sets Up Own Production Shop With Seligman at Helm

Hollywood, July 19.

ABC-TV will set up its own shop for production of shows on an experimental basis. A separate corporation, subsidiary to AB-PT, parent company of the web, has been established and Selig Seligman named its prexy. He is relinquishing his veepe stripes and general management of KABC-TV, Hollywood. However, the network will continue to rely chiefly on outside product.

Since ABC-TV moved into competitive position with other two major networks the major load of its filmed shows have come from Warners and Walt Disney. Other studios have since contributed programs to network, with web's production of live shows at its studio confined to only a few live programs. Understood it has been in the works for some time to produce some of its own shows as is being done by NBC and CBS, with their output augmented by California National and CBS Films, respectively.

Oliver Treyz, network prez, and Tom Moore, program veepee, are said to have shaped the new production unit and Seligman picked to head it.

Seligman first came to the notice of AB-PT brass for his production ability with network success of his creation, "Day in Court." This program will be included in his unit. ABC Films, a production offspring of AB-PT, to produce moderate priced films for theatrical and tv, had a brief flurry before it became inactive.

Seligman will likely base in Hollywood but full scope of his operation will be spelled out next month at a meeting in N. Y.

No Room for Gamble

The show biz experimentation that went with an enterpreneur gambling wupe dough on a pilot and shooting the works is virtually a thing of the past.

Now the accent is on careful preparation, a co-production deal with a major vidfilmery, in a climate as far away from wild-catting as possible. The rags-to-riches atmosphere, though, still prevails in one area—that of the new biz of making cartoons especially for tv.

ABC-ATV Team On Vidpix Series

ABC-TV has negotiated a deal with Associated TeleVision, the English network, on co-production of a half-hour telefilm pilot. If the half-hour, an action-adventure stanza with European locale, proves to be satisfactory to the American co-partner, ABC has a proviso to pick up more ATV-made properties for use by possibly as early as the '61-'62 season.

ABC-TV is also making two 60-minute biblical telefilms on location in Israel. Deal, made several months ago with Hollywood producer William Gerte, calls for use of Jeff Chandler in a fronting role. Besides being used as separate hours on ABC-TV here, the segs will be spliced into one full-length feature for the European theatrical market.

ABC-TV is mostly in the investigative stage on European concepts at this point, with nothing concrete on tap, apart from the ATV pilot and the two Gertz hours.

Global Interest In Canadian Team's All-Animal Series

Ottawa, July 19.

Two young ex-CBC film editors have sold BBC an all-animal series—originally offered to CBC, which never said yes or no. Granada-TV now has asked them for a similar series of 13 segs. Russia is negotiating for the first, with interest also expressed by U.S., South America and China. First stanza went on BBC June 26. David Ellison and Paul Sutherland, co-produce and own Riverbank Productions.

Series, "Tales of a Riverbank," won a prize from Canadian Film Institute, and stanzas have been shown at Stratford, Ont., and Moscow Film Festivals. It was shot in Toronto, on budgets as low at $2,500 per, with a cast of hamsters, mice, frogs, chipmunks (from a local chipmonastery) and a raccoon—mostly bought in pet shops. Character voices are used, though exact lip sync is not attempted.

IVA's Africa Series

Jenny Nicholson Crosse, British foreign correspondent and daughter of poet Robert Graves, left last weekend for Africa where she will scout for talent and locations for a projected vidtape series for Infinite Variety Associates, a new production company which she has formed with Ken Campbell who resigned recently from the Ed Sullivan show.

Mrs. Crosse will stop first in Dakar to meet her husband, Patrick, who is assistant general manager of Reuter's News Service. From there she will go to Monrovia for a meeting with President William V. S. Tubman of Liberia—and then into the new-born nation of the Congo.

ENTRIES AMONG NEW NTA BUNDLE

By MURRAY HOROWITZ

Twentieth-Fox joined the Warner Bros. post-'48 parade this week, as United Artists came out with a new group of recent pix in the midst of other post-'48 rumbles.

National Telefilm Associates quietly circulated a list of 50 pix among tv station buyers, of which 26 are said to be from 20th-Fox. Among the 20th-Fox titles are "Viva Zapata," starring Marlon Brando, Jean Peters and Anthony Quinn, made in '52; "Down to the Sea In Ships," starring Richard Widmark, Lionel Barrymore and Dean Stockwell, made in '49; "The Gunfighter," made in '50, and "Twelve O'Clock High," made in '49.

Jules Weill, an indie operator, under the banner of Colorama, is said to be close to a deal on a new group of Pine-Thomas pix, all post-'48's.

United Artists Associated has been given a new package of post-'48's from parent UA to market. Package consists of 24 pix.

Columbia Pictures is poised to enter the market via subsid Screen Gems. Among the titles being considered by Columbia are some big ones, including "Bridge on the River Kwai," "On the Waterfront," and "Anatomy of Murder." Consideration doesn't mean Columbia will move on the above pix for the tv market, but the titles are indicative of the climate at Columbia and other companies.

These are the highlights of developments just within a few days after Warner Bros. and Creative Telefilms and Artists finally acknowledged their deal for 110 WB post-'48's.

What looks apparent at this initial stage is that there will be many instances when the tv release will come on the heels of the theatrical release. No longer will there be an automatic cut-off of a certain year, a situation which operated prior to the new pacts with the Hollywood talent guilds. Then, August-'48 became the cut-off period, because the major studios under the old talent guild pacts, had an obligation to agree on some tv residual formula for pix sold to tv. New pact doesn't cut in the talent guilds on tv residuals on pix made between '48 and '60, although the guilds won other demands.

As to the year of the pic, the operating ceiling will be decided on the basis of the potential of a theatrical release, possibilities of free tv, and other factors. As one pix-to-tv exec put it: "The year no longer is a factor; it's the quality of the pix. Packages will be formed on a quality basis and if a big recent one is needed to make a group of "B's" palatable, the biggies of yesterday will be included."

NTA group of 50, other than the 26 from 20th-Fox, consists of 20 from Lippert and a few pre-'48's. NTA, a division of National Theatres & Television, a few months ago made a deal for 30 Lippert Regalscopes.

WB deal on 110 post-'48's reportedly includes such pix as "Look for the Silver Lining," Ray Bolger; "Task Force," Gary Cooper; "Operation Pacific," John Wayne; "Force of Arms," William Holden; "Capt. Horatio Hornblower," Gregory Peck; "The Enforcer," Humphrey Bogart; "Damned Don't Cry," Joan Crawford; "West Point Story," James Cagney; "Montana," Errol Flynn, and "It's A Great Feeling."

David B. Stillman, prexy of Creative Telefilms, is associated with Eliot Hyman and Lou Chesler.

'Nutty Squirrel' Sales

After two-week's selling effort, Flamingo Films reports sales of its new cartoon series "Nutty Squirrels Tales," to 15 stations.

Sales include KHSL-TV, Chico, Calif.; WKBN-TV, Youngstown, KVOS-TV, Bellingham, WNEP-TV, Scranton, KYTV-TV, Springfield, WTVN-TV, Columbus. Nutty Squirrels are animated characters derived from the trio of the novelty disk click, "Uh-Oh."

Cantor Says All Talks Off On Sale of NTA Or N.Y. Station; Decision Cued by Biz Upturn?

Los Angeles, July 19.

B. Gerald Cantor, prexy-board chairman of National Theatres & Television, stated over the weekend that prospect of selling WNTA, N. Y., and/or National Telefilm Associates, both subsidia, are "cold."

While Cantor declined to elaborate on subject, he declared:

"Any discussions anent sale of WNTA to Ely Landay or of NTA to Landau and Oliver Unger have been discontinued."

Cantor is known to have had lengthy talks in N. Y. last month with Landau, who proposed buying out as NT&T v.p. and board member and heading a group which sought to purchase WNTA, a tv channel as well as AM and FM outlet. Later, there were reports that Landau and Unger jointly had proposed purchasing NTA.

Fifteen months ago, NT&T acquired NTA, which had been founded by Landau and Unger (with Cantor one of the original board members). Thereupon Landau and Unger joined the NT&T hierarchy, with Unger steering NTA and Landau concentrating on WNTA.

The rumbles regarding NT&T spinning off NTA began shortly after it was disclosed in March that NTA, as an entity, had lost nearly $5,000,000 in the year previous. This loss, of course, later was reflected in NT&T's subsequent fiscal report, considerably depressing NT&T's financial face, giving the parent company a net loss of $835,981 for the 26 weeks ended last March 29. In the corresponding period the year before NT&T's net had been $903,838. In the recent six-month loss period NTA had been in the red $2,000,000, NT&T's theatre circuit weighed in with a profit for the half-year span.

Just what collapsed the proposed selloffs of the subsids by NT&T is not known, but a report filtered out that NTA has been faring very much better in recent weeks in vidpix syndication sales and in rentals to tv stations of its vast bloc of old theatrical pix. NTA, which handles all of 20th-Fox's pre-1948 product, plus some indies, has a backlog of 800 such vintage films, plus multi telepix series. As such, NTA is the second largest tvender in the field, ranking just behind MCA.

Meanwhile, the FCC has formally approved the sale of stations WDAF and WDAF-TV, Kansas City, by NT&T, for $9,750,000 cash. Actual sale to Transcontinental Television Corp., was cinched in April.

Through the transaction, NT&T, which acquired properties in May, 1958, from the K. C. Star for $7,600,000 cash, will net $2,150,000 in the little more than two years chain has owned stations.

Net from sale of the K. C. stations gives NT&T immediate access to a huge chunk of coin which may be used for other investments.

NTA Back To N.Y.

NTA division, which moved its headquarters to the Coast, will return to N.Y. NTA personnel were informed of the return at a special meeting Monday (18) morning.

Headquartering the sales execs on Coast was initially done for economy reasons following the takeover of NTA by National Theatres. It was later acknowledged that a return to N.Y. was being contemplated after an experimental period.

Will Syndie Boys Recapture Option Time From Webs?

Will the networks free some time for the '61-'62 season? More than one syndie exec is of the opinion that the networks are going to retreat on the web option front.

Arguments seeing a retreat center around the difficulties some webs are having to reach a sellout status for the upcoming season. Many shows are being offered at bargain prices in order to lure sponsors. Why should the webs scramble for the buck so, it's contended, if they have an alternate course of giving up some time and tightening their operations.

The likliest period forecast to go back to local option time is the 7:30 to 8 p.m. period, now virtually dominated by the webs. Any knockout of the webs from a particular slot frees scores of markets for syndicated properties.

20th-Fox Still Has 300 Pre-'35s, But Are They Marketable?

Overlooked in generalizations about the cleanup of pre-'48 pix of major studios is the 300 pre-'35's of 20th-Fox, which as yet remain uncommitted.

20th-Fox to date has released 475 pre-48 pix to tv, via its deal with National Telefilm Associates. How usable the 300 pre-'35's are, isn't known. They are sound pictures. But that they're still untouched doesn't vouch for their hot marketability.

There have been reports in the trade that 20th-Fox when it finally decides to breach the pre-48 wall, might try to package pix of recent vintage with the pre-'35 oldies.

Storer 'Blue Angels' Buy

Storer Broadcasting chain's five tv stations made a deal with California National Productions for "The Blue Angels" Syndicated half-hour telefilm skein will begin on the Storer Cleveland, Milwaukee, Detroit, Toledo and Atlanta stations in October.

This is the second regional on the new "Blue Angels," with Continental Oil having bought 68 markets in the central U.S. some weeks back.

'National Velvet' O'Seas

MGM-TV sold "National Velvet" in Canada and Australia. Canadian Broadcasting Corp. picked up the series for a Sunday slot at 7 p.m. vacated by "Father Knows Best." Both sales, negotiated by sales director Richard A. Harper, were made on the basis of the pilot.

Ziv-UA Deal With Libra's Robinson

John Robinson, vet producer and head of his own production firm Libra Ltd., has signed a deal with Ziv-UA to produce a contemporary action series, as yet untitled.

Deal marks the first of a number of similar transactions to be negotiated with producers, writers and directors as part of the new programming policy at Ziv-UA. Heretofore Ziv-UA has tended to rely almost exclusively on its own production corps for its tv output.

Robinson, creator, producer, and writer of "Wanted — Dead or Alive," is associated in his present organization with Malcolm Stuart of the Preminger-Stuart Agency.

'Mags Are Better Than TV'? Only When Cards Are Stacked, Sez NBC —On Other Madison Ave. Fronts

By BILL GREELEY

With a blast that's rough even by standards in the media vs. media promotional no man's land, NBC research has zeroed in on the Magazine Advertising Bureau's major research project, "The Profitable Difference, A Study of the Magazine Market"—which attempts to show the advantages of national mags over tv in capturing the richest segment of consumers.

The NBC tirade, in the form of a research bulletin prepared by Lee [illegible] of the web's research department, is not the first tough blast for the MAB study. It's been learned that the technical committee of the Advertising Research Foundation was consulted about the study [illegible] and, following a long [illegible] session, failed to give the project an okay.

ARF, a non-profit organization made up of advertisers and agencies, set up the technical committee to advise and consult on promotional research projects conducted by various media. Members include top research execs from ad agencies and companies. If the research methods of a medium's promotion meet the committee's standards, the printed results carry a letter of approval from ARF.

The Mag Bureau's final brochure does not have the ARF letter, which may account for the delay of several months between the presentation of "Profitable Difference" to agency execs and clients and the final publication of full results just recently.

NBC's bulletin charges the study (which was conducted by the Market Research Corp. of America with MAB) with "stacking the cards in their (mags) favor by the adroit use of definitions, research design, and statistical manipulation."

And still, says NBC, "MAB could not avoid the inevitable conclusion: television, as a mass medium, reaches a larger share of the advertiser's market than any other medium and does it with greater frequency. However, MAB has been successful in beclouding the facts and in slanting the findings in the magazines' favor."

Considering the several months' lag between presentation and publishing of final results, NBC questions the delay and asks, "Why could not the [illegible] have come out concurrently with the original presentation so that competent research [illegible] could have examined the technique to determine its validity?"

Keep in Mind

The bulletin lists "important facts" to keep in mind when seeing the Bureau study:

"Taking as a base for comparison the combined audience to 25 leading magazines and the combined audience to 50 average evening network television shows, the study reveals that the total television audience is 2,000,000 homes larger than the total magazine audience.

"... The average home is exposed to four times as many telecasts of these 50 tv shows as issues of these 25 magazines (24.6 vs. 6.1) in the six-week period under study. In the body of the report this fact is disguised by the use of index numbers.

"A household is classed in the heavy exposure group for magazines if as few as 10 issues were looked into. Yet the same home, if it watched this same number of tv programs, would be classed in the light exposure group for television.

"MAB selected its definition of heavy exposure so that the heavy television group is 4% smaller than the heavy magazine group. Obviously it would be expected that since the total number of tv homes is [illegible] larger, equal divisions of the two media groups would result in a proportionately larger television heavy group [illegible]. Yet [illegible] claims that this is not borne out [illegible] to which [illegible] heavy or light exposure."

The total television market is larger than the total magazine market in the case of all 28 rapid turnover products studied and 11 out of 12 durable goods and services covered. Yet the ads and promotions for the study have been trying to create the impression that the magazine market is larger."

NBC further charges the study with "definitional and design weaknesses." "During the six-week period of the study," says the web, "there was a total of about 180 telecasts of the 50 programs which any one household could have possibly viewed. There were 150 new issues of the 25 magazines plus an unknown number of older copies that could enter the home and get looked into."

Bulletin concludes with a chart showing comparison in the percentage of dollar expenditures for several "rapid turnover products" and "durable goods and services" according to either medium's share of the market. Source credited is MAB's "Profitable Difference." But by NBC's calculations, tv has a percentage advantage with 29 out of the 30 products listed.

Homemakers' Harangue

If the American housewife could have the home of her dreams, she would have a tv set anywhere but in the living room and a set for sure in the laundry room, along with a washer and [illegible].

This was one of the conclusions reached by 100 delegates who this week took part in roundtable discussions at McCall's mag's third annual Congress on Better Living in Washington, D.C. The homemakers, representing every section of the country, talked about the home and home building, home equipment, food and entertainment, beauty, [illegible] and outside home living.

Other features of the ideal home included its being a two-story, traditional design, two baths, fireplaces, playground, picture windows and the delegates were willing to pay up to $1,000 extra for a house that wouldn't look like all the neighbors' houses.

As with almost everything discussed, delegates stressed durability, and wanted a house of [illegible] the craftsmanship "that will outlast the mortgage."

In cars they would like models that were not bigger and suggested new models every two instead of every year. They dig the compacts, but [illegible] rather see "Ford" than "Falcon" on the [illegible].

They got into the matter of [illegible] advertising in the automotive field and said they would like to see the [illegible] in [illegible] from the ads.

Design: [illegible] would have less horsepower and more safety features, bigger seats with no hump in the center and seats "high enough for me to see," bigger glove compartments, built-in litter bags, hooks to hang pocketbooks [illegible] instruments [illegible] in convenient spot, and [illegible] labeled.

Delegates also were critical of "[illegible] advertising." They said they didn't expect cosmetics to work a miracle on their appearance—"I don't want to look like my daughter's sister." [illegible] They'd like more real information about cosmetic product performance and said they would even be willing to pay for impartial data on the subject.

The 100 women taking part were chosen by McCall's editors from among 1,200 women who participated in previous national and regional conferences as they were representative of [illegible] home-builders, [illegible] companies, [illegible] and middle income [illegible]. Average age was 33 [illegible].

Beautiful But ...

[illegible] sponsored by the National Knitted Outerwear Assn. will be held today (20) at a luncheon in the Waldorf-Astoria. [illegible] Edward A. Brandwein [illegible], who have been screened down from many hundreds, "will compete for title without any of the usual embellishments such as brains, talent, elocution. The queen will be selected strictly and only on the basis of her ability to fill out a regulation bathing suit in the good old tradition. Whether she can hit a high C or turn a Pirouette will not count in the judgings. She must be the most beautiful, shapeliest and fill out that bathing suit to the nth degree."

Press members covering the event will be invited to judge.

Briefs: J. Walter Thompson prexy Norman H. Strouse succeeds William I. Nichols, editor and publisher of This Week mag, as chairman of National Library Week for 1961 ... Tv Guide mag's publications director James M. [illegible] has been elected prexy of the Philadelphia Public Relations Assn. ... Jeanne Harrison, radio-tv producer at Mogul Williams & Saylor agency, is writing a weekly column on pop music and records for teenagers for more than 30 daily newspapers via Columbia Features.

Changes: Thomas M. Vincent, formerly a product manager at Colgate, joins Ogilvy, Benson & Mather as an account exec on the Pepperidge Farm account.

Veep stripes for Norman B. [illegible], art department manager, and Hermine Lueders, copy group head, at Sullivan, Stauffer, Colwell & Bayles.

Melvin Tashian, formerly an art director at Grey, joins SSC&B in a similar capacity.

New Biz: Kameny Associates has been appointed by Interstate Department Stores, New York, to handle advertising of the Family Fair Division. Ray Schuman is account supervisor.

With the Station Reps

Hawaii is more than a vacation retreat for mainland reps these days.

The 50th state's booming economy has turned it into a tv spot market that [illegible] more than $800,000 annually. And KONA-TV is up for rep grabs with NBC Spot Sales due to [illegible] all but the [illegible] to FCC [illegible].

The Islands have a population of 632,000 and this is expected to double in the next decade. Economic staple used to be sugar. But while sugar production has [illegible] since a mid-fifties peak, pineapples, tourism, construction, U.S. government expenditures ([illegible] military) and what they call the retirement industry have given the island economy a broad foundation for growth. Tourist boom alone, which has grown from 100,000 visitors in '55 to 243,000 last year, is expected to go over 1,000,000 vacationers a year by 1975.

As in the old 48, one of the main categories of tv advertising in the 50th state is food, but some of the pitches have an exotic ring. [illegible] white enriched bread is "the wonderful new bread with the 'no-poke' texture" [illegible]. Kleenex, Fab and Mr. Clean are likely to get spotted with [illegible] and Papaya.

Besides KONA, Hawaii's tv stations serving an estimated 130,000 viewing homes are KHVH-TV, ABC affiliate repped by Young Television Corp., and KGMB-TV, CBS affiliate repped by Peters, Griffin & Woodward.

Briefs: Adam Young's new FM Sales division reports it has lined up about 15 stations and expects the figure to reach 25 in the near future ... Walter [illegible], formerly account supervisor with BBDO and onetime ad director of Carnation, is new media director for the Los Angeles office of Wade Advertising ... Korvette store chain has [illegible] for a New York radio spot campaign on WOR and WMGM to promote the [illegible] order department. Campaign started this week and will run for four weeks. [illegible] Warren, Jackson & Delaney is the agency.

Amoco's Pro Grid Pickup

American Oil will [illegible] telecasts of two N.Y. Giants exhibition football games on WCBS-TV, New York.

First game is Monday night Aug. 22 between the Giants and Green Bay Packers at Roosevelt Stadium, Jersey City. Second game, with the Detroit Lions, is scheduled for Sunday, Sept. 11, at the Yale Bowl in New Haven.

TV-Radio Production Centres

IN NEW YORK CITY . . .

One of the founding fathers of CBS, **Dr. Leon Levy**, was tabbed as president of the Atlantic City Racing Assn. last week to succeed Princess Grace's late father, John B. Kelly ... **Bob Haymes** subbing this week on WNBC Radio while **Jim Lowe** vacations from his cross-the-boarder ... **Billie Biederman** of the Martin Goodman percentery off for a round of Europe and Israel at the end of July ... Former El Diario staffer **Luis [illegible]**, expert in Latin American affairs, joining Radio Press International as correspondent ... **Susanne Storrs** winging Hollywood-way for upcoming "Untouchables" seg ... **Bill Weyse**, former WDSU New Orleans director, to WNBC Radio production department as staff director, along with NBC ex-page **Ric Buckley** who comes in as production assistant ... WABC's **Fred Robbins** this week interviews **Tony Perkins**, **Kim Novak**, **Alfred Hitchcock**, **Janet Leigh** and **Stuart Whitman** on his syndicated radio series "Assignment Hollywood" ... **Paul E. Pepe** handling production of the **Joe Franklin** show on WABC-TV while **Arthur Tracy** subs during Franklin's vacation ... **Jay Barney** last week wound up as the psychiatrist on CBS-TV's "Edge of Night," this week begins featured role in the Par feature "Big Boston Robbery" ... **Ed Forester** joins WNBC Radio sales ... **Ernie White** to General Artists Corp. in sales development, in shift from ABC Films ... WINS **Bruce Morrow** will also appear next fall in some of ABC-TV's "Naked City" hours ... First speaker at the N.Y.U. lecture series "Culture and America" will be **Hugh Downs**, who tomorrow (Thurs.) afternoon talks at the Eisner & Lubin Auditorium (of Loeb Student Center) on the topic "Influence of Broadcasting on Culture and America" ... **Shari Lewis** set for three **Ed Sullivan** stands this year, with option for two more in '61 ... **Caroline O'Connor** delivering Purex blurbs next season ... **Bud Palmer** is spieling now for General Mills and Whitman's Chocolates ... **H. Malcolm Stuart** is signing on with the WQXR Network as a salesman, **after a** stint with the Paul H. Raymer Co. station rep house ... With **Debbie Reynolds** on her ABC-TV Revlon special next Oct. 27 will be **Walter Brennan**, **Charlie Ruggles** and **Carlton Carpenter**.

Barbara Sapinsley, sister of tele playwright Alvin Sapinsley and public relations staffer on CBS-TV's "20th Century," has been assigned scripting chores for a "20th" show on Ireland for next fall. She did the commentary for last year's show on the late New York Mayor LaGuardia ... WINS deejay **Bruce Morrow** has been picked to make several appearances in Screen Gems series "Naked City" set for ABC-TV in the fall ... National Audience Board's Coast-headquartered exec veepee **Bernie Kamins** in Washington this week for confabs, while NAB's New York staffer **Dale Clark** is in L.A. minding the operation there ... **Al Collins** Monday night (18) guests for his WINS show originating at Leone's were author **Jerome Weidman** and **Tom Bosley** of the legit musical hit "Fiorello" ... **Louise Barry**, Mutual Broadcasting's news producing supervisor, is chiefing the New York bureau while MBS news director **Norman Baer** is on convention coverage ... Jantzen has signed as participating sponsor of "American Bandstand" for an August back-to-school promotion campaign ... WNTA-TV and Palisades Amusement Park have teamed up as sponsors of a Miss American Teen-Ager Contest in conjunction with the "Clay Cole Summer Show" ... WNTA-TV and AM is broadcasting all the home games of the Jersey City Jerseys of the International League ... **Eddy Manson** has been set to write music for B. F. Goodrich spot commercial.

IN HOLLYWOOD . . .

NBC is in no hurry to press its action against ABC for "luring away" the daylight stripper "Queen For a Day." Deadline for suit filing is November and the [illegible] "Queen" stays on her NBC throne until end of the year ... **Elena Verdugo** will do two weeks of "South Pacific" at Sacramento before reporting to **Max Liebman** in N.Y. for his first spec next season ... **Bernard Goodman** bowed off as producer of ABC Radio's "Round Table at the Villa Capri" to manage the FM station KBCA ... **Elmer Wayne**, former KFI sales manager, moved to Frisco to manage ABC's KGO ... As if timed by a stop watch so familiar to them, **John** and **Ruth Conte** finished the nursery the day the [illegible] arrived, all six pounds of him ... Another proud papa, [illegible], is the [illegible] agency's **Tom McAndrews**. It evened up the score at three boys and three girls ... **Don Fedderson** moved up **Fred Henry** as executive veepee of his production outfit. **John Jacobs Jr.** is the company's counsel and secretary and **Robert Sinclair** became treasurer.

IN CHICAGO . . .

WBBM-TV is replacing **Susan Heinkel's** morning kidstrip this fall with "Popeye's Firehouse," live & cartoon status that has been trying out on Saturdays since spring. **Ray Rayner** and **John Coughlin** will be the principals six days a week ... **Cecil Barker**, producer of "Red Skelton Show," in town putting the shoulder to "Mr. and Mrs." at the Civic Theatre. It's the comedy that Skelton writer **Sherwood Schwartz** authored. Skelton director **Seymour Berns** has staged, and Barker himself is producing. Incidentally, **Al Weissman**, p.r. director for Foote, Cone & Belding, gets associate producer credit on the program. His agency reps one of the Skelton sponsors, Johnson's Wax ... **Bob Precht**, producer of "Ed Sullivan Show," dropped in for an o.o. in preparation for the show's one-shot from Chi in November. A writer is due in a month ... **Sidney Arthur**, ex-KSO Des Moines, signed on with WXFM as commercial manager ... **Edward J. Broman** named veepee in charge of regional sales for Ziv-UA in midwest ... WBBM, one of the last of the live AMers, polling listeners for their favorite personalities on the station. Prizes are radio sets, but natch ... **Peter Donald** here for the past month doing ABC's "Breakfast Club" while **Don McNeill** vacations.

IN LONDON . . .

Frederick Bartman, who has played Doctor Simon Forrester in "Emergency-Ward 10" since the show began in 1956, makes his last appearance on July 29. Says he: "I want to get back to the theatre" ... **Harold Pinter** has written a comedy, "Night School," for Associated-Rediffusion. It's aired tomorrow (Thurs.) with **Milo O'Shea** in the lead ... "Let's Find Out" is a new round quiz for teenagers, devised by **Peter Haigh** for the BBC Light program, and skedded for July 28 ... BBC-TV will televise **Sir James Barrie's** "The Professor's Love Story" on July 30, to celebrate the centenary of Barrie's birth ... It's "Jimmy Edwards Week" for the BBC starting July 25. From Monday thru Friday a repeat of one of Edwards' "Whack-O!" shows will be given ... **Anthony [illegible]** has joined Ulster TV as a program director. It's a six months' stint ... Violinist **Nathan Milstein**, Russian by birth, American by adoption, gives BBC-TV's "Celebrity Recital" on July 31.

IN BOSTON . . .

Stan Berk, producer Rex Trailer Show on WBZ-TV, proud **pappy** of baby boy, "Peter," 6 lbs. 7 oz. ... Boston College panel **investigates** "A Study of America's Contribution to Civilization" on "Yankee School of Air," WNAC-TV's pubaffairs program ... WBZ radio program director **Mel Bailey** on two-week vacash on Cape Cod ... WBZ-WBZA

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TV'S BARGAIN BASEMENT TIME

Sometimes You Never Know

Washington, July 19.

There's no end to the bizarre interference problems encountered by Federal Communications Commission Field Engineers.

Among those disclosed by FCC last week was one involving the Santa Ana, Calif., monitoring station which had been hit with a flock of complaints about strange conversations on standard radio receivers. The sounds were traced to a private home where a man had "bugged" his wife to listen in on her conversations. The concealed microphone, however, turned out to be beeming on several AM frequencies and the wife's talks were being heard on AM sets throughout the neighborhood. The man apologized and dismantled the microphone.

Teenagers are constantly setting up illegal transmitters and going into the broadcasting business. FCC reported that the Portland, Ore., field office shut down one station operated by four high school students who had rented office space. Installed a 90-watt transmitter, an audio console and two turntables, as well as a 100-foot antenna. Not only with the whole operation unlicensed, but the FCC sleuths discovered their business practices were also beyond the pale. Their financing was by way of plugola barters with local suppliers of records and supplies.

An airline in Chicago reported strong interference with its air-to-ground communications. This was traced to a Michigan piano factory where an electronic heater for drying glue was putting out a hefty radio emission that could be heard for hundreds of miles.

Mexico Gangs Up on Small Fry Announcers (5-Year-Olds on Air)

Mexico City, July 19.

Tiny tot announcers, in age groups from five to 10, are latest "problem" of the radio and television industry being tackled by the National Radio & Television Council.

Luis de la Rosa, Department of Health representative who is one of the Council Board, indicated that "child announcers constitute a grave problem for the industry, apart from which they are infringing various articles of the Radio and Television Law because of their immature years."

While tiny tots have been tottering up to radio and television microphones for years, it seems that a drive is building up to eliminate them from the field. Some of the waifs actually spout commercials for products, mostly for kiddie products such as cereals, milk, cough remedies, clothing, etc. Others appear in radio and tv spot skits.

According to Mexican labor laws, the small fry is violating the federal labor statutes which expressly forbid minors any gainful activity. Added to this, radio and television law requires announcers to be at least high school graduates, and a lot of five cannot comply with this. And, finally, the kid announcers and spot actors do not have any federal authorization to work.

Sponsors and advertising agencies in the past, and now, point up need for juvenile talent to plug kiddie products. But officialdom is taking a dim view of this, especially since the youngsters with a yen for acting careers, flagrantly play hookey from school, and shun the three R's like poison.

Further, de la Rosa stated that

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St. Loo Ratings —It's the KATZ

St. Louis, July 19.

St. Louis radio indie KATZ, featuring fulltime Negro programming, has moved into top rating positions in the general Pulse survey. It's believed to be the first time a station with 100% Negro programs has hit the numbers jackpot in any major market.

KATZ, which never before has been a contender in the general ratings, is tied for second in share of audience from 6 a.m. until noon. In the afternoons from 12 to 6 p.m., KATZ is a shade away from third place among the 12 stations rated, and at night, from 6 to midnight, the station's share of audience is the largest practically throughout. KMOX's baseball broadcasts occasionally rob KATZ, but even then it's by a slight margin.

Four months ago KATZ was taken over by a new group headed

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GAIL PATRICK HEADS ATAS L.A. BRANCH

Hollywood, July 19.

Gail Patrick, producer of "Perry Mason" telecastes succeeds Harry Ackerman as prexy of L.A. chapter of Academy of Television Arts & Sciences.

Also elected were Sandy Cummings, 1st vp; Bud Yorkin, 2d vp; John Scott Trotter, secretary; Samuel Beetley, treasurer.

Louis F. Edelman, Paul Weston and Hubbell Robinson were reelected to national board of trustees; new trustees included Cummings and Yorkin.

CBS-TV's Special Package Price On Daytime Entries

Unable for several years to get more than a tantalizing nibble from sponsors for any of its three regular daytime news stanzas, CBS-TV has finally decided to reduce rates and offer them up for the first time at a special package price. Two five-day-a-week programs and a Saturday half-hour are now being sold at a total cost of $2,340,000, which is less than half of the previous low of $5,811,000.

Programs involved in the new CBS-TV selling plan are the 8 to 8:15 a.m. news strip, which Richard Hottelet does in N.Y. and done by Grant Holcomb on the Coast; the 1 to 1:05 p.m. across-the-board-er, now being fronted by Ron Cochran, and the Robert Trout news stanza exposed from 12:30 to 1 p.m. on Saturdays.

The new $2,340,000 is based on a price of $9,000 gross weekly for four one-minute participations, spread across the three news programs. Web stays the new pricing will give advertisers a potential cost per-1,000 efficiency of $1.34.

Coin was tough to find for the morning stanza by Hottelet and Holcomb. According to the web, last and only sale on the Monday-Friday strip was to Mercury some years ago when the automotive bought in to take advantage of a CBS-TV discount proposition based on the sponsor's substantial participation in the weekly Ed Sullivan hour.

Web figures that this first-time packaging of the three programs will finally get CBS-TV off the sponsor hook. Whether the new three-ply deal will constitute a loss for CBS at the end of the fiscal year is not known—but the idea is that some money is better than no money at all.

SHOWS OFFERED FOR 'TIME ONLY'

The television networks took the wraps off their bargain basement sales period last week. This is the annual "hurry, hurry, hurry" bid to clients to move fast, no questions asked, for the rock-bottom slashing of prices as the webs seek to dispose of all their unsold time for '60-'61. Except that this year the "giant sale" has started early. Usually the networks hold off until immediately prior to the lifting of the new season's curtain.

The prices this year are tempting as the networks have set themselves the task of disposing of their unsold shows at "time only" premiums. Thus on the full hour skeins, the "$20,000 minute," as it's called by the media boys, can be had all over the lot. In essence, that's one-sixth of an hour which can be acquired for time costs only. (Put more succinctly, this means the networks are giving away a $100,000 property for nothing). On NBC you can buy "Riverboat" for those prices. On ABC "Naked City" is the big comeer. On CBS, it was the big inducement to bankrollers which gave "Assignments" its SRO.

Even in the case of the half-hours, the offers are tempting. NBC swooped up an SRO on Groucho Marx when the program price was slashed.

Hardest hit among the three webs this season is NBC-TV, which had something like six to seven hours of prime time availabilities to dispose of. This was reduced by some $14,000,000 in billings in the past week alone. However, the concessions are being offered by all the webs. CBS still has the Thursday night at 10 open and has teased it into the bargain basement bin. At ABC, the high-priced "Disneyland" series (about three-fourths sold) has been slashed to the bone in an effort to wrap up stations before NBC moves in for firm affiliate commitments on the competing Shirley Temple series (as yet unsold).

The "buy it cheap" season got a "sneak preview" with the NBC-ABC bargain selloff of the political conventions.

Down Mexico Way They're Just Nuts About the Com'ls

Mexico City, July 19.

Strange paradox in Mexican television is that while programming is admittedly at poor levels, production of tv spot commercials is exceptionally outstanding.

A recent check by Televicentro executives showed that fully 80% of televised announcements are welcomed by viewers for their entertainment plus sales appeal. Usually the painless buy messages are put across via cartoons, with accompanying ingenious text.

Reason for this happy state of affairs, hailed here as a "coming of age" of television advertising in the republic, is the keen rivalry among advertising agencies to outdo themselves in spots plugging a variety of products from detergents to beer to cars to realty developments, etc.

According to observers from the U. S. and England, who have had a first hand look at Mexican tv spot commercials, the republic ranks third in importance in this field, only being outdone by the U.S. and Japan. The same cannot be said for so-called entertainment programs, with Mexico falling the list of countries turning out quality television shows.

FCC Gets Real Tough, Vacates Channel Grants in Miami, Boston

Washington, July 19.

Federal Communications Commission has issued tough decisions in the first two television channel influence cases to be remanded to it by U.S. Court of Appeals here.

It set aside its 1957 grant of Miami Channel 10 to Public Service Television, disqualified two other applicants and gave the fourth competitor—L. B. Wilson—authority to operate on the channel for a limited period.

In the Boston Channel 5 case, the Commission vacated the grant to WHDH Inc. and ordered further proceedings to determine the qualifications of the applicants. However, it disqualified none of the contestants from making a new try for the outlet and allowed WHDH to continue broadcasting on the channel pending the new review.

Both decisions upset the lenient recommendations by Special Hearing Examiner Horace Stern, who presided over the rehearings of the cases, and fall more in line with the harsher recommendations of the Justice Dept. and FCC's own General Counsel.

In the Miami case, Stern had urged revocation of the Channel 10 award, but refused to go along with the Justice Dept. and FCC General Counsel who argued that all the applicants except L. B. Wilson be disqualified from competing in a new contest for the outlet.

In the Boston case, Stern cleared all parties of wielding any wrongful influence and recommended that the grant to WHDH be upheld.

Justice Dept. and FCC General Counsel had urged that the grant be set aside and disqualification of both WHDH and Massachusetts Bay Telecasters.

Details of the Commission's decisions:

Must Get Off By Sept. 15

Miami Channel 10—The Commission found Public Service, WKAT Inc. and North Dade Video "unfit to become licensees." Public Service is given until Sept. 15 to get off the channel. L. B. Wilson, only applicant to emerge unblemished, was given authority to operate for a period of four months after completion of a new tv station to operate on the channel.

As for the three other contestants, the Commission said their conduct "reflects so adversely upon their character as to demon-

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Speidel's Gleason Spec

Speidel watch bands bought full sponsorship of a live Jackie Gleason special, slated on CBS-TV for a 9 to 10 p.m. berth Sunday, Oct. 9. It'll be Gleason's first live tv appearance in two years.

A variety stanza, produced by oldtime Gleason associate Jack Philbin, the 60-minute special is one of two stanzas on the sked for Gleason next season. Other program, to be shot on tape in August, is a comedy called "Million Dollar Incident." "Incident" has no advertiser at the moment and no CBS slot.

57 Varieties Of NBC-TV Shows On Heinz Buyup

Dangling some bargains (see separate story), NBC-TV sprung into a furious seven-day selling spree that grossed $14,594,832 this past week and got several of its programs out of a serious sponsor hole.

But the big business came from H. J. Heinz, which, if it goes the full '60-'61 season, will have spent a total of $6,172,712 on 10 NBC strips, constituting virtually all of the daytime programs on the new schedule.

Toni and P. Lorillard moved in at the last minute to firm up alternate shares in "The Groucho Marx Show." Until last week Marx couldn't get a sponsor nibble.

New deals gave NBC-TV a sellout at least through the fourth quarter of this year on two of its weekly hours. "Dan Raven" and "Riverboat," and "The Outlaws," another NBC film skein, is approaching the same sales point. Some of the money covering these shows came from Studebaker-Packard, new sponsorship auspices on the network.

Here's a rundown of biz beginning on July 7: Heinz took quarter hours in "Make Room for Daddy," "Here's Hollywood," "Play Your Hunch," "Price Is Right," "Concentration," "Truth or Consequences," "It Could Be You," Jan Murray, Loretta Young and "Young Dr. Malone". Colgate has portions of the nighttime "Laramie," "Outlaws" and "Raven". Gold Seal Co. has segments over a two-week period in "Outlaws". P&G has a small hunk of "Daddy" and some thirds in "Riverboat". Procter-Silex has bought a variety of segs (about a 10th of the Heinz biz, however) in several of the aforementioned NBC daytimers. Studebaker-Packard has the 12 minutes spread over the "River-

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PHILLY DIGS WRCV BIG BAND POLICY

Philadelphia, July 19.

The big band policy at WRCV has resulted in upped billings in the first half of 1960, and its listener acceptance has led NBC's local AM outlet to extend the schedule to 24-hours daily.

National and local billings rose 20% over the same period in 1959, according to WRCV manager T. E. "Dick" Parsley, with the month of May showing a gain of 37% and June up 36% over the corresponding months in 1959.

Parsley credits the sales climb to the overwhelming acceptance by agencies and advertisers to the "Big Band" programming adopted at the start of the year. The station's new adult appeal has given WRCV an "image" not duplicated by any other in the Philadelphia market, he said.

'Wide Wide Chi' As Illinois Bell Spec

Chicago, July 19.

Illinois Bell Telephone Co., anxious to make some prestige purchases in this market, is near firming a pact of deals for special documentaries in prime time this fall. As it appears now, WBBM-TV will get one and WBKB the other. Each will amount to a sizeable investment for a local sponsor.

It's understood that WBBM-TV will finally get the go-ahead on a one-hour spec that has been incubating for more than a year. A tape and film telementary on a sort of "Wide Wide Chicago" theme, it may yet develop into a four-time spread, as was initially planned, but before Bell commits itself publicly it wants to see what happens with the singleton. Show is expected to cost in the neighborhood of $50,000 to produce, making it probably the most expensive hardcover yet in Chi. As yet, it's unnamed.

WBKB's end of the Bell Telephone coin may be for the reason of "Inside Argentina," the two-hour documentary that was aired two-parting it early May, but sponsorship will depend on whether ABC-TV sells it for the network shot this fall. Otherwise, Bell may get interested in one of the specials currently on the WBKB drawing boards.

REMEMBER US
With Quentin Reynolds, narrator; others
Producer-Writer: Ted Yates
Director: Arnee Knox
Film Editor: Gerald McCormack
60 Mins., Mon. (18), 10 p.m.
WNEW-TV, N.Y. (film)

In the annals of tv there probably hasn't been a more gruesome documentary than "Remember Us," an hour-length depiction of the Nazi horror which ravaged 9,000,000 lives and left an open sore on humanity's conscience.

There have been network telecastings dealing with the subject. Tuesday was the recent "The Secret Life of Adolf Hitler," produced by N.Y. indie WPIX. But none better caught the diabolic character of the Nazi regime than "Remember Us," a title which echoes and reechoes when matched against the past and present.

The overwhelming impression of Monday's (18) documentary did not rest solely with the pictures on the screen—pictures which streamed the unholy terror of the period. The impression was wrought by a combination of factors (1) the narration by Quentin Reynolds, (2) interviews with a number of Jewish survivors from Hitler's hell camps, (3) the unobtrusive but supporting music, (4) the marshalling of the pictorial material to tell a story of how low men can sink, of suffering without hope, of a spark of life kindling in victims despite inhuman odds.

No wonder the world is alarmed when a rash of swastika strokes are painted in cities dotting the globe. Hooligans doing the brush strokes should be forced to see this documentary.

There were the infamous gas chambers, concentration camps, cattle cars, there were the people bumbled in their nakedness, there were the near-dead, the dead, the emaciated matchstick bodies, the hollow eyes that witnessed history's nightmare.

Reynolds, in his narration, threaded the past to the present, citing the policies of totalitarian regimes (the Russian Communists, Chinese Reds, South Africa's racial policy, mentioning that these policies are similar to the one of Nazi Germany). For a one-hour sitting that's more than can be digested. Grouping everything against the background of the Nazi terror and lumping them all together confuses more than it clarifies. Indictment of other totalitarian regimes should rest on other grounds, against a pictorial background more closely in line with the specifics.

But that's a relatively minor exception to the overall superior job done by the production and talent team of "Remember Us." The telecast got a Nielsen rating of 10.8 and a 37.4 share of audience for its first night out. Audience tuned in despite the nightmarish, sorrowful subject-matter.

Metropolitan Broadcasting stations WNEW-TV, N.Y. and WTTG-TV, in Washington will repeat the telecast again in the late evening hours for adult viewing. It's not easy watching a terrible reminder for an unsettled world. *Hova.*

BEHIND THESE WALLS
Narrator: Bill Burns
Producer-Director: Vic Skaggs
Writer: Ed Boechler
30 Mins., Mon., (3), 7:30 p.m.
SUSTAINING
KDKA-TV: Pittsburgh (film)

This was another laudable attempt by Pitt'd Westinghouse Broadcasting outlet that compares favorably in both subject matter and production with Armstrong Circle Theatre. The film dealt with Western Penitentiary where inmates rioted in 1953 because of the most revolting prison conditions. It then told of a civic revolt that brought reforms and its effect on the present prisoners.

This show was the first time Pittsburghers have seen the inside of the jail since the riots. None of those associated with the production of the film had ever done anything so vast in scope. Photographer Boyle is the station's chief news cameraman but his work here showed his ability to tell a story in depth. Narrator Burns read Boechler's words beautifully and Skaggs added a feather touch to the production. It's good bet for network pickup and almost certain to be snatched by all the other WBC stations. *Lit.*

CASE FOR THE COURT
With Hon. Mr. Justice Stewart; Brendan O'Brien, Q. C.; John McGorry, Q. C.; Edward Belmore, John Paris, Leo Ostbeau, David French; Gil Christie, moderator; Hal Tennant, Susan Fleacher, Ian Smith, Diana Maddox
Producers: Eric Koch, Reeves Haggan
Director: George Dick
Writer: Alan King
30 Mins., Wed. (13), 10:30 p.m.
CBS-TV, from Toronto

For sheer excitement and suspense, "Case for the Court" is a sleeper that, in the ensuing 13 weeks of 30-minute episodes, should prove an outstanding summer replacement of the Canadian Broadcasting Corp. Based on the teaoff stanza the show is worth continuing into the 1960-61 season. Here, an actual justice of Canada's Supreme Court, plus prosecuting and defending counsel, proved that they were uninhibited actors who stole scenes from the pros in these dramas of courtroom procedure.

Simply put, the suit for $15,000 damages by the plaintiff involved an accident in which a bull-dozer was ruined by a 18-year-old driver of a "beat-up jalopy" when the car was registered in the father's name to facilitate financing by a loan company. The bull-dozer driver sued and the question was should the father pay?

The history of the series, which has been vidtaped in recent weeks, is that CBC approached the Canadian Bar Association with the idea and won the latter's approval. The legalitter wanted no actors' fee for appearing on the tv broadcasts, they "appearing as themselves." Second, as an "opinion" program, the Bar Association and the CBC agreed that the series not be sponsored.

The CBC also able to obtain the services of the presiding judge, the Queen's Counsel, defense and prosecuting attorneys for free, and they were able to get the Hon. Mr. Justice Stewart of the Supreme Court to give his verdict after listening to the pro and con evidence.

The only expense incurred by the CBC was the hiring of a narrator, who quickly sketched in the background details, the actors who enacted the damage action, and a panel who subsequently questioned the judge's verdict.

The case itself was scripted for the narrator's benefit, the argument of the prosecuting and defending lawyers was unscripted and unrehearsed, the presiding judge knew nothing of the case.

At the finish of the teaoff, the judge's verdict was that the father not be held liable. It was then the turn of the jury-panel to uphold or question the judge, and for viewers, it was a cool appraisal of the law.

"Case for the Court" is away to a swift trans-Canada start in which the arguments of the legalities are brisk with the emotional onslaughts of panel members met by explanations of the law's intricacies and the logical findings of the bench. *McStay.*

Tele Follow-Up Comment

Short Shots

Adventurous Channel 13 (N.Y.) has been snowballing a solid hit with Ted Steele's dance parties, climaxing to a $200 (cheap payoff, not payola) grand prize for the extroverted wouldbe DeMarcos and Velez & Yolandas. Tied in are a succession of good commercials (dance studios, reducing gadgets, perfumes, household conveniences) which Steele, ex-dance maestro, handles well. Only infrequently now does he essay a lil psychology which must be so surprising to new viewers as those who forgot that W. C. Fields and Fred Allen were originally jugglers. The contestants do their stuff all week, at a late-hour, low rate but undoubtedly high viewing time, climaxing with the Saturday night grand prizes. Young and old—and most of them are surprisingly beyond their 40s—give evidence that Arthur Murray must have taught thousands upon thousands in a hurry, to their credit they're polished ballroomologists who give evidence at the joy of the light fantastic. Steele seems to draw a well-dressed sophisticated galaxy of terpsichorean oddits and, as he does his stuff in various locales (good summer variation is the Palisades Amusement Park origination) he points up anew that, for live video, there's nothing more interesting than people being themselves. In another orbit this was evidenced throughout the week from the Los Angeles political arenas during the Democratic National Convention.

Unlike the genuine uninhibited pro-amateurishness of the Ted Steele ballroomologists are the amateur pros who participate in the Dick Clark and kindred deejay shows. Somehow the gloss is off ABC-TV's Saturday night Pied Piper of the rock 'n roll but, more to the point, is the ineptness of the one-shot disk wonders who find themselves suddenly on camera by virtue of some flash platter appeal. Most seem studiously nonchalant and most still seem partial to that Presley midriff wiggle. Somehow it doesn't seem to excite the screaming meemies as heretofore. An attempt to "stage" a pop hit, as with that "Bikini" number, would have made the Moore-Mogin Kiddies of yore turn in their diapers. *Abel.*

LAUGHTER'S A FUNNY BUSINESS
With Dr. Edwin Burr Pettet, Alan Siegel, Jack Sommers
Producer-Director: Theodore Strinke
Writers: Pettet and Sommers
30 Mins.; Sun., 11:30 a.m.
WNBC-TV, N. Y. (tape)

Brandeis U. professor of Theatre Arts, Dr. Edwin Burr Pettet, spokesman for this series of 11 half-hour shows analyzing laughter (produced and first seen on Boston educational station WGBH-TV), is one of those thickly sliced academic hams who has a ball on camera. In this instance, the tele audience could join in, because the subject matter, which should attract broad interest, was presented lightly and imaginatively with no sacrifices in scholarship.

Pettit, shell-rim spectacled and constantly pulling on a curl-stem pipe, probed the motivations of laughter, cited a wide range of psychological and philosophical authorities, with demonstrations of the conclusions acted out by himself and two thesps. The attempts at humor per se were many and not always hefts but when they weren't, they still managed to make the point graphically and simply. Best bit on the opener, as viewed on WNBC-TV Sunday (10), came with the professor explaining comic inversion and the part surprise and incongruity play in laughter. Camera had him in a medium close, discoursing in scholarly fashion, scanned back, and he was standing in a bucket with his pants rolled up.

In the opener, Pettet took humor from the beginning ("Infants laugh before they speak, and, as adults, often laugh before the punchline"), and outlined the series' purpose—to deal with the causes and psychological reasons for laughter, and the uses of laughter in dramatic form (comedy, satire and farce). Authorities whose conclusions were examined included Freud and Schopenhauer.

Student actor Alan Siegel and writer-actor Jack Sommers, who aided the Professor in dramatizations did their bits professionally. Sparse but creative settings and unobtrusive direction work to the purpose of sharp focus on the subject and subjects. *Bill.*

'Matty's Funnys' Get ABC-TV Prime Time Slot

"Matty's Funday Funnys" is going to have 11 or 12 weeks of prime time to play with on ABC-TV, beginning Sept. 30. This is so the network can make room on Sunday afternoons where the kid-vid stanza is presently housed, for the American Football League schedule.

Odd move calls for shifting the "Matty's" stanza into the Friday time between 7:30 and 8 p.m. And after the grid season, "Matty's" is expected to move back to its Sabbath berth. What'll replace it on Friday nights come January is not certain, although not too many days ago the network had a stanza called "Room for One More" pencilled into the slot.

Foreign TV Reviews

IT'S UP TO YOU
With Charlie Drake, Richard Warling, Timothy Dill-Russell, Michael Henry, Denton de Gray, John Vyvyan, Jodie Mast, Coral Elliki, Christina Green, Lennie Franklin, Albert & Les Ward, George Mitchell Singers, Ronald Greiner orch, others
Producer: G. B. Lupino
Director: Sydney Lotterby
Writers: Charlie Drake, David Cumming, Derek Collyer
30 Mins., Thurs., 8:30 p.m.
BBC-TV from London

Knee-high to a grasshopper in the flesh, but far taller in the popularity ratings, Charlie Drake has embarked on a fresh weekly skein for BBC-TV that seems likely to repeat the success of his predecessing pranks. The cherub-faced comic has a style that combines the deadpan with the confiding twinkle to the audience and which, more than once, has proved especially hilarious in broad satire. Occasional excursions into knockabout are a further asset in this particular field.

And unerringly he hit the target, a strictly parochial one in this instance inasmuch as the butt was a BBC-TV program "Top Town" which has amateur talent from one burg competing with ditto from another and winning or losing the heat according to the marks allotted by a studio panel of judges. Drake came in as one of "The Brotherley Sisters," and the would be exit on the appalling song act was calamitous; as a boy xylophone player whose instrument caught fire, as a labor union shop steward whose patter art turned into an impassioned outburst against employers; as a mime; as a magician passing swords through a cabinet and not the hoped, unavailingly the gal inside; and so on. Gagging was fertile, not only where Drake himself was concerned but in the wealth of other "acts" which, performed with zest by a good team, steadily added to the confusion and cacophony.

Presented at a spanking pace, the program had one major defect: Its use of repetition, as in cutting back to folk singers whenever there was a supposed hitch elsewhere, overshot the comedy mark and became irritating. All the same, the show can be accounted a success not only as a Drake reintroducer but also on its own merits. *Evel.*

THE RICHEST MAN IN THE WORLD
With Robert Harris, Hermione Baddeley, Susannah York, George Pravda, David Cole, Betty Stockfeld, Michael Ward, Gerten Kissner, John Young, Eric Elliott, Walter Horsbrugh, Grace Allardyce, Ronald Ibbs
Producer: George R. Foa
Writer: Werner Law
60 Mins., Thurs., 9 p.m.
BBC-TV from London.

A whimsical little Cinderella yarn, "The Richest Man in the World" was souffle material that suffered from plum-pudding treatment in its early cooking, some of the ingredients were stale. Yet as an overall dish it was highly digestible, thanks to some charmingly sentimental stuff and (talking of dishes) an utterly winning portrayal by young actress Susannah York.

Miss York, who's previously demonstrated that she has talent as well as looks, played a semi-genine Martine amorally wheedling the locals in a small South of France village into providing provisions on credit for herself and her layabout uncle and aunt. When Barrance (Robert Harris), the richest man in the world, takes over a house nearby, Martine seeks, at her aunt's prodding, to cultivate him. There wasn't much Gallic verve, or novelty of any nationality, in his proceedings up to this point, but something of a twist entered when Barrance immediately saw through Martine, promised her not a sou ever, and a true friendship developed. It was this relationship, sweet and, unlikely, that made the show begin to sing. Cinderella found her true reward in honesty and affection, though she didn't do too badly either in material ways by promising to wed the young man (David Cole) to whom the now-dead Barrance had bequeathed 1,000,000 francs.

That somewhat stilted treatment evident initially didn't help Hermione Baddeley or George Pravda to shine as the scheming aunt and uncle, which applies also to Betty Stockfield and Michael Ward as inheritance-anxious children of the multi-multi-millionaire. They did all that was required, though, as did Cole as the sulky boy friend. But all the way it was Miss York's and Harris' pantomime, the latter admirably squeezing every ounce of benignity out of the improbable moneybags. Production was good, though some of the settings were a bit cold and unatmospheric. *Evel.*

ON TRIAL
With Peter Wyngarde, Abraham Sofaer, John Robinson, John Westbrook, Henry Oscar, Neil Wilson, Brian Phelan, James McLoughlin, Liam Gaffney, Joan O'Hara, Jack Cunningham, Michael Robbins, Colin Blakely, John Barron, Ballard Berkeley, J. Leslie Frith, John Maitland, Andrew Faulds, Brian Inglis
Producer: Peter Wildeblood
Director: Cliff Owen
60 Mins., Fri., 9:35 p.m.
Granada TV from Manchester

Encouraged by the success of a brace of 30-minute skeins devoted to dramatizing British law in action, Granada TV has launched on this weekly series of 60-minuters covering famous trials. Skillfully documented and condensed, the kickoff program arrestingly presented the trial for high treason of Sir Roger Casement in 1916, and there was sufficient meat in it to gauge that, though it may not always meet mass approval, the venture is going to be well-worth-following.

Main menace to the producers is, of course, the obligation to the facts and personalities, and this Casement trial demonstrated in its initial segment how difficult it can be to dodge a dry-as-dust recapitulation of what it's all about without reverting to anything like phoney dramatics. Program just about held its own by involving a latter-day narrator, to whom reference was made for summaries and comments while counsel droned on, and by the alert use of close-up. Once well under way, the proceedings themselves gained dramatic momentum and scarcely needed much outside aid, the legal battle being the fascinating one of whether Casement had acted as an Irish patriot in trying to stir up a rebellion against the then-ruling British, or had been a traitor by plotting the Irish trouble to aid Germany with whom England was then at war. As a footnote, journalist, Brian Inglis, referred to the efforts for reprieve made by Bernard Shaw, Arnold Bennett and others, and to the scandal of the notorious "Black Diaries" which were used to prove that Casement had been a homosexual and which, accordingly, quashed all hopes of public opinion rushing to his aid.

Performances were in a superbly naturalistic vein, though the presentation of Casement himself (by Peter Wyngarde) was open to the charge of being too dignified, too civilized, almost too saintlike. Nonetheless, the man is still cited as a martyr by some, especially patriotic Southern Irish, so maybe this was a reasonable interpretation. *Evel.*

WIR KELLERKINDER
(We Cellar Children)
With Wolfgang Neuss, Wolfgang Gruner, Jo Herbst, Achim Strietzel, Rudi Schmitt, Ingo Egger, Karin Baal, Rolf Weller, Ingrid van Bergen, Hilde Sessak, Willi Rose, others
Producer: Hans Oppenheimer
Director: Jochen Wiedemann
Music: Peter Sandloff
90 Mins.; Sun., 8:05 p.m.
West German TV, from Berlin (film)

This film marked a point of departure in German showbiz history. It's the first domestic film that was made both for video and theatrical utilization, with its screen taking place on the tv screen. (Late reports indicate, however, that "Cellar Children" won't be given a theatrical run due to German exhibs' decision never to play a film that has been shown on tv before.

Story goes that author Wolfgang Neuss first tried to sell his opus to German pic producers but latter weren't interested because of its delicate subject matter which has to do with Germany's unsubdued

(Continued on page 41)

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation, based on ratings furnished by *American Research Bureau*, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every tv market in the U.S.

PHILADELPHIA

STATIONS: WRCV, WFIL, WCAU. SURVEY DATES: MARCH 1-7, 1960.

TOP TEN NETWORK SHOWS			AV.
RK.	PROGRAM—DAY—TIME	STA.	RTG
1.	Untouchables (Thurs. 9:30-10:30)	WFIL	56.6
2.	Real McCoys (Thurs. 8:30-9:00)	WFIL	47.7
3.	Wagon Train (Wed. 7:30-8:30)	WRCV	43.7
4.	Gunsmoke (Sat. 10:00-10:30)	WCAU	43.0
5.	77 Sunset Strip (Fri. 9:00-10:00)	WFIL	42.2
6.	The Detectives (Fri. 10:00-10:30)	WFIL	41.7
7.	Donna Reed (Thurs. 8:00-8:30)	WFIL	37.7
8.	Cheyenne (Mon. 7:30-8:30)	WFIL	35.3
9.	Maverick (Sun. 7:30-8:30)	WFIL	35.1
10.	Father Knows Best (Mon. 8:30-9:00)	WCAU	34.4

TOP SYNDICATED PROGRAMS				AV.	AV.
RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	RTG.	SH.
1.	Cannonball (Sun. 6:00)	WFIL	ITC	29.4	76.2
2.	Sea Hunt (Sat. 7:00)	WCAU	Ziv-UA	28.1	66.3
3.	Tombstone Territory (Sat. 10:30)	WFIL	Ziv-UA	24.5	52.2
4.	Popeye (Mon.-Fri. 6:00) (Sat. 11:30)	WFIL	UAA	24.1	58.6
5.	Rescue 8 (Wed. 7:00)	WRCV	Screen Gems	21.9	49.6
6.	Silent Service (Sun. 6:30)	WFIL	CNP	19.9	48.4
7.	Phil Silvers (Thurs. 7:00)	WRCV	CBS	18.5	36.3
8.	Shotgun Slade (Fri. 7:00)	WRCV	MCA	17.9	42.2
9.	Quick Draw McGraw (Sat. 5:00)	WCAU	Screen Gems	17.5	55.7
10.	Death Valley Days (Mon. 7:00)	WRCV	U.S. Borax	15.9	35.6

TOP COMPETITION		
PROGRAM	STA.	RTG.
Meet The Press	WRCV	6.6
Border Patrol	WFIL	10.6
Eyewitness To History	WCAU	13.2
Early Show	WCAU	9.1
News, Weather	WRCV	10.9
News-Huntley-Brinkley	WRCV	10.5
5 O'Clock Show	WRCV	10.6
Circus Boy	WRCV	9.3
Newsreel, Weather	WFIL	11.9
News-John Daly	WFIL	10.6
20th Century	WCAU	11.6
Newsreel, Weather	WFIL	23.2
News-John Daly	WFIL	20.5
Newsreel, Weather	WFIL	19.2
News-John Daly	WFIL	15.9
All Star Golf	WFIL	7.2
News-John Daly	WFIL	24.5
Newsreel, Weather	WFIL	20.5

MEMPHIS

STATIONS: WREC, WMCT, WHBQ. SURVEY DATES: MARCH 1-7, 1960

1.	Gunsmoke (Sat. 9:00-9:30)	WREC	44.7
2.	Have Gun, Will Travel (Sat. 8:30-9)	WREC	39.7
3.	77 Sunset Strip (Fri. 8:00-9:00)	WHBQ	34.7
4.	Price Is Right (Wed. 7:30-8:00)	WMCT	33.1
5.	What's My Line (Sun. 9:30-10:00)	WREC	32.8
6.	Red Skelton (Tues. 8:30-9:00)	WREC	32.5
7.	Cheyenne (Mon. 6:30-7:30)	WHBQ	32.1
8.	Ernie Ford (Thurs. 8:30-9:00)	WMCT	31.8
9.	Real McCoys (Thurs. 7:30-8:00)	WHBQ	31.1
9.	Zane Grey Theatre (Thurs. 8:00-8:30)	WREC	31.1

1.	Border Patrol (Thurs. 6:30)	WREC	CBS	25.8	53.1
2.	People's Choice (Wed. 7:00)	WMCT	ABC	25.2	44.2
3.	Amos & Andy (Mon.-Fri. 6:00)	WREC	CBS	23.4	44.7
4.	Sea Hunt (Thurs. 9:30)	WHBQ	Ziv-UA	21.8	43.2
5.	Man With A Camera (Sat. 10:00)	WHBQ	ABC	19.9	60.7
6.	This Man Dawson (Sat. 9:30)	WMCT	Ziv-UA	19.2	37.9
7.	Huckleberry Hound (Thurs. 5:30)	WMCT	Screen Gems	18.8	51.6
8.	Superman (Mon. 5:30)	WMCT	Flamingo	18.5	49.3
9.	Manhunt (Tues. 9:30)	WMCT	Screen Gems	17.5	33.0
10.	Lock-Up (Tues. 6:30)	WREC	Ziv-UA	17.2	30.0

Gale Storm	WHBQ	15.9
Be Our Guest	WREC	19.9
San Francisco Beat	WHBQ	14.8
News, Weather	WMCT	15.9
News-Huntley-Brinkley	WMCT	13.5
Wagon Train	WMCT	29.1
Rescue 8	WMCT	14.6
Weather, Theatre	WMCT	11.3
Million $ Playhouse	WREC	4.6
Jubilee U.S.A.	WHBQ	18.2
News, Weather	WREC	16.6
CBS News-D. Edwards	WREC	12.6
News, Weather	WREC	17.2
CBS News-D. Edwards	WREC	17.2
Garry Moore	WREC	26.8
Laramie	WMCT	22.8

NEW ORLEANS

STATIONS: WWL, WDSU, WVUE. SURVEY DATES: MARCH 1-7, 1960

1.	Wagon Train (Wed. 6:30-7:30)	WDSU	54.9
2.	Gunsmoke (Sat. 9:00-9:30)	WWL	51.7
3.	Have Gun, Will Travel (Sat. 8:30-9)	WWL	43.7
4.	Ed Sullivan (Sun. 7:00-8:00)	WWL	37.4
5.	Ernie Ford (Thurs. 8:30-9:00)	WDSU	36.7
5.	Price Is Right (Wed. 7:30-8:00)	WDSU	36.7
6.	What's My Line (Sun. 9:30-10:00)	WWL	36.4
7.	Bat Masterson (Thurs. 7:00-7:30)	WDSU	34.7
8.	Bonanza (Sat. 6:30-7:30)	WDSU	34.4
9.	Playhouse 90 (Mon. 8:30-10:00)	WWL	33.8

1.	Mike Hammer (Fri. 9:30)	WWL	MCA	30.3	53.2
2.	Death Valley Days (Sat. 9:30)	WDSU	U.S. Borax	27.8	56.0
3.	Superman (Mon. 5:00)	WDSU	Flamingo	24.8	61.8
4.	Lock-Up (Fri. 7:30)	WWL	Ziv-UA	24.5	41.6
5.	Man Without A Gun (Sat. 10:00)	WWL	NTA	24.1	53.9
6.	Huckleberry Hound (Thurs. 5:00)	WDSU	Screen Gems	22.2	66.0
7.	Whirlybirds (Thurs. 9:30)	WDSU	CBS	21.9	44.7
8.	Roy Rogers (Fri. 5:00)	WDSU	Roy Rogers Prod.	19.5	64.1
9.	Sea Hunt (Tues. 9:30)	WDSU	Ziv-UA	19.2	32.9
10.	Shotgun Slade (Thurs. 10:00)	WDSU	MCA	18.8	55.3

Cavalcade of Sports	WDSU	17.9
Time Out For Sports	WDSU	13.2
Eyewitness To History	WWL	13.2
Movie Date	WWL	8.6
Bugs Bunny	WWL	14.6
Art Carney	WDSU	23.5
World Tonight, Sports	WDSU	16.6
Falstaff Theatre	WDSU	15.2
Movie Date	WWL	7.1
Bugs Bunny	WWL	12.2
Boston Revue	WWL	26.2
Movie Date	WWL	5.1
Bugs Bunny	WWL	13.9
Garry Moore	WWL	24.6
Pony Express	WWL	9.2

PHOENIX

STATIONS: KTVK, KPHO, KOOL, KVAR. SURVEY DATES: MARCH 1-7, 1960.

1.	Untouchables (Thurs. 8:30-9:30)	KTVK	38.4
2.	Red Skelton (Tues. 7:30-8:00)	KOOL	36.4
3.	77 Sunset Strip (Fri. 8:00-9:00)	KTVK	35.6
4.	Hawaiian Eye (Wed. 9:00-10:00)	KTVK	32.6
5.	Real McCoys (Thurs. 7:30-8:00)	KTVK	31.4
6.	Garry Moore (Tues. 8:00-9:00)	KOOL	30.1
7.	Donna Reed (Thurs. 8:00-8:30)	KTVK	28.1
8.	Maverick (Sun. 6:30-7:30)	KTVK	27.5
9.	Man From Blackhawk (Fri. 7:30-8:30)	KTVK	27.2
10.	Gunsmoke (Sat. 8:00-8:30)	KOOL	26.8

1.	Shotgun Slade (Sat. 7:30)	KOOL	MCA	19.9	32.6
2.	Jeff's Collie (Wed. 5:00)	KPHO	ITC	18.8	70.4
3.	Huckleberry Hound (Wed. 6:30)	KPHO	Screen Gems	18.5	41.2
4.	Death Valley Days (Tues. 9:30)	KPHO	U.S. Borax	17.5	36.4
5.	Meet McGraw (Wed. 10:00)	KTVK	ABC	15.2	41.5
5.	Quick Draw McGraw (Tues. 5:00)	KPHO	Screen Gems	15.2	58.2
6.	Roy Rogers (Mon. 5:00)	KPHO	Roy Rogers Prod.	14.9	55.6
7.	Tombstone Territory (Sun. 8:30)	KVAR	Ziv-UA	13.9	23.3
8.	San Francisco Beat (Sun. 9:00)	KOOL	CBS	13.5	27.4
9.	Sea Hunt (Tues. 9:00)	KOOL	Ziv-UA	13.2	22.3

Welk's Dancing Party	KTVK	26.1
Phoenix Marquee	KTVK	2.6
News-Huntley-Brinkley	KVAR	4.0
Price Is Right	KVAR	15.5
Keep Talking	KTVK	11.9
Headlines, Weather	KPHO	9.9
Jack Paar	KVAR	7.9
Phoenix Marquee	KTVK	4.6
Phoenix Marquee	KTVK	3.3
Weather, News	KVAR	3.3
News-Huntley-Brinkley	KVAR	6.6
What's My Line	KOOL	23.2
The Alaskan	KTVK	17.9
Alcoa Presents	KTVK	25.8

NORFOLK

STATIONS: WTAR, WAVY, WVEC. SURVEY DATES: MARCH 1-7, 1960.

1.	Gunsmoke (Sat. 10:00-10:30)	WTAR	51.9
2.	Red Skelton (Tues. 9:30-10:00)	WTAR	44.4
3.	Have Gun, Will Travel (Sat. 9:30-10)	WTAR	43.7
4.	77 Sunset Strip (Fri. 9:00-10:00)	WVEC	41.1
5.	Real McCoys (Thurs. 8:30-9:00)	WVEC	35.8
6.	Show of the Month (Sat. 7:30-9:00)	WTAR	34.0
7.	Playhouse 90 (Mon. 9:30-11:00)	WTAR	33.2
8.	Maverick (Sun. 7:30-8:30)	WVEC	32.4
9.	Lassie (Sun. 7:00-7:30)	WTAR	31.8
10.	Bourbon Street Beat (Mon. 8:30-9:30)	WVEC	31.1

1.	U.S. Marshal (Sat. 9:00)	WTAR	NTA	28.1	42.7
2.	Three Stooges (Mon.-Fri. 6:00)	WVEC	Screen Gems	27.3	55.4
3.	Huckleberry Hound (Thurs. 5:00)	WAVY	Screen Gems	24.5	54.4
4.	Death Valley Days (Tues. 7:00)	WTAR	U.S. Borax	23.2	47.0
5.	The Honeymooners (Thurs. 7:30)	WTAR	CBS	22.5	37.9
6.	Pony Express (Fri. 7:00)	WTAR	CMP	22.2	55.4
7.	Quick Draw McGraw (Mon. 5:00)	WAVY	Screen Gems	20.5	53.0
8.	Rescue 8 (Mon. 7:00)	WTAR	Screen Gems	19.8	42.1
9.	Meet McGraw (Thurs. 7:00)	WVEC	ABC	19.2	40.2
9.	This Man Dawson (Thurs. 7:00)	WTAR	Ziv-UA	19.2	40.2

Welk's Dancing Party	WVEC	25.2
Highway Patrol	WAVY	9.6
Feature Film	WTAR	11.9
Feature Film, Sports	WTAR	14.5
News, Feature Film	WTAR	12.6
Feature Film	WTAR	9.9
State Trooper	WAVY	15.9
Gale Storm	WVEC	23.5
Lock-Up	WAVY	7.9
News, Feature Film	WTAR	12.6
Feature Film	WTAR	10.6
Tombstone Territory	WAVY	14.6
This Man Dawson	WTAR	19.2
Meet McGraw	WVEC	19.2

(Continued on page 38)

VARIETY - ARB SYNDICATION CHART

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Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY ARB charts are designed to reflect the rating tastes of virtually every tv market in the U.S.

(Continued from page 30)

MADISON

STATIONS: WISC, WKOW, WMTV. SURVEY DATES: MARCH 1-7, 1960.

TOP TEN NETWORK SHOWS RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.	TOP SYNDICATED PROGRAMS RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.	TOP COMPETITION PROGRAM	STA.	AV. RTG.
1	Red Skelton (Tues. 8:30-9:00)	WISC	51.0	1.	Three Stooges (Mon.-Fri. 5:30)	WISC	Screen Gems	27.5	72.0	Mr. Flinkey and Friends	WMTV	5.5
2.	Garry Moore (Tues. 9:00-10:00)	WISC	44.0							American Bandstand	WKOW	5.1
3.	Gunsmoke (Sat. 9:00-9:30)	WISC	41.0	2.	Mike Hammer (Fri. 9:30)	WKOW	MCA	27.1	50.0	Person To Person	WISC	14.9
4	Father Knows Best (Mon. 7:30-8:00)	WISC	41.4	3.	Joe Palooka (Wed. 5:30)	WISC	Guild Films	26.1	63.2	My Friend Flicka	WKOW	7.9
5	I've Got A Secret (Wed. 8:30-9:00)	WISC	38.7	4.	Claro Kid (Tues.-Thurs. 5:30)	WISC	Ziv-UA	26.0	69.0	Quick Draw McGraw	WMTV	6.6
										Rocky & His Friends	WKOW	6.6
6.	Danny Thomas (Mon. 8:30-8:40)	WISC	38.0	5.	Huckleberry Hound (Thurs. 6:30)	WMTV	Screen Gems	22.5	39.5	Clarence Zamba	WISC	26.8
7.	Dennis The Menace (Sun. 6:30-7:00)	WISC	33.1	6.	Cannonball (Sun. 5:30)	WKOW	ITC	20.4	52.1	20th Century	WISC	15.2
7.	Lassie (Sun. 6:00-6:30)	WISC	33.1	7.	Quick Draw McGraw (Mon. 5:30)	WISC	Screen Gems	20.3	60.6	Rin Tin Tin	WKOW	7.3
8.	Ed Sullivan (Sun. 7:00-8:00)	WISC	33.6	8.	Sea Hunt (Sun. 8:00)	WISC	Ziv-UA	17.9	41.7	Chevy Show	WMTV	29.8
9.	Real McCoys (Thurs. 7:30-8:00)	WKOW	33.1	8.	U.S. Marshal (Sat. 7:30)	WKOW	NTA	17.9	31.8	Show of the Month	WISC	20.5
				9.	Hop Along Cassidy (Sat. 4:30)	WKOW	CNP	15.9	50.8	Life Is Worth Living	WMTV	6.9

PEORIA

STATIONS: WTVH, WMBD, WEEK. SURVEY DATES: MARCH 1-7, 1960.

1	Real McCoys (Thurs. 7:30-8:00)	WTVH	41.7	1.	Huckleberry Hound (Thurs. 6:00)	WTVH	Screen Gems	27.5	44.3	Home Edition, Weather	WMBD	20.5
										CBS News-D. Edwards	WMBD	16.6
2.	Father Knows Best (Mon. 7:30-8:00)	WMBD	40.4	2.	Quick Draw McGraw (Mon. 6:00)	WTVH	Screen Gems	23.8	44.6	Home Edition, Weather	WMBD	19.2
										CBS News-D. Edwards	WMBD	15.9
3	Untouchables (Thurs. 8:30-9:30)	WTVH	38.0	3.	Casey Jones (Sat. 9:30)	WEEK	Screen Gems	23.2	66.7	All Star Golf	WTVH	6.0
										Parade, Sports Digest	WMBD	6.6
4.	Garry Moore (Tues. 9:00-10:00)	WMBD	37.5	4.	Grand Jury (Thurs. 9:30)	WTVH	NTA	21.9	40.8	U.S. Marshal	WEEK	21.9
5.	Danny Thomas (Mon. 8:00-8:30)	WMBD	37.1	4.	U.S. Marshal (Thurs. 9:30)	WEEK	NTA	21.9	40.8	Grand Jury	WTVH	21.9
6	Red Skelton (Tues. 8:30-9:00)	WMBD	38.4	5.	Jeff's Collie (Wed. 6:00)	WTVH	ITC	20.5	37.5	Home Edition, Weather	WMBD	22.5
										CBS News-D. Edwards	WMBD	17.0
7.	Wagon Train (Wed. 6:30-7:30)	WEEK	36.3	6.	Not For Hire (Wed. 9:30)	WEEK	CNP	19.2	32.8	Circle Theatre	WMBD	26.5
8.	Cheyenne (Mon. 6:30-7:30)	WTVH	35.1	6.	Superman (Tues. 6:30)	WTVH	Flamingo	19.2	33.2	Home Edition, Weather	WMBD	21.2
										News-Huntley-Brinkley	WEEK	18.5
9.	?? Sunset Strip (Fri. 8:00-9:00)	WTVH	34.7	7.	Rescue 8 (Mon. 5:30)	WMBD	Screen Gems	16.9	38.7	Cant. Jimbo	WEEK	21.5
10.	What's My Line (Sun. 9:30-10:00)	WMBD	33.8	8.	Brave Stallion (Fri. 6:00)	WMBD	ITC	15.9	32.6	Home Edition, Weather	WMBD	15.2
										News-Huntley-Brinkley	WEEK	16.6

ORLANDO—DAYTONA BEACH

STATIONS: WESH, WDBO, WLOF. SURVEY DATES: MARCH 1-7, 1960.

1	Gunsmoke (Sat. 10:00-10:30)	WDBO	52.4	1.	Sea Hunt (Thurs. 9:00)	WDBO	Ziv-UA	29.7	45.6	Bachelor Father	WESH	19.8
2.	Red Skelton (Tues. 9:30-10:00)	WDBO	44.8	2.	Rescue 8 (Wed. 7:00)	WESH	Screen Gems	25.2	57.1	Face Oasis	WDBO	14.0
										CBS News-D. Edwards	WDBO	17.5
3	Wagon Train (Wed. 7:30-8:30)	WESH	38.9	2.	Lock-Up (Thurs. 7:30)	WDBO	Ziv-UA	23.8	51.5	Gale Storm	WLOF	13.3
4	Have Gun, Will Travel (Sat. 9:00-10:00)	WDBO	33.2	4.	Navy Log (Fri. 8:30)	WDBO	CBS	22.0	38.3	Art Carney	WESH	19.2
5.	Garry Moore (Tues. 10:00-11:00)	WDBO	34.0	5.	Cannonball (Thurs. 8:30)	WDBO	ITC	19.6	33.3	Real McCoys	WLOF	26.6
6	I've Got A Secret (Wed. 9:30-10:00)	WDBO	33.6	5.	U.S. Marshal (Wed. 8:30)	WDBO	NTA	19.6	31.5	Prize Is Right	WESH	32.5
	Danny Thomas (Mon. 9:00-9:30)	WDBO	32.9	6.	Huckleberry Hound (Thurs. 5:30)	WDBO	Screen Gems	18.2	59.9	5 O'Clock Movie	WESH	7.7
8	Price Is Right (Wed. 8:30-9:00)	WESH	32.5	6.	Jim Bowie (Thurs. 7:30)	WESH	ABC	18.2	46.4	Hunting & Fishing	WDBO	13.3
										CBS News-D. Edwards	WDBO	22.4
9	Lassie (Sun. 7:00-7:30)	WDBO	32.2	7.	Tales of Texas Rangers (Fri. 7:30)	WESH	Screen Gems	16.8	47.0	Outdoors	WDBO	11.9
										CBS News-D. Edwards	WDBO	16.1
10	Playhouse 90 (Mon. 9:30-11:00)	WDBO	32.0	8.	The Honeymooners (Thurs. 6:15)	WDBO	CBS	16.4	50.0	Movie Highlights Guide	WESH	8.6
										Weather, Markets, News	WESH	14.7

OMAHA

STATIONS: KMTV, WOW, KETV. SURVEY DATES: MARCH 1-7, 1960.

1	Wagon Train (Wed. 6:30-7:30)	KMTV	51.7	1.	Death Valley Days (Wed. 9:30)	KMTV	U.S. Borax	25.8	38.4	Circle Theatre	WOW	21.2
2.	Gunsmoke (Sat. 9:00-9:30)	WOW	48.7	2.	U.S. Marshal (Fri. 7:30)	WOW	NTA	25.5	49.4	Man From Blackhawk	KETV	16.2
3.	Red Skelton (Tues. 8:30-9:00)	WOW	43.2	3.	Shotgun Slade (Sat. 9:30)	WOW	MCA	23.2	41.6	News, Movie Masterpiece	KETV	21.8
										Movie Masterpiece	KETV	21.2
4.	What's My Line (Sun. 9:30-10:00)	WOW	39.0	4.	Huckleberry Hound (Thurs. 5:30)	KMTV	Screen Gems	22.8	59.8	Californians	WOW	9.8
5.	Garry Moore (Tues. 9:00-10:00)	WOW	37.7	4.	Quick Draw McGraw (Tues. 5:30)	KMTV	Screen Gems	22.8	61.0	Californians	WOW	7.3
										Tapper	KETV	7.3
5	Price Is Right (Wed. 7:30-8:00)	KMTV	37.7							Tapper, News	KETV	7.9
6	Welk's Dancing Party (Sat. 8:00-9:00)	KETV	38.4	5.	Whirlybirds (Sat. 10:15)	WOW	CBS	22.2	42.7	Movie Masterpiece	KETV	22.2
7.	Danny Thomas (Mon. 8:30-8:40)	WOW	38.1	6.	Roy Rogers (Sat. 5:00)	WOW	Roy Rogers	21.2	61.4	Big Picture	KMTV	7.3
				7.	Coronado 9 (Thurs. 9:30)	KMTV	MCA	19.2	34.9	News, Movie Masterpiece	KETV	22.2
8.	Cheyenne (Mon. 6:30-7:30)	KETV	34.1	7.	Jeff's Collie (Wed. 5:30)	KMTV	ITC	19.2	53.8	Californians	WOW	8.8
										Tapper, News	KETV	8.8
9	Ernie Ford (Thurs. 8:30-9:00)	KMTV	33.7	8.	Bishop Sheen (Tues. 7:00)	WOW	NTA	18.2	30.5	Suburban	KETV	24.5

ODESSA—MIDLAND

STATIONS: KMID, KOSA. SURVEY DATES: MARCH 1-7, 1960.

1.	Gunsmoke (Sat. 9:00-9:30)	KOSA	63.5	1.	Lock-Up (Thurs. 9:30)	KMID	Ziv-UA	34.5	69.5	Revlon Revue	KOSA	15.9
2.	Have Gun, Will Travel (Sat. 8:30-9:00)	KOSA	63.6	2.	This Man Dawson (Tues. 9:00)	KOSA	Ziv-UA	32.4	56.9	M Squad	KMID	23.7
3.	Red Skelton (Tues. 8:30-9:00)	KOSA	61.3	3.	Coronado 9 (Sat. 8:00)	KOSA	MCA	28.8	45.1	The Deputy	KMID	34.3
4	Wagon Train (Wed. 6:30-7:30)	KMID	54.9	4.	The Vikings (Fri. 7:30)	KOSA	Ziv-UA	28.1	48.1	Art Carney	KMID	28.8
5.	Lorenie (Tues. 6:30-7:30)	KMID	54.2	5.	Man Without A Gun (Sun. 9:30)	KOSA	NTA	27.9	48.6	Sea Hunt	KMID	27.9
6	Rawhide (Fri. 6:30-7:30)	KOSA	50.5	5.	Sea Hunt (Sun. 9:30)	KMID	Ziv-UA	27.9	48.6	Man Without A Gun	KOSA	27.9
7	Ernie Ford (Thurs. 8:30-9:00)	KMID	47.4	5.	Trackdown (Fri. 8:30)	KMID	CBS	27.9	40.9	Dennis Playhouse	KOSA	38.7
8	Tightrope (Tues. 8:00-8:30)	KOSA	46.0	5.	Whirlybirds (Fri. 9:00)	KOSA	CBS	27.9	45.7	Ring Crosby	KMID	31.4
9	You Bet Your Life (Thurs. 9:00-9:30)	KMID	43.8	6.	Shotgun Slade (Thurs. 8:00)	KOSA	MCA	26.0	41.4	Bachelor Father	KMID	37.0
10	Playhouse 90 (Mon. 8:30-10:00)	KOSA	43.2	7.	Deputy (Tues. 9:30)	KOSA	Official Films	26.3	51.5	U.S. Marshal	KMID	23.4

Station KATZ

(Continued from page 3)

by Ralph S. Weil, station owner of New York radio WHN, that featured mainly Tunes and Talent programming. Under new station strip, the station has added news segments with a News flash approach shown to appeal to station and ad Notes director, which Weil feels are the main reasons for long summer Gospel-spirit-type record shows featuring "at home" spike up most to 2 a.m. broadcast. "There is no rock-n-roll and no far-out jazz on the disk jockey.

Big jump in ratings, says Weil, has been accompanied by a revenue increase of 20% over the same four-month period a year ago.

Milwaukee — WITI-TV here hired four additional newsmen in a move to beef up the station's news coverage. Carl Zimmerman, WITI's news director, brought in former UPI staffer Vito Frank, Ed Vennon from WLOF, La Porte, Ind., Tom Murray to a staff from WHBM, Duluth, and Dale Morse from WBO, Des Moines. Zimmerman has started on-the-spot reports for the CBS affil, in addition to the three regular WITI newscasts every day.

Int'l TV Festival

(Continued from page 3)

outside consultant firm of McCrary Associates.

Among members of the committee are Ed Sullivan, Henry White, Tex McCrary, Jack Weather, Tony Owen and George Murphy. U. S. State Department cooperation has been secured by Murphy.

Networks and others haven't been approached as yet. Committee wants to agree on all facets of the projects before webs are contacted.

WABC's New Weather Gal

WABC-TV is getting another weather girl on Monday (25). British model Simon McQueen will deliver up the sunny-cloudy forecasts in the N.Y. station's 11:10-11:15 p.m. strip vice Lynn Dollar who leaves July 22.

Miss Dollar has done "Weather Time" for about a year on WABC-TV. Miss McQueen's stance will be called "Simon Says."

South Bend — Walter Swetzer has been named program director for both WSBT and WSBT-TV here. His previous post was radio program director, and since 1949 he has served the stations as a salesman, promotion director and film director.

NBC-TV Sales

(Continued from page 3)

boot "Outlaws"-"Raven" trio. Total is in "Daddy" and Loretta Young. Doman-Milner has a short-order at "From These Roots", followed a short order in "Riverboat"; Phillips-Van Heusen has a slightly larger order in "Riverboat," covering a seven-week period. Harte Mountain Pet Food is in three daytimers for the season; then there are the Tom and Lorillard buys in Gunsmoke. Tony came in with a briefer on "Price" in the pre-dark hours.

RAI-TV's $755,200 Olympics Booty

Rome, July 19.

Some $755,200 (Lire 472,000,000) will be paid to RAI-TV, the Italo telenet, by the two principal continental video combines, Eurovision and Intervision, for live coverage totaling 60 hours of this summer's Rome Olympic Games. Part was signed here last week by reps of two networks and CONI, the Olympic Organizing Committee, and marked the end of protracted negotiations which at one point had threatened to reach a dead end when the two sides could not agree on a compatible figure.

Fee is of course exclusive of money collected by RAI for filmed coverage going to U.S. via CBS, Japan and many other areas. Total audience to be reached via live cast, said to be highest for an Olympic Game, is some 20,000,000 sets in areas with total population of 200 million people.

For the record, Eurovision countries are Austria, Belgium, Denmark, Finland, France, West Germany, Britain, Yugoslavia, Luxembourg, Monaco, Norway, Holland, Portugal, Spain, Sweden, and Switzerland. Intervision groups such curtain countries as Germany, Poland, Hungary and Czechoslovakia.

Agreement was signed here in Rome by Giulio Andreotti, proxy of the Italian Olympic Committee (and also Italy's defense minister), Giulio Onesti, head of CONI, and by Sir Jan Jacob, British rep for Eurovision, and Petro Kilo, representative for the east European Intervision network.

Publishers, Once Critical Of TIO, Now Playing Similar 'Image' Setup

Newspaper publishers, who no more than two years ago needled television for trying to alter its image via establishment of a Television Information Office, are about to start one of their own.

An advisory committee in the American Newspaper Publishers Assn. last week announced a "broad public relations program," described as a way to promote interest in newspapers. Org is to begin Sept. 1, with two major objectives in mind: Creation and maintenance of better understanding of daily papers and their functions in "the social and economic life of the individual, the community and the nation," and to cultivate the active interest of young people in newspaper careers.

Details of the plan by Clarence W. Hartman, public relations chief of the South Bend (Ind.) Tribune were okayed early this month by Joyce A. Swan, exec keeper of the Minneapolis Star & Tribune, chairman of the ANPA newspaper information service committee.

Many newspaper columns, at the time of the tv industry announced its image-making machinery, charged that video's leaders were more interested in dispelling the negative way the public thinks of tv rather than changing the program matter that makes them think negatively. TIO was called an "apologist" organization.

SPONSOR COIN FOR CANADA GRID TVING

Ottawa, July 19.

British American Oil Co. and the Dow Brewery Ltd. will bankroll Canada's top football series on television. The Big Four games and the Grey Cup final will be aired on CBC stations and affiliates in Eastern Canada in the fall. CBC has also sold to BA Oil half the bankrolling of airing the Western Inter-provincial Football Union games, western Canada counterpart of the Big Four, and are hustling for the other half.

In the east, BA and Dow will sponsor video airing of 21 league games, three playoffs and the big Grey Cup show via CBC's English and French webs. BA has posted for half the cost of 11 regular WIFU games, four or five playoffs and the Grey Cup for airing via CBC tv in the west.

Shwayder Bros. Buys ABC-TV's Bridge Champs

Chicago, July 19.

"Championship Bridge" with Charles Goren, renewed on ABC-TV next fall in the same 3:30 p.m. Sunday slot, has opened its available quarter hour to participating sponsors. First one in is Shwayder Bros., makers of Samsonite furniture and luggage, through the Grey Agency.

North American Van Lines is riding with half the show for the second year. Walter Schwimmer Inc. produces the series.

Britain Sets Key Aide On 2-Year Inquiry Into Future of TV and Radio

London, July 19.

Sir Harry Pilkington, chairman of a firm of glass manufacturers bearing his name, has been appointed chairman of the committee of inquiry set up by the Government to report on the future of sound and tv broadcasting. The committee is expected to take at least two years before submitting its report.

At the same time as the appointment was announced, the Postmaster-General told the House of Commons that he intended to extend B.B.C. charter by two years from 1962 so that its expiry would coincide with the end of the Television Act governing the operation of commercial tv.

With wide terms of reference it is expected that the committee will make recommendations on the operation of a third tv network, the introduction of commercial sound radio and launching of toll-tv. Technical developments based on the recent reports of the Technical Advisory Committee will also come within the committee's purview.

Sir Harry Pilkington was until recently chairman of a Government committee inquiring into the salaries of dentists and doctors.

Albuquerque — Television and film giddyap actor Rex Allen became the first headliner to be inked for the 1960 New Mexico State Fair, planned Sept. 17-25.

'Gen. Electric Theatre' Extends Big Name Policy To TV Scripters

Hollywood, July 19.

"General Electric Theatre," long a forerunner in bringing top film stars to television, will extend its big-name policy to the literary side of its operation for the 1960-61 season. Under executive producer Stanley Rubin, the Revue has launched the most ambitious program of story purchases ever undertaken by a weekly half-hour series.

Represented on the coming season's slate will be such high calibre names as Ernest Hemingway, William Faulkner, Albert Camus, Budd Schulberg, William Inge, Jessamyn West, Joseph Hergesheimer and Sidney Carroll.

Rubin already has lined up 13 significant properties, has assigned tv adaptors to many and now is setting directors for the segments. Additionally, Rubin is signing guest producers for a number of the 30-minute shows.

In addition to the 27 half-hour shows which are under Rubin's supervision, he'll personally produce between 15 and 20 "GE Theatre" also will include a half-dozen special shows, of hour and 90-minute lengths, some of which will be done at Revue under Rubin's aegis. Two of the specials will be CBS public affairs projects, the first—on education—to air Nov. 13.

Rubin, who moved over to "GE" this year from a CBS producer's berth, already has purchased or is in negotiations for:

"Memory In White," 1947 short story by Budd Schulberg, which Schulberg will adapt and which his brother, Stuart Schulberg, will produce as his first video assignment.

"The Legend That Walked Like a Man," 1952 Schulberg short story which he'll also adapt and which also will be produced by his brother.

"The Graduation Dress," first original work for television by William Faulkner. William Cox will pen the television adaptation.

"Talable David," Joseph Hergesheimer story which has been filmed twice theatrically, once by First National in 1921 and again by Columbia in 1936.

"Glory In the Flower," one-act play by William Inge which has been included in most anthologies of best American one-act plays.

An unreleased short story by Ernest Hemingway which A. E. Hotchner would adapt for tv. This project will mark the first time Hemingway has consented to a tv presentation of his work in less than hour form.

"Learn To Say Goodbye," Jessamyn West short story which Sterling Silliphant will adapt.

"Journal of Adventure," Dorothy Johnson short story which Ken Kolb will adapt.

"Goodbye My Love," Sidney

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TV-Radio Production Centres

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radio anniversary "Night of Harmony" at Hatch Memorial Shell on Esplanade Saturday 23 . . . **Norm Ziegler**, asst. hd. sales WBDH-TV father of new baby boy . . . **Ed Prestle**, WBZ press director, to lead barber shop quartet and 200 pr. kazoo band . . . **Jerry Landay**, WBZ news director for Chicago GOP convention . . . Pubbaffairs dept. WNAC-TV going with "Story of Earliest Man" . . . Family Theatre" returns to WNAC and Yankee net Sunday 23 . . . WNAC-TV has **Norm Knight**, press representative **Mario Biasotti** and **Bob Terrante**, tv news dept. providing Europe with New England slant of convention from Chicago . . . **Kenneth M. Mayer** joins pubaffairs dept. WNAC-TV as director of media and photography services.

IN MINNEAPOLIS . . .

KMSP-TV personality **Dave Lee**, whose "Looney Tunes Clubs" kids show had a high rating, resigned to become WSUN-TV, St. Petersburg, Fla., news director . . . WLOL-FM here, one of 30 such stations around the nation pursuing Hennage Stations Representatives to sell FM stations advertising time on a national basis . . . **Jim Wanke** quit the WCCO Radio news staff to join the Twin Cities public relations firm of Pedelty & Sargent . . . A dozen CBS Radio spot salesmen from various parts of the country toured Minneapolis . . . WCCO, KSTP and WTCN-TV and radio had their own news staffers in Los Angeles to cover the Democratic convention's local angles . . . ABC network newscaster **Paul Harvey** to originate his show Sept. 29 from WTCN Radio in connection with a visit to his Twin Cities sponsor WTCN-TV exclusively televising "Babe Ruth" Saturday morning baseball games . . . **Bob Kirby** from WKZO Kalamazoo, Mich. and **Mike Hamlin**, WZIM, Lansing, Mich., additions to the WTCN Radio disk jockey staff. The Lile Time station also added **Dick Gruber** and **Al LeSaye** to its rapidly expanding sales staff . . . Educational KTCA-TV televising U. of Minnesota summer "Humanities in the Modern World" series five mornings a week.

IN BALTIMORE . . .

Elliot Krane, formerly with Dean & Herr Advertising Agency, Providence, R. I., has joined staff of Romper Room Inc. as regional sales exec . . . Public Relations Council of Baltimore sponsored moonlight cruise aboard the Port Welcome. Radio, tv and newspapers were represented . . . **Robert B. Manee III**, has been named assistant promotion manager for WBAL-TV. He was chief copywriter . . . **Romper Room**, Bert Claster enterprise is going to Puerto Rico. Debuts in September in San Juan. This is second foreign language telecast. First was in Tokyo . . . **Don Quinn** was substitute for **Buddy Deane** WJZ-TV disk jockey when station was hit by strike. Deane was one of seven who walked out. Also pressed into service during strike were **Joel Chaseman**, program manager who subbed for **Jack Wells** on morning show and **Tommy Dukehart**, publicity manager who aided Chaseman . . . "To Promote Good Will," WBAL-TV religious panel show, has received special mention of commendation from Jewish War Veterans of U. S. A. . . . **Johnny Desmond** will receive a special celebrity award for "clean, wholesome style" on Holy Name Nite at Memorial Stadium when the Orioles meet the Tigers.

IN MILWAUKEE . . .

WISN-TV is airing a new program "Open House," with live audience participation, live music and interview bits, spotlighting celebrities and individuals engaged in newsworthy occupations. Teaoff of "Open House" goes Mon., 11 a.m. as a daily 1 p.m. to 2 p.m. show. A live sextet, composed of a harpsichord, drums, organ, accordion and woodwind provides the music line . . . **Bob Siegrist**, ex-WISN staffer and an independent radio-television representative for a while, both locally and in Chicago, now making WHIL's new "Top of the Town" interview show nightly, 11 p.m. to 2 a.m. from Milwaukee Inn roof . . . Milwaukee Vocational and Adult School Board authorized purchase by WMVS-TV, school's educational station, of a mobile television unit ($30,000) plus added equipment . . . The Milwaukee Journal stations, WTMJ and WTMJ-TV, will originate 60 programs from Wisconsin State Fair, West Allis, Aug. 19 through Aug. 30 . . . Former Mayor of Milwaukee, **Frank P. Zeidler**, has a new program, "The Zeidler Round Table," going on WTMJ Mondays 7:30 p.m. to 8 p.m. Zeidler moderates, participates and moderates the panelland other concerning problems existant in Milwaukee Metropolitan area.

IN PHILADELPHIA . . .

Mel Levine appointed assistant to **John A. Schneider**, veepee and general manager of WCAU-TV. Levine occupied same post with station 1953-1959 when he exited to become owner and g.m. of WEET, Richmond, Va. . . . Fidelity Philadelphia Trust Co. bankrolling the Republican and Democratic Conventions over WRCV. The sale, a major radio time buy here, was made by account exec **James Carmine** . . . WFIL-TV's **Dick Clark** has cancelled out of his nitery date at the Diamond Beach Club Aug. 12 Wildwood, N. J. **Connie Francis** will sub . . . **Tommy Roberts**, publicity director of Garden State Park, will again spotlight the NBC-tv "Race of the Week" from Monmouth Park . . . **Thomas J. Swafford**, v.p., CBS, g.m. WCAU, left for three-week vacation business trip, visiting West Coast spot sales offices and area ad agencies . . . **Art Milner** doing daily "Travel Talk" over WKDN, Camden, N. J.

IN SAN FRANCISCO . . .

KGO-TV brought **Pat McCormick** and his puppets from KFRE-TV, Fresno, for an 8:30-9 a.m. across-the-board children's show starting Aug. 1 . . . Writer **Ted Berkman** in Frisco scouting the scene for an Ed Sullivan "See America" show in October . . . KTVU telecasting the Jack London Square Art Festival July 24 with **Al Helmso** emceeing . . . KRON doing a pair of Union Square fashion shows in color . . . News-Call Bulletin columnist **Paul Speegle** predicting a KFRC management shakeup—and Chronicle columnist **Herb Caen** praising KFRC for year's most improved programming . . . All Friars tv radio contacts concentrating on convention performances, with most general kidding going to NBC's Huntley-Brinkley team.

Network Radio In Can.—Real Live

Ottawa, July 19.

Network radio (live) in Canada has a full summer schedule to all dials. The Canadian Broadcasting Corp's major AM web, Trans-Canada, has set throp stints for every week night but Thursday, longhair music features all but Thursday and Saturday each week and a heap of variety stanzas every afternoon and night.

Drama moves across the nation with shows like "CBC Summer Stage," "Vancouver Theatre," "Prairie Playhouse," "Halifax Theatre" others. Shows from music festivals in Canada and Europe will feature the longhair schedules. Top switch in variety items will be the new "Billy O'Connor Show" featuring O'Connor, Don Cameron, Thrushes Patti Lewis, Sylvia Murphy alternating, and comic Jack Duffy. O'Connors latest chirp prodigy, 12-year-old Rhonda Silver warbles on the Fri. shows. The session is daily at 1:15 p.m.

Sunday on CBC AM will include the Carl Tapscott Singers plus weekly guest soloist. Summertime a Montreal mood-tune item highlights Mon. "Lazy Afternoon" from Halifax. "Top Tunes of Yesterday" from Vancouver and "Dream Street" with Norma Locke and Gino Silvi's batoning from Toronto are Tue. toppers. Stu Davis' country and western songs come from Winnipeg Wed. On Thur., also from Winnipeg comes "Passport With Music" by the Rob McMullin Group, from Toronto "The Twenties Revue," from various originating sites. "Cue For A Cocktail" with jazz musicians and chatters Fridays have "Just Noodlin'" records and music with Paul Kligman and Ed McNamara. Samuel Hersenhoren at baton, out of Toronto "Summer Sing Along" with Art Hallman from Cleveland House, a Muskoka resort spot.

Saturdays will be big, with "Red River Barn Dance" from Winnipeg, "Wish You Were Here (Latino)," The Continentals, Halifax, Cholo Valle Orch and Johnny Burl Strings from Toronto. Upper Canada Jazz Club also Toronto. "Chatem 9-5-3-1" from Montreal.

RACCO TO HELM KLAC

Hollywood, July 19.

Al Racco, local sales manager at KLAC, has been elevated by station prexy Mortimer Hall to the post of general manager of the outlet's AM and FM operations.

Windsor, Ont., Station Wows 'Em in Detroit; Also Big Tourist Lure

Ottawa, July 19.

The only Canadian Broadcasting Corp. AMer with five times as many listeners in the United States as in Canada CBE at Windsor, Ont., celebrated its 10th anni last week. Located cross-river from Detroit, CBE has an estimated 50,000 Canadian and 250,000 U.S. regular dialers.

CBE has competition from 14 other AM stations and 15 FMers but has kept its top rating via quality programming. Phrase used by one dialer to describe the station was "An oasis on the confused sands of beeps and echo chambers." In Detroit, an organization calling itself "Listener's Lobby" was cued by CBE's program policy. Group is made up of citizens of the city aimed at developing better AM and tv in Detroit.

United States sponsors make big use of the station's reach into their territory, and with the U. S. market just across a line bridge, other Canadian sponsors do the same. Windsor theatres lure Detroiters via CBE. Trans-Canada Air Lines upped its trans-Atlantic bookings with CBE promotionals. Singer-Kingswood agency books CBE for Detroit area restaurants, motor dealers, dinners, others.

BRITISH ATV'S 500G CANADA INVESTMENT

London, July 19.

Associated TeleVision has invested $500,000 in Canadian tv and radio. Val Parnell, ATV's topper, has announced that his company has acquired a 25% interest in the existing radio broadcasting company, Station CJCH in Nova Scotia.

Deal was negotiated through ATV's wholly-owned Canadian subsidiary, Consatel Broadcasting Ltd.

Prestone Antifreeze Sets Fall TV Pitch

National Carbon for its Prestone antifreeze will make a concentrated six-week fall pitch on the networks to catch viewers when they're prepping cars for the chilly months.

Through Wm. Esty agency, company will bankroll participations in "Cheyenne," "Rebel," "Untouchables" and Lawrence Welk on ABC-TV and "Laramie" and "Raven" on NBC-TV.

In addition, firm will sponsor pre-game warmup show on practically all of the NCAA football spread on ABC, and again this year bankroll the World Series warmup on the eve of the opener Oct. 4, 7:30 to 8 p.m. Show last year was an NBC hour, this year moves to ABC in the half-hour format.

Mutual's Pro Grid

Mutual Broadcasting will carry 12 Sunday games of the National League football champ Baltimore Colts, beginning Sept. 25 and winding Dec. 18, with National Brewing Co. (National Bohemian beer) sponsoring nationally outside blackout areas of League cities.

Brewer, which bankrolled the Colt games on the radio web last year, picks up half the tab with the rest going to affiliates for local sale.

Atlanta — Alan Paterson is new radio-television editor of Atlanta Journal, succeeding Norman Shavin.

TV Retailers In Brit. Overstocked

London, July 19.

Manufacturers of tv sets are hitting a hard patch here, largely because production has been outpacing retail sales. Latter remains good, following last year's all-time high of around 2,500,000 sets, but by continuing about production when the market began to suggest a levelling-off demand towards the end of '59 the makers have found that stores have been able to provide the public from stock rather than grab receivers from the assembly line.

One big producer revealed last week that as from the annual staff vacation period next month, there'll be about a 25% redundancy at its Hirwaun, Wales, factory where most of its tv receivers emanate. He reckons that "falling public demand" is responsible, aggravated by the Government's recent retimposition of credit and instalment-purchase control.

Since new designs are due to be unveiled at the annual Radio Show next month, manufacturers are currently going all out to clear as many 1959 models before them via devices such as additional discounts to retailers.

'GE Theatre'

Continued from page 39

Carroll story which the author will script.

"Journey to a Wedding," Neil Wilson short story which Harold Swanton will adapt.

"The Man Who Thought For Himself," original teleplay by James Allardice.

"The Golf Pro," original teleplay by Robert Doner.

"High School Drop-outs," original idea by Rubin.

Additionally, producer has opened negotiations with top tv writers David Karp, Ted Mosel and Max Wilk to pen original teleplays. Rubin also will purchase an Albert Camus story for tv adaptation. He had shown interest in Camus' "The Guest," but it turned out this was the one story Camus' estate could not sell.

Mex Kid Announcers

Continued from page 31

youngsters are shamefully exploited by parents who see their offspring "an easy way to make money without any regard to education."

Child talent in theatre and pictures, as well as on some of the radio and tv entertainment programs, are supposed to receive tutoring. But this is an irregular affair, with kids preferring to play art than turn to the boring task of studying lessons. Now the government may stiffen regulations to see that kiddie thespians, announcers etc. do not grow up to be illiterates.

Pave Way for King To Take FCC Seat

Washington, July 19

Detroit Law School Dean Charles H. King has been given a recess appointment to Federal Communications Commission to fill out the term ending June 30, 1960, left vacant by the departure of ex-FCC Chairman John C. Doerfer.

President Eisenhower made the appointment last week from his vacation headquarters in Newport, R.I. King's name originally had been sent to the Senate June 26—a week before Congress adjourned until August. Senate Commerce Committee took no action then, and still has announced no plans for hearings on the nomination in August.

The President's action means that King can take his seat immediately after being sworn in. King is expected to take office sometime this week—possibly in time for the regular Commission meeting on Wednesday.

Claims Infringement On CBS-TV 'Kangaroo'

Michael R. Mura filed suit in N.Y. Federal Court last week against CBS, the CBS owned & operated stations, Robert Keeshan, Jack Miller and over 130 CBS-TV affils, claiming that the defendants in 1957 infringed on his tv property "Michael, Menagerie Rooster Hand Puppet."

Mura charged that prior to Oct. 29, 1953 he had created "Michael" and by 1955 had copyrighted the work and that in the fall of '57 the defendants used his material via "Captain Kangaroo," which Keeshan and Miller produced over CBS-TV. The plaintiff seeks $250,000 in damages for the alleged use of his creation without his knowledge.

Foreign TV Reviews

Continued from page 36

political past" and shows, in cabaret form, how people are apt to change their political and moral views under different political rulers. It could be said that the producers were right inasmuch as this creation, very much on the satirical side, is hardly a piece for the cinema. Neuss then tried his "Cellar Children" with a domestic radio station and finally found interest on the part of SFB (Berlin) and NWRV (Hamburg) for whom Hans Oppenheimer produced it as a joint telecast.

The outcome of this enterprise on the tv screen cannot be called very successful but still it emerged as an interesting offering. Latter goes for the many witty and partly brilliant dialog sequences and these were also quite a number of amusing gags along the line, yet it's basically hardly more than filmed cabaret. The absence of a smooth story line was felt throughout and the action was jerky and jumpy.

The performances were enjoyable. Writer Neuss headed the cast which included the Berlin Stachelschweine (Porcupines, a local literary cabaret group) of whom Jo Herbst, Wolfgang Gruner and Achim Strietzel were outstanding. Rolf Wolter, Willi Rose, Ingrid van Bergen and Karin Baal all turned in fine performances. Technically, the film benefitted from a temperamentful camera and imaginative settings.

In all, "Cellar Children" will be remembered as an item that had its pros and cons but still registered as an interesting though not very successful production.

Hans.

Foreign TV Followup

The Variety Show

Granada TV's occasional vaude bill, as this episode proved, has taken a somewhat happier turn of late, though sticking to its basic pattern of letting act follow act without more than a brief preliminary reference to a live audience. Re-employment of an emcee, Jimmy Young, in this case provided some necessary feeling of continuity, while on-soundtrack applause and reaction at least negated the impression that the artists were doing their stuff in a vacuum.

Added to which, the production had polish and the performers talent. Show-stealer was Jimmy Edmundson, America's "Professor Backwards," who was immense with his smugly confident air, fast patter, though some wasn't too brilliant, and impressive backwards spelling stuff, while close runner-up was Evelyn Tyner. Some ivory-tinkler, she, twinkled notably in a couple of Latin-American numbers. Also from the U.S. came Terje Bracciа & Tybee with some neat anatomy-moving, and blues singer Maori Leighton who, after a not-too-happy kickoff with "The Newness of You," belted out "Just in Time" in hot style to make a better impression.

Tonny van Dommelen from Holland proffered a smart line of card manipulating, while comedian-impersonator Alan Clive upheld the British end with easy patter and sharp takeoffs of George Sanders, Gary Cooper, Jimmy Stewart and others. Two gals and a boy, The Avons, furnished a couple of numbers in the approved (in some quarters) modern manner, while throughout the Peter Knight orch matched the decor and lighting by providing sharp, lively backing.

Evel.

TV In Mexico Now Using More Actors Than Pix Industry

Mexico City, July 19

The boom in Mexican television is creating work for talent with the industry now using more actors than motion pictures, according to the National Association of Actors.

ANDA members work more in television than any other entertainment form, a spokesman said, with most veteran players employed more or less regularly. Only holdouts are a few of the big boxoffice draws such as Maria Felix, Cantinflas, Pedro Armendariz, etc. and even these are weakening.

Cantinflas is to produce his own series and Armendariz has accepted a tv assignment. Other holdouts such as Arturo de Cordova, Libertad Lamarque, etc. are also expected to capitulate.

There are 50 programs of major importance distributed over the three commercial channels 2, 4 and 5, with approximately 50% on film and videotape and balance live. Emilio Azarraga, who plans to retire from active management in the industry, still wants to put across his pet project to decimate filmed shows, and especially Hollywood series, so that the "negative situation" for Mexican players can be corrected with work for all.

WGN News Strip Hits An 85% SRO

Chicago, July 19

WGN-TV has nailed down four national sponsors for its new half-hour newscast and has now reached an 85% SRO status on the seven night strip. Atchinson, Topeka rail line bought the Sunday night telecast for 26 weeks, Hills Bros. half the show three nights a week for a year, Hamm's Brewing Co. quarter hours two nights for 52 weeks, and Procter & Gamble quarter hours four nights over 52. As of now, only two quarter hours are open.

The surprising feature of the sales is that the newscast, longest and most ambitious of its kind in town, is still too new to show any kind of track record. Furthermore, it's bucking the well-entrenched newscasts of two network stations, WBBM-TV and WNBQ, at 10 p.m. The former's "Standard News and Weather Roundup," with Fahey Flynn and P. J. Hoff, has long been the highest-rated local show in town.

In the past, WGN-TV had placed third or fourth in this four station market with a feature film at 10 p.m. Features are beginning half an hour later now.

Merchandising As Pubrelations, Promotion Tool: Benson Formula

Television merchandising, which began and in most cases remains strictly a commercial subsidiary activity of network and production operations, is now being extended and used as a public relations and promotional tool as well at CBS-TV.

The CBS Licensing Division of CBS Films, under Murray Benson, continues a money-maker by virtue of its basic toys-games-comic books-sweatshirt type of licensing. But it also has taken on the aspect of a valuable p.r.-promotional activity by virtue of an expansion by Benson of its activities into fields that have been untapped till now.

Principally, they are publishing and non-theatrical film distribution. Both, with their facets of prestige and education, represent a major p.r. plus for the network. And, when the publishing activities can be tied to existing programs, they also constitute an important tool for the web.

In the hardcover book field, Benson's endeavors are confined presently to public affairs programming. He's got four hardcover deals set for eight books. Little, Brown & Co. will publish three books based on "The Twentieth Century," with Lael Wertenbaker, Marvin Barrett and Andy Rooney supplying the texts. Doubleday will bring out "Conquest," based on the series, with David Almon writing.

Lippincott & Co. will do three volumes based on the CBS-TV "Tomorrow" specials set for this fall. Producer Tom Wolf will write the first on "machine intelligence," and Phil Reisman Jr., who wrote the second "Tomorrow" script, on the city of the future, may ditto on the book. Finally, deal was set by CBS News, with Benson handling the details, on a hard and soft cover version of a "Guide to the Conventions & Elections" with Channel Press.

In the book deals, CBS gets the customary royalty, usually 10% of retail sales up to 10,000 copies, 12½% of sales to 25,000 copies and 15% thereafter. It then splits with the writers. But more than the actual money is the prestige and promotional value attached to such deals, particularly, as with "Tomorrow" and "Twentieth Century," when the books can hit the stands while the shows are still on the air. CBS supplies the photos, incidentally, taken right out of the shows themselves.

Lucrative Paperback Field

Other phase of the publishing operation is in the paperback field, and this pays off more promotionally than prestige-wise. For instance, Benson just signed a deal with Dell Publishing for a paperback based on the CBS soapopera, "Love of Life." Margaret Manners will write it, with "Love" producer Roy Winsor as editorial consultant. There have been two "Gunsmoke" paperbacks, also a "Rawhide," "Have Gun, Will Travel," "Wanted—Dead or Alive," "Hotel de Paree," "Men into Space" and a pair of "Sgt. Bilko" editions. Unfortunately, CBS doesn't get publication rights to "Perry Mason" or the number would be multiplied tenfold.

In all paperback deals, publisher gets rights to title and character, but no air material is used—all novels are originals by writers supplied by the publisher and approved by CBS. Standard royalty deal obtains, 4% of the gross on the first 150,000 copies sold, 6% thereafter, split down the middle with the writer. Hence, CBS would get 2% on under 150,000 seller and would have to split that with talent, which participates in the show concerned. But the promotional values can be imagined when it's considered that the first "Gunsmoke" paperback topped the 250,000 mark. Even the exposure of the title with that many volumes paid off.

The non-theatrical film distribution business resembles the hardcover book field in that it pays off with prestige as well as money. Benson has some 200 CBS-produced public affairs shows in distribution, through a variety of non-theatrical companies like McGraw-Hill, Carousel Films, Coronet Films and Contemporary Films. Titles include "Biography of a Missile," "Biography of a Cancer," some 30 shows from "The Twentieth Century," most of the "Air

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Inside Stuff—Radio-TV

Concert Network topper Mitchell Hastings is said to be seeking financing (possibly a partnership deal) to keep the seven-station FM web for fine music broadcasts on the air.

Concert Network owns four of the outlets: HQ station WBCN, Boston, WNCN, New York, WXCN, Providence, WHCN, Hartford. Web has found it tough going with no AM outlets for backing. Other stations in the chain (whose program links are via taped programs and air pickups) are WDAS, Philadelphia, WBVA, Woodbridge, Md. (covering Washington, D.C.) and WNTW, Mt. Washington, N.H.

Despite the problems, Concert Network is looking forward to an improved revenue picture come fall with the web now repped by the new sales subsidiary of Adam Young firm, FM Sales. Initial sale has already been made, and the new rep has a presentation now making the ad agency rounds with good reception.

Five hours a night on the network's New York station, WNCN, was recently taken over by Communicating Arts Corp., which programs the 10 p.m. to 3 a.m. strip with jazz and issues a monthly magazine for listeners, the Jazz Guide. Nightly spread reportedly costs CAC $5,000 a month.

Washington Chapter of American Women in Radio and Television has set up a special fund for the late Frieda B. Hennock, former Federal Communications Commissioner who died June 20.

The fund will be used for contributions to AWRT's new national Educational Foundation. Miss Hennock, only woman ever to serve on FCC, was a veteran member of AWRT's Washington chapter.

Westinghouse Electric gave Westinghouse Broadcasting a chance to plug two of the latter's pubaffairs stanzas in time originally bought by the parent company to sell its white goods.

Last Wednesday (13) night on the Westinghouse Electric-sponsored CBS-TV convention coverage first laid aside two of its commercial minutes for the plugging of "Reading Out Loud" and "Lab 30." Plugs will continue two a night throughout the upcoming Republican conclave.

In each pitch for the shows (both half-hour series), Westinghouse will note that they are available to commercial outlets on a non-commercial basis and to educational tv'ers free of charge.

Oren To TV: 'You Were Great' Tops Kudos To Industry On Coverage of Demo Convention

By LES CARPENTER

Los Angeles, July 19

Plenty more to sign standing—particularly in places where it counts the most—has come lavish praise for the manner in which television distinguished itself in its coverage of the Democratic convention last week.

The much abused industry took heart from the statement by Rep. Oren Harris (D-Ark.), Congressional inquisitor to investigate. "It's been pretty great," said Harris speaking of the coverage. "All the networks have done a superb job."

Nor was Harris alone in expressing such sentiments. Sen. Warren Magnuson, one of the co-sponsors of revising of Section 315 of the Communications Act, which drew fire from the networks, told an NBC newsman: "The television industry has been doing a fine job of public service on the networks and some of the local stations. The American public is having one of the greatest treats in seeing democracy at first hand."

Now joining those waxing enthusiastic was Vice-Presidential nominee Lyndon B. Johnson. In the vernacular of an Ed Murrow pickup, Johnson seemed more anxious to talk about the outstanding job he thought the tv industry was accomplishing along with Murrow than in discussing party secrets, if any.

Oren Harris disclosed in an interview now that his probers won't be conferring with broadcasting during the post-convention recess of Congress. Senate returns to Washington Aug. 8, the House Aug. 15. His bill requiring the licensing of networks by the FCC would undergo hearings until next January, he said.

The Sad Case of The Elder

In some respects, the politicians have simply got to improve their act.

Friday night's closing Reno appeal for itself. That's the trouble. It did.

The hill players, like Mormon Elder Muir, upstaged the star. In fact, most of the cloth proved to be problems throughout the convention, making a Federal case out of every invocation and benediction. The heathens should demand equal time. But Elder Muir not only outfaced the main speaker—Candidate Kennedy — but he mixed his lines and was beating plowshares into swords in what was later characterized as one of the most war-mongering benedictions in history.

That wasn't all. The El Cajon High School Band missed twice its cues, appearing in full Indian dress and war paint just as Adlai Stevenson's "goodbye, but not farewell" address got underway. History was reversed as Indians won in Custer's last stand.

A helicopter buzzed the auditorium. And a skywriting plane spelled out dirty Republicans words—"Cut Debt" "Stop Waste" over the Coliseum of Democrats.

The Democrats have been yakking about giving the party back to the people. They did it.

It all got off to a whispering start 10 minutes late when comedian Steve Allen (the better part of the show) appeared in a 10-gallon hat, either in honor of the vice presidential nominee or defense from the sun. As Allen phrased it so well: "Ladies, gentlemen and SEATS." The name of the pageant was more appropriate than envisioned. "Forty Eight and Two." It was the total count of the stadium, of 102,000 capacity which clearly swelled to 50,000.

Three brass bands were held in their seats, perhaps in fright by such strong performances as the Virgin Islands Steel Band and the Los Angeles Police Department motorcycle drill team.

Fortunately, Mort Sahl, arrived in time to get the subject away from law and order and back to politics and disorder.

He turned to Kennedy's youth vigor to what all the gag writers are trying to name this day. Kennedy, he reported, will soon be on his way back to college where he will write a term paper on "What I Did on My Summer Vacation."

He had the wise that Vice President Richard Nixon had sent Joe Kennedy "Jack's pop" today: "Congratulations. You haven't lost a son. You've gained a country."

Just as the audience began enjoying itself, someone without a free ticket broke loose, loudly pursued by three guards, down the football field past the goal line. This served as a momentary diversion until the audience realized it was not Harry Truman after all.

Kennedy-Johnson Win a Break For Frank Stanton?

Los Angeles, July 19

Would a victory of the Kennedy-Johnson ticket move Frank Stanton from Madison Ave to Washington? It's a good question—but can't yet be answered.

Stanton would have been a virtual cinch for a Cabinet post or some other high echelon appointment if Sen. Lyndon B. Johnson had won the Democratic Presidential nomination and had been elected. The two men hold one another in the highest regard.

But Johnson wound up in the number two spot, and the November elections is still to be settled.

Johnson certainly will extend every effort to influence Sen. John F. Kennedy's selection of top appointments if the ticket wins. But to what extent he will succeed remains to be seen.

Ironically, it was CBS which irritated Johnson the most in its input (only) coverage of the Democratic National Convention. On the crucial night before the balloting began when Johnson and other candidates were throwing everything they had into the stop-Kennedy onslaught, CBS became the first and only network to report that Kennedy had the nomination locked up. The report was of such an exclusive nature that there is serious question whether it was true at the time it was televised.

Johnson's preference for CBS is well known (among other things, his wife's flagship station KTBC-TV Austin, Tex., is a CBS affiliate). The tv sets in Johnston's Biltmore Hotel suite were connected with CBS, although he was having the other nets monitored elsewhere. And Johnson was outraged with the CBS claim that Kennedy was over the top.

'TV's Finest Hour'

Continued from page 35

cumulative loss of approximately $7,500,000—but all three webs are in agreement that it was money well spent, the recapturing of prestige and the confidence of the American audience more than compensating for the red ink in subscriptions.

If the popularity polls and public endorsement in general gave Huntley-Brinkley the best of it, the fact remains that CBS anchormen Walter Cronkite and Ed Murrow, along with the whole corps of Columbia newsmen plowed into their L.A. assignments for a wholly creditable job of retaining the big news story of '60 with an awareness and objectivity that was commendable. And if ABC went into the convention with a more limited news operation and a lower budget, none the less John Daly & Co. rate bows for the manner in which they kept pace with the NBC and CBS coverage.

Above all, television demonstrated there its overwhelming impact on the American citizenry as the most telling, immediate, and vital force of all communications media. There's no arguing that those best informed on the Democ convention were the people watching their tv sets. The newspaper coverage was anti-climactic, the tv viewer, in fact, was far better off than the convention delegate, for he not only learned more about what was going on, but he got it in sharper and more entertaining focus.

For this the tv networks worked round-the-clock, stayed on the air hour after hour (more than eight hours last Wednesday and early Thursday morning). It took more than 1,200 newsmen, technicians and other broadcast representatives to do the job—but it was a contribution that helped enormously toward erasing the stigma of the past year.

The occasional fluff (the erratic quality of some of the pickups, the bad timing on some of the commercials and the emotional overexertionation of the sponsor plugs (not to mention the boredom of so many of the speeches, for which tv can hardly be blamed) were, to be sure, every night in the week. Inevitable. Yet in the final analysis they in no way minimize the alert, aggressive, knowing job of the three networks as the roving cameras in cinerup studios and candid shots helped capture the drama, the comic relief, the apathy, the exultation and the heartbreaks of the L.A. powwow.

The one difference (but what a difference) lay in Brinkley-Huntley.

'Political Payola' Blast Unheeded In New TV Grant

Washington, July 19

Federal Communications Commission has granted Channel 10 Vail Mills (Albany), N.Y. to Capital Cities Television Corp., and denied the competing application of Veterans Broadcasting Co.

In so doing, the Commission spurned the objections of Sen. William Proxmire (D-Wis.) who last month raised a beef about what he termed a "ridiculous special advantage" FCC gives to broadcast applicants who have congressmen as stockholders.

Proxmire's ire was aroused by the initial decision in the Vail Mills case by hearing examiner J. D. Bond. Bond, in recommending the grant to Capital Cities cites the fact that five congressmen were stockholders of the company as a merit in its favor on grounds of "civic participation."

Proxmire, who said he was informed that it was an FCC policy to look favorably on congressional interests in broadcast applications, denounced the practice as "political payola at its worst."

The congressmen owning interests in Capital Cities are Reps. Eugene J. Keogh, James J. Delaney, Leo W. O'Brien and Dean P. Taylor, all of New York, and New Jersey Rep. Peter W. Odino, Jr.

Capital Cities has been operating WTEN (TV) on Channel 10 under a special temporary authority issued in 1957.

Parrish Gets FTC Nod

Washington, July 19

Robert M. Parrish has been named executive director of the Federal Trade Commission, succeeding the late Harry A. Babcock. Parrish has been secretary of FTC since April 1954.

As executive director, Parrish has responsibility for the management activities of FTC's Bureaus of Investigation, Litigation, Consultation and Economics.

Dems' Capsule Campaign

Hollywood, July 19

The Democrats will play it cosy so as not to offend any segment of the voting population when the campaign for Sen. John Kennedy steams up after Labor Day.

Instead of prompting popular programs with high ratings, the party will buy five-minute segs to tag off live programs, swamping their running time. Politicos have been roundly criticized for preempting popular programs for long dull speeches. New concept of tv spending will also give the candidate a built-in audience.

ABC's 'Be Kind to VIPs' Week

Los Angeles, July 19

ABC may have had its problems with ratings and Democratic National Convention coverage, but the web scored the biggest public relational coup of the Los Angeles spectacular.

It was ABC's small but successful (no one else thought of it) VIP room in the net's Sports Arena space. Weary delegates of foremost rank dropped by to sniff the ionized air, don the oxygen masks and stretch out on a vibrating contour chair. For tired feet, there were electric foot jugglers. There was no booze because Los Angeles law prohibits it from being served in the Arena. Webs already have sufficient troubles without their execs being hauled into jail.

Amid all this dry atmosphere and the wall-to-wall carpeting (even though the ionized air became only another smoke-filled room as the mob collected), the VIP'd VIPs watched ABC coverage of the convention on two tv sets. The web, in other words, may not have had the biggest audience, but it could drop names endlessly on who it did have.

ABC's Mike Foster, parent of the brainchild, presided in the company of Leonard H. Goldenson, American Broadcasting-Paramount Theatres pres.; Oliver Treyz, ABC-TV prexy, and Tom Moore, ABC-TV program v.p.

House Speaker Sam Rayburn spent more than three hours during the exciting Wednesday session when candidates were nominated and the balloting was about to begin in the lush ABC quarters. Rayburn had left the convention floor after his candidate, Lyndon B. Johnson, had obviously lost. Other visitors included, among many others, N. Y. Mayor Robert Wagner, Chicago Mayor Richard Daley, Chicago politico Jacob Arvey, Pennsylvania Gov. David Lawrence, Mississippi Gov. Ross Barnett (photographed with ABC-TV v.p. Tom Moore, a Mississippi native), Sens. Warren Magnuson (D-Wash.), Mike Mansfield (D-Mont.), etc. From the entertainment industry came such Democrats as Shirley MacLaine, Mort Sahl, Nat King Cole, Janet Leigh, etc.

Convention Briefs

Los Angeles, July 19

Spirited rivalry between the three webs for every news break during the confusion of the Democratic National Convention sometimes took on private eye aspects.

CBS found out in advance Friday (15) the exact route to be used to transport candidates John F. Kennedy and Lyndon B. Johnson to the Coliseum for their acceptance speeches. Even though it didn't make particularly interesting television programming, CBS had an exclusive on the motorcade's full route.

On the night of the first Presidential roll call, Sen. John F. Kennedy thought he had a secret hideaway to watch television and await the results of the convention. It was Jack Haley's Hollywood apartment.

But he was discovered. CBS' Sam Jaffe found him first, but both NBC and ABC did too shortly thereafter. They all rushed in equipment.

• • •

NBC had the story two hours ahead of competitors in all news media that Sen. Lyndon B. Johnson was the first choice of John F. Kennedy for his vice presidential running mate—and that Johnson's inclination to accept. Others were giving the office incorrectly to Sen. Stuart Symington.

CBS' prediction of the outcome of the first ballot—a Kennedy victory with 787½ votes—was only 2½ votes off. Kennedy's own floor managers missed the tally more. Their guess was off by five.

• • •

Western Union got some extra business when CBS News' Harry Reasoner interviewed a man in the Sports Arena stumped in working a crossword puzzle. He needed a five-letter word for chores. "Labor" and "tasks" were among many words wired in by the audience.

• • •

Jack Kennedy lacked no advice on who to pick for his running mate. Hollywood was pulling for Peter Lawford (Kennedy's brother-in-law). Television audiences wanted Betty Furness, who had a bigger part in the convention than many. But the ideal candidate suggested was "a Midwest Farmer named Martin Luther."

• • •

The film strips of the Democratic platform were too much for all of the webs to take all of the time. NBC cut into it for shots throughout convention hall. So did CBS. Only ABC held on to the better end, which one wag speculated, should get John Daly a Cabinet post.

• • •

Suggested new Kennedy-Johnson campaign song: "Across the Commons from the Alamo."

• • •

Only CBS left the Sports Arena Wednesday night (13) for live coverage of United Nations debate on the Congo crisis, picking up almost all of U.S. Ambassador Henry Cabot Lodge's speech. The decision to do it was made by CBS News prez Sig Mickelson, and the net shifted to N.Y. five times during the evening the newscast of the convention week in L.A.

NBC went to N.Y. for a summary by Pauline Frederick, but carried none of the U.N. debate. ABC relied on news dispatches read in Los Angeles by John Daly.

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The equal time issue's troublesome head popped up briefly after the televised debate between Kennedy and Johnson before the convention voted on candidates.

One of Sen. Stuart Symington's press agents said the candidate had telegraphed ABC, CBS and NBC demanding equal time. But the three webs were saved by somebody's goof. The telegrams never reached them and they never had to pass final judgment.

Westinghouse Broadcasting which also carried live tv of the debate, and Mutual, which broadcast it in full on radio offered Symington equal time on the basis of what the publicity agent said. But Symington was out of the Presidential race before he could take advantage of it.

The latest change in Sec. 315 clearly exempts such things as the debate. It relieves stations of equal time requirements during news coverage of "national political conventions . . . and activities incidental thereto."

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United Features columnist Inez Robb wrote that the 1960 national conventions would be the last she will cover. She complained at length about the discomforts to which newspaper reporters here were subjected, while tv correspondents were handed the luxuries.

If publishers and editors aren't willing to go to the mat with politicians to demand equal treatment for the press, Miss Robb declared, she will watch future conventions on tv.

Martin Weldon Cites Initiative of Indies In Competing With Webs

Los Angeles, July 19

By calling on imagination and initiative, independent radio stations can complete with the networks in covering complex national news stories like political conventions.

This is the conclusion of Martin Weldon, WNEW, N.Y., news director who called signals for the skeleton team Metropolitan Broadcasting Corp. had on the Democratic National Convention field.

Although vastly outstaffed by the nets, with their financial resources, the independents are able to produce a more personal type of coverage by flexibility, Weldon reported. The exec assigned specific responsibilities to each of his reporters, but warned them against rigidity. "If you see a story," he ordered, "get it."

VICTOR HYPOS SINGLES MKT.

NLRB Cites ABC 'Unfair' on MGA's Claim That Net Refused to Bargain

Hollywood, July 19.

National Labor Relations Board, upon petition of the Musicians Guild of America, has issued a complaint of unfair labor practices against the American Broadcasting Co., for asserted refusal to bargain with the MGA. Hearing on NLRB ruling is slotted for Aug. 22.

In its plea to the NLRB, MGA stated it had been certified as bargaining agent for tenders employed by ABC-TV March 23, 1960, after the Federal Court in Washington, D.C., refused a petition by the American Federation of Musicians to nullify the election.

MGA had requested ABC to negotiate the terms of a new contract on March 30, officials declared, but since that time ABC arbitrarily had refused either to recognize the Musicians Guild or enter into contract negotiations.

"Because of ABC's refusal to negotiate which they know will call for the increased use of life insur on the television network to replace foreign canned music that ABC had been using under previous AFM contracts, we have no alternative," Cecil Read, MGA board chairman said yesterday (Mon.).

"The issue here," Read asserted, "is not only one of refusing to abide by the previous official ruling of the Labor Board but also ABC's desire to continue to utilize foreign tracks as it has in the past."

Linhart to Ride Herd On Orig Casters In New Victor A&R Slot

RCA Victor's efforts in the original Broadway cast album field is now in the hands of Joe Linhart. He was appointed last week as popular artists & repertoire music director by dinkery veep Bob Yorke but he'll get his sights on original casters as well as soundtracks from east coast tv and films.

In addition to scouting for disk material from the theatre, tv and films, Linhart will produce the final product on LP himself. He'll also produce LP's for a specially selected roster of artists.

Before joining Victor, Linhart had been with Avco Records the Marty Melcher operation, which he helped form. He's also been on the publishing end of the business having served time with Chappell and Frank Music.

Linhart will work out of Victor's N.Y. office reporting to pop a&r chief Steve Sholes.

JUDY GARLAND WAYING STEREO LP'S FOR EMI

London, July 19.

Judy Garland has hit town to lock up a few acquaintances and to cut two stereo LP disks for EMI. No titles have yet been fixed for the platters, but she will concentrate on oldies. What will be new on one of the disks, however, are the arrangements.

Norrie Paramor, who will be the musical director for the time, says he will be responsible "for several of the new orchestrations." The other disk will have standard arrangements, many of them by Nelson Riddell.

Paramor rehearsed with Miss Garland the day after her arrival. Cutting of the two platters is reported to start on Aug. 2 and last for several days.

Madison Pacts Kern

Singer Madeline Kern has been added to the Madison lineup. Her initial release, due this week, will be "Danny." Thrush just completed two weeks at the Hialeah Club, Atlantic City.

Beats' Own Platform

The College of Complexes, a beat haven in Greenwich Village, N. Y., has come up with a satire on the political conventions by promulgating its own platform for beatniks. It includes the following planks:

1. Lower the drinking age.
2. Move the capital of U. S. from Wall St. to Greenwich Village.
3. Extend free bus and school lunch program to beats.
4. Subsidize the arts, appoint laureates for jazz, poetry and painting.
5. Legalize nepotism and padded expenses.

Command Label's Four-Track Tape

Command Records is going to four-track stereo tape. It will be a reel-to-reel variety to retail at the suggested list price of $7.95. Command has scheduled 10 albums for the tape pitch.

Included in Command's first four-track tape release will be the entire current catalog which has such top-selling LPs as "Percussive Percussion" and "Provocative Percussion." Enoch Light, who heads Command and Grand Award labels, both ABC-Paramount subsids, also plans release of four GA tape albums late in August.

Future Command and GA album releases will henceforth be made available in four-track stereo tape form also. GA tapes have been available in two-track stereo form for some time now.

Light points out that the LPs are now racking up a sales ratio of 80% stereo over 20% monaural and that the labels' sales for the first six months of this year have doubled the total's year business in 1959.

JAPANESE LEAN FOR FREE DISK IMPORTS

Tokyo, July 12.

In expectation of the lifting of import restrictions on disk in latter half of current year, the Finance Ministry will soon call on importers to submit applications for a package contract.

Idea of the package part is to authorize record importers to make required foreign currency remittances without have to apply for a new license each time they require a new label. Such 100% free import of records is soon expected to be granted to companies owning a pressing plant or similar facilities here.

Palette Broadens Album Scope Via Yank Waxings

Palette Records, a George Leo-Jacques Kluger operation, is broadening its album scope via a build-up of U.S.-made recordings. Since its inception several years ago, 99% of Palette's album releases were made abroad.

Coming to Palette for its made-in-the-U.S. kick are such artists as George Jessel, Janice Martin, who formerly etched for RCA Victor, and Susan Watson, currently featured in the Broadway tuner "Bye Bye Birdie."

Kluger came in from his Belgium base several weeks ago to assist in the recording of Miss Martin in Nashville. The label has blueprinted two LPs for Jessel, both of which have been produced for Palette by Morty Palitz.

The way Palette's distribution facilities are now set up, the albums as well as the single releases will be given a simultaneous global release.

500G TIE-IN WITH REMINGTON-RAND

RCA Victor is on an all-out campaign to bring new life to the slumping singles market. Figuring that new merchandising techniques are needed to expand sales in the singles field, Victor has launched a joint promotion with Remington Rand Portable Typewriters that calls for an expenditure in advertising and promotion of $500,000.

The theme of the Victor-Remington ticket, which will run from Aug. 1 through Oct. 10, will be "Be A Hit At School." It will be centered around six Victor artists, Neil Sedaka, Henry Mancini, Della Reese, the Browns, Sam Cooke and Jeanie Johnson.

The promotion features a free offer by Remington Rand of a 45 EP, produced especially for this tie-in, containing six tunes by the artists. Although the EP will not be available for sale, a new single by each of the six artists will be released by Victor during the course of the promotion. These new singles will not be contained on the 45 EP premium record.

How to Get It

According to the Victor-Remington setup, it's a cinch to get the premium disk. All a consumer has to do is to go to a Remington Rand dealer for a demonstration of one of the company's portables. The consumer will also be invited to write a letter to his favorite, of the six Victor artists.

Entry blanks which read "I am typing this on a Remington portable. I enjoy listening to your records because . . . will be made available by the dealer. The letters will be judged by a panel of Victor artists and winners will receive Victor libraries. Any of the winners who have bought a Remington Rand portable during the contest will also receive double the purchase price of the typewriter.

In addition to a heavy ad campaign in the consumer mags, Remington Rand will back the promotion with point-of-sale material. Included will be 5,000 four-color window displays, dayglo banners, easels and pennants. Victor is collaborating with Remington on both advertising and point of sale.

Dealer Prizes, Too

There will also be window display contests for both Remington and Victor dealers. Remington dealers will compete for RCA Victor phonographs while the disk

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Evansville Snags Jazz Fest From French Lick

Evansville, Ind., July 19.

The third annual Indiana Jazz Festival will be held July 29-31 in Roberts Municipal Stadium here. Hal Lehrer, Evansville geologist-album and an avid jazz fan, had sought the festival for Evansville since rumors began that the French Lick Sheraton Hotel might cancel the fest originally scheduled for the plush resort area on the same dates.

Jazz fans holding French Lick tickets ordered in advance may exchange them for Evansville tickets or their French Lick tickets will be honored here or may request their money back. Fans who wish to hold their hotel reservations at French Lick will be driven to Evansville (and back) for the concerts in special buses.

Artists to appear in Evansville, confirmed by contract, include Benny Goodman, Red Norvo, Flip Phillips, Urbie Green, Cannonball Adderly, Dinah Washington, Chico Hamilton, Dakota Staton, Dave Brubeck Quartet, Brothers Four, Roy Liberto and Dixieland Six.

Still under negotiation are Anita O'Day, Max Roach, Teddy Wilson, Roy Eldridge, Theolonius Monk, Carmen McRae and Marian McPartland.

Roberts Stadium has seated nearly 12,000 for a show two years ago by Lawrence Welk but Lehrer estimates 14,000 jazz fans can be accommodated, making full use of bleachers.

ARMADA Fills Regional V.P. Ranks As Org Presses Phony Disk Fight

Anything for a Plug

Importance of a hit disk was pinpointed at the Beverly Hills Hotel last week during the Democratic convention. Irwin Zurker, Coast promotion man, took a count of the phone calls paging various guests and tallied 12 for Lyndon Johnson, nine for Adlai Stevenson, eight for Pearl Mesta and 20 for George Pincus.

Pincus is the publisher of "Itsy Bitsy Teenie Weenie Yellow Polkadot Bikini," a hot selling record by Bryan Hyland on the Leader label.

The alignment of regional vice-presidents for ARMADA (Assn. of Record Manufacturers and Distributors of America) was completed last week with the appointment of Bill Shocket as veep in charge of the eastern region. Shocket is treasurer of Malverne Distributors in N.Y.

ARMADA's veepee setup now includes Al Bennett, president of Liberty Records, Sam Phillips, Sun Records head, and Milt Salstone, proxy of M&S Record Distributors. Art Talmadge, United Artists veep and ARMADA prez, plans to call a meeting of the org's officers and board of directors in the middle of March. At the meet Talmadge wants to review what ARMADA has accomplished since the election of its officers and map out plans for the future.

Meantime Talmadge is bullish on ARMADA's continuing fight against bootleggers and counterfeiters. He said, "The results we have obtained through the efforts of court legal counsel, Blanc, Steinberg, Balder & Steinbrook, can be measured in the noticeable reduction in traffic of phony records.

"Many manufacturers and distributors have reported that the general improvement in business in the past few weeks can be attributed in part to the curtailment of illegal records in circulation. By putting a spotlight on the individuals involved, ARMADA is making real progress in clearing up the situation."

Shift Col Execs In Sales Revamp

A realignment of responsibilities in Columbia Records' N.Y. sales staff was made by Bill Gallagher, veepee in charge of sales, last week.

Richard Smith, manager of sales administration, will now be responsible for product merchandising in all categories. All product managers, formerly designated merchandising managers, will report to Smith. He'll also act as liaison with manufacturing, order service, product coordination and creative services, as well as continuing to supervise field communications.

Gallagher has also broadened the popular album product section, which will encompass sales and merchandising responsibilities of Columbia and Harmony the low-price line) products. Reporting to Smith will be Joseph Horton, appointed product manager for popular albums. Horton will be assisted by Robert Meusinger, assistant manager, and Bruce Lundvall, trainee.

Peter Munstes will continue as product manager for classical albums. His assistant, David Kleger, will assume responsibilities of merchandising Harmony classical product. Also reporting to Smith will be Herbert Mayer, product manager of special products.

Assistant product manager for single records, John Pressel, will schedule and merchandise all single records. David Kapralik, who has just been upped to director of artists relations and national promotion, will maintain relations with tv networks and radio stations.

COL TAPS KAPRALIK FOR PROMOTION POST

David Kapralik has been tapped to director of artists relations and national promotion at Columbia Records. He had been dinkery's manager of sales communications and merchandise manager of single records.

He reports to Bill Gallagher, v.p. in charge of sales, and will be responsible for coordinating the efforts of product, regional and district managers. He'll handle promotional programs in all repertoire fields and will maintain liaison between the sales department and all artists.

In another appointment at Col Mathew DeLieto was set as director of wage and salary administration. DeLieto had been personnel manager for Col's N.Y. operations.

L.I. Spot's 'Sick '60s'

The Golden Slipper, Glen Cove, L.I., is trying an intimate revue for the first time. The spot will open its fall set on with a company of six in "The Sick Sixties" starting Sept. 6. Casting has not yet started.

Buddy Allen is handling the show.

LeRoy Prinz Yens Jap Disk Process That Will 'Revolutionize' Markets

Tokyo, July 19.

"Sayonara" didn't have the usual meaning for LeRoy Prinz, former choreographer, who returned last week to pursue various negotiations begun several years ago when he was here as dance director for that film.

In town with an entourage including a backer, lawyer, chemist and vinyl expert, Prinz pushed a series of deals toward consummation. Among them are rights to a record process, ditto for a plastic paper, production of 12 one-hour specials and the shipping of 10 tons of top-grade Kobe beef to Los Angeles every month.

The record process, Prinz asserted is one "that will revolutionize the world market." A battery of attorneys are working to untangle the patent issue. The plastic paper would be used for record jackets as well as a multitude of other purposes. The tv specials would be released in Europe and South America as features. Prinz

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MAINE JAZZ FEST TO HAVE 'NEW' FORMAT

A new form of jazz festival will be launched by United Concert Inc. next week at Curtain Hall, Monmouth, Me. It will be tagged the Maine Jazz Festival with Paul Knopf's Sextet providing the only entertainment.

According to Sid Muskowitz, who heads United with Joel Carroll, the fest will accentuate "the qualitative in jazz rather than the quantitative as has been the custom in many of the larger festivals."

Knopf, who is artistic director of the fest, has created a format that will alternate blues, Afro-Cuban and swing with a running explanatory script. He'll also present "Jazz 1984" in an attempt to show where jazz is going in the future. It will all be done by Knopf by sextet, trio and solo forms.

The fest starts Monday (25) and will run for two weeks.

Jocks, Jukes and Disks

By MIKE GROSS

The Untouchables (Madison): "GOODNIGHT SWEETHEART GOODNIGHT" (Arc) plays up a rocking ballad style in a way that usually grabs teener approval. "TUCKIE LEE" (Alba) has a bright swinging style that will raise some kids happy.

Makedopoulos (Palette): "NEVER ON SUNDAYS" (Edwin) is to get rising a lot of disk action and this instrumental version has enough of the authentic Greek flavor to get it substantial spinning time. "YASOU" (Zodiac) is in the Greek folk vein and it's interesting enough to start a trend.

Bobby Vee (Liberty): "DEVIL AND ANGEL" (Progressive) gives the young singer a solid chance to crack the highbrow with this strong ballad effort. "SINCE I MET YOU BABY" (Progressive) is the Ivory Joe Hunter click in a vibrant vocal dressing that will bring it back to the spinning circuit.

The Rebettes (Atlantic): "I SHOT MR. LEE" (Progressive) is a highly rhythmic item pegged for teener attention. "UNTRUE LOVE" (Progressive) is true to the rocking ballad form and the girls give it the vocal pitch for spins.

Shane Shep (APT): "TOO YOUNG TO WED" (Keel) is another mournful ballad with death in theme but if "Tell Laura I Love Her" can catch on so can this. "TWO LOVING HEARTS" (Keel) runs along the rocking ballad road in routine fashion.

Blue Jays (Roulette): "CAVE MAN LOVE" (Kali-Walnut) whips up the kind of rocking enthusiasm to attract the jukes with "KUMBA YAH" (Walnut) has an interesting flavor but its commercial potential is limited.

Ron Murphy (MGM): "A BOY BECAME A MAN" (Kali) has an appealing folk ballad quality that will get some attention. "FOREVER YOUNG" (BLP) is set in a pleasant ballad groove that deserves occasional spins.

Kitty Wells (Decca): "CARMEL BY THE SEA" (Cedarwood) has a Bacharachish folksy quality that's heightened by thematic effective handling. "THE MAN I USED TO KNOW" (Sure Fire) has a strong country flavor but its appeal will be limited to affiliate areas.

Justice Harper (Capitol): "ONLY ONCE" (Gary Usher) is built along big ballad lines that Justice Harper is able to bring dramatic importance. "LOVE ME NOW, LOVE ME NEVER" (Knollwood) is helped by a vigorous vocal that the jocks will give a spinning chance.

Perez Prado (RCA Victor): "OH, OH ROSIE" (Ivan Mogull) swings in a gay Latino way that usually draws juke coin. "ROCKAMBO BABY" (Peer) has enough chile spirit to excite the Prado partisans.

Don Cherry (Warwick): "COLD COLD HEART" (Acuff-Rose) is warmed up in a neat vocal that ought to give the tune another shot on the turntables. "THAT's THE SIGN" (Vernon) is an overdressed ballad production.

Linda Rowe & The Neighborhood Kids (20th Fox): "MASSACHUSETTS MY HOME STATE" (Novelty) has a lot of state spirit and the Boston deejays should give it a good ride. "TONY SPUMONI THE ICE CREAM MAN" (Novelty) has a seasonal flavor but not much pop importance.

Joe Reisman Orch (Roulette): "LOVER'S RENDEZVOUS" (Aldon) meets all the requirements of a romantic instrumental and it should get a nice share of the spins.

Best Bets

NEIL SEDAKA ..... **YOU MEAN EVERYTHING TO ME**
(RCA Victor) ..... **Run Samson Run**

Neil Sedaka's "You Mean Everything to Me" (Aldon) has a strong ballad pull that will draw the disk-minded genius to get it to the box. "Run Samson Run" (Aldon) makes a swing finder of the Sampson & Delilah story and it moves out into a sizeable spinning fun.

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TOMMY SANDS ..... **THE OLD OAKEN BUCKET**
(Capitol) ..... **These Are The Things You Are**

Tommy Sands' "The Old Oaken Bucket" (Capitol) swings with a bright new lyric and a spirited song pull that will capture top play all over. "These Are the Things You Are" (Bourne) is a soft ballad delivered in a belting manner.

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THE IVY THREE ..... **YOGI**
(Shell) ..... **Was Judy There**

"The Ivy Three's "Yogi" (Mayfair) has into a wild novelty groove that catches enough spinning attention for a big sleeper. "Was Judy There" (Bayan) has a definite teenage appeal but it will need a strong push to make it happen.

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PAUL EVANS ..... **THE BRIGADE OF BROKEN HEARTS**
(Guaranteed) ..... **Twins**

Paul Evans' "The Brigade of Broken Hearts" (Singerine Publishing) drums up a spirited beat that will normally generate enough enthusiasm to push it into the pop market. "Twins" (Chas. N. Daniels Publishing) pulls a rolling beat and a swinging lyric for happy results.

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LAVERN BAKER-BEN E. KING
(Atlantic) ..... **A HELP EACH OTHER ROMANCE How Often**

Lavern Baker-Ben E. King's "A Help Each Other Romance" (Leiber) is done to the Brook Benton-Dinah Washington style and it stands out as a potential entry because of its vocal push and driving beat. "How Often" (Cornell-Progressive) features the duo in a good ballad setup.

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RICK RANDELL ..... **MORE OF THE SAME**
(Apt) ..... **Ring That Thing**

Rick Randell's "More of the Same" (Debonair) will hit a sitting swinging stride because of the catty beat and lyric hoo that the kids will dig on a big way. "Ring That Thing" (Obie) is a happy rocker that will attract the spinning set.

LAWRENCE WELK

Presents a New Hit Album
"LAWRENCE IN DIXIELAND"
Dot LP No. 3817 (Stereo No. 25817)

has some nice ballad touches and a vocal approach to give it spinning importance. "THE RED SEA OF MARS" (Music Prod.) is a routine rhythmic ballad but it has a lot of vocal punch.

Danny Staton (Almar): "A PAIR OF HEARTS" (Raleigh) works in a familiar rocking way with few distinctive touches. "THE RIDDLE OF THE PAPAWHOS" (Raleigh) doesn't have the spinning answer although it has some offbeat attraction.

*ASCAP. *BMI.

Soviet Batoner 'Invades' Canada Next Month To Conduct CBC Symphony

Toronto, July 19.

Russia invades Canada next month when Otar Taktakishvili, conductor-delegate of the USSR, shares the podium with Walter Susskind, baton wielder of the Toronto Symphony. Both will lead the 80-piece Canadian Broadcasting Corp. Symphony in its final concert of the International Conference of Composers Aug. 14 at the Stratford (Ontario) Shakespearean Festival theatre. The Soviet batoner will conduct the North American premiere of his Russian symphonic poem, "Mtsyri."

Duo replaces Leopold Stokowski, forced at the last moment to cancel his engagement at Stratford, according to Louis Applebaum, director of music at the Shakespearean Festival and composer of the music of "Romeo and Juliet," currently starring Julie Harris, Bruno Gerussi and Christopher Plummer.

Programs will also include other contemporary works to be performed by the CBC Symphony in the presence of the composers. These include "Les Offrandes Oubliees" by Olivier Messiaen, Paris; "Wine of Peace" by John Weinzweig, Toronto composer, this dedicated to the United Nations.

Other major performances to be presented during the International Conference of Composers include "First Symphony," by Istvan Anhalt, Montreal, and "Music for Orchestra" by Wellingford Riegger, American composer.

Album Reviews

Judy Holliday - Dean Martin: "Bells Are Ringing" (Capitol): Several tunes from the Jule Styne-Adolph Green-Betty Comden score from the Broadway tuner, "Bells Are Ringing," have already established themselves as standard items. This is an important plus for the soundtracker which contains Judy Holliday and Dean Martin. Although Miss Holliday has been in the "Bells Are Ringing" groove for the past several years via an original Broadway cast set on Columbia with Sidney Chaplin as co-star, she's heading for another cave score with this pic version with Martin's marquee value being a big help. With "Just In Time," "The Party's Over" and "I Met A Girl" leading the way, Miss Holliday and Martin turn the track into an enjoyable and rewarding disk item.

Ray Conniff Singers: "Young At Heart" (Columbia): Ray Conniff has built a solid following with a steady flow of outstanding album releases. This new package will keep the flock in tow. Conniff has a rhythmic touch that's quite ingratiating and the singers follow his lead with bright melodic touches. The package is made up of a dozen standards that take on a new and exciting dimension here.

Jim Reeves: "The Intimate Jim Reeves" (RCA Victor): Although Jim Reeves is country lionheated, his vocal approach is broad enough to capture city slicker interest. The style is sincere and meaningful and the material is far from corny. It's a varied repertoire that he plays with in this package giving him plenty of room to display his vocal postures. For the most part the songs are new and unfamiliar but in Reeves' hands they take hold.

Peggy Lee: "Pretty Eyes" (Capitol): Having scored heavily with "Latin a la Lee," Peggy Lee now switches to warm, romantic mood for her current LP entry. Her style here is straight and to the point. The lyrics are handled with taste and care and the end result is quite effective. "Remind Me," "You Fascinate Me So," "Too Close For Comfort" and "In Other Words" are some of the niftiest that could be pulled out for programming spins. Dave Cavanaugh has given her a strong orch backing to work with.

Dinah Washington-Brook Benton: "The Two Of Us" (Mercury): In the past several months Dinah Washington and Brook Benton have taken a strong hold on the singles market. "Baby" and "A Rockin' Good Way" are two of their entries that made 'em a top pop duo. In this package these two clicks are captured as well as a flock of others in tandem or solo. It all adds up to a winning disk that's sure to have impact in the album market.

Steve Lawrence: "The Steve Lawrence Sound" (United Artists): Steve Lawrence is a legitimate singer with lots of song savvy. He can give a tune the kind of touch that wins over teenage interest without losing any adult appeal. It's a gap that not too many singers around today can fill. Don Costa has supplied some sharp arrangements and Lawrence has made the most of them. "All The Things You Are," "Begin The Beguine," "Make Believe" and "Let's Face The Music and Dance" are solid samples of Lawrence at the top of his form.

Margo Dodson: "New Voice In Town" (Columbia): Margo Dodson is a newcomer who's sure to create a stir in disk circles. She belongs to the pop school of singers but she develops her material with an insight in lyric values that puts her a little higher in the class. She has a wide mood range, too, that's developed to the fullest in such items as "Round Midnight," "Would Be So Nice To Come Home To" and "Out Of This World." The tasteful musical support comes from Coleridge T. Perkinson Jr.

Ellis Larkins: "Penthouse Hideaway" (Decca): Although the album devices are loaded with romantic instrumental packages, credit should be made for Ellis Larkins' contribution to the field. With piano and with Larkins sets up a melodic pattern that is vital as well as endearing. There are no melodic highjinks in this package. It all flows easily and effortlessly but it all contains plenty of listening power.

The Musical Keyboards: (Coral): This package is a likable blending of the sentimental mood and tunes that gaiety. Played by the Musical Keyboards, Buddy Rosewell, piano; Jerry Allen, organ, and Jerry De George, drums, the music is brisk and free-wheeling on such as "Toot Toot Tootsie Goodbye" and "I'm Looking Over A Four Leaf Clover" and properly subdued on such as "Someday" and "Whispering."

The Skip-Jacks: "Sweet, Hot and Blue" (RCA Victor): As spelled out in the album title, this is a package of many moods but they all fall into the Skip-Jacks sphere. The group knows how to get the most out of any particular style and they move from one mood to another in a handy and ingratiating manner. To build the variety pay, group has enlisted the aid of artists conducted by Sid Ram, Al Cohn and Ray Martin. They too, get into the spirit of the whole affair.

Jimmy Palmer Orch: "Dancing At The Roosevelt" (Mercury): Here's a good disk bet for the dancing-at-home contingent. Jimmy Palmer has been around the ballroom and hotel-room circuit long enough to know just what the folks can dance to and he gives it to them here in a continuous flow of top rhythms that include disco and ragtime, uptempo and mellow beats.

Dicks Duo & The Dots: "Teen Scene" (United Artists): The rocking beat supplied by the band of Dicks Duo & Dots is tailor-made for the teen crowd. It's foolsome and swingy with a coughing of teen faces that makes it a natural item for coke parties.

Charlie Byrd Trio: "Jam At The Showboat-Vol. 3" (Offbeat): In this latest of the "Jam At The Showboat" series, Charlie Byrd widens his range. The trio, which includes Byrd at the unamplified guitar, Keter Betts on bass and Bertell Knox on drums, moves through country blues, swing and sophisticated jam with precision and finesse. The package, however, has lots of spirit and Byrd's guitar work commands complete attention.

Gros.

Longplay Shorts

Sir John Gielgud, who cut "Ages of Man" for Columbia, is this week's guest on disk-jockey's "Playback" series on WNTA, NY. . . . A pact between Elektra Sales Corp., Elektra Records and Aero Progress, Inc., producers of flying and boating instruction disks, has just been set. Deal calls for Elektra to distribute AP product nationally and overseas. . . . **Diana Dors**, on the Columbia label with her "Swinging Dors" album, opens in Detroit Aug. 1 in "Remains To Be Seen," her first U. S. legit appearance. . . . Westminster's summer release is headed by a stereo and monaural album of Tchaikovsky's "1812" and "Capriccio Italien" paired with the Russian Easter Overture and "Capriccio Espagnole" by Rimsky-Korsakoff. Dinkery also has recorded The Salvation Army New York Staff Band in "American Band Marches," conducted by **Major Richard I. Holz**.

The Brothers Four, who months ago inked in the album field on Columbia, will tour 30 colleges across the country from mid-September to mid-December. . . . Tabb Records is mapping an expansion of its album activities. Label issued several months ago with "Songs You Deserved To" and followed with "Swing Along With Me." **Ben Barton** heads the firm. . . . The Taplinger Publishing Co. is handling the U. S. distribution of "The Stereo Record Guide," by **Edward Greenfield, Ivan March** and **Denis Stevens**.

Gene Paine Quartet's initial Decca LP, "Lotus Land," is due Aug. 1. Combo current at the Edgewater Beach Hotel, Chi, will shortly cut its second album, tentatively slugged "Shangri-La," that one for early '61 release.

Cincy's Bev Hills Beefs Up Summer Talent Slate

Cincinnati, July 19.

Beverly Hills, Greater Cincy's nite spot in Southgate, Ky., which recently dropped "country club" billing in favor of "America's finest theatre restaurant," has several additions of names to its star list as regulars to headline two-week sessions for the rest of the year.

Newcomers include Ken Murray & Marie Wilson, opening Aug. 12, to be followed by Milton Berle and Georgia Gibbs. . . . Frankie Laine hows Oct. 21, George Gobel on Nov. 18 and the Coasters, Dec. 16. Repeaters include Dorothy Shay, Roberta Sherwood and Jane Morgan.

Democrats' Campaign Song

Redd Evans Music is publisher of "Walkin' Down To Washington," written by Sammy Myerls and Dick Sanford (a phonetic vagary made the first coauthor sound like "Sammy Myerlf" on the radio-tv announcements), lyric of which follows.

An "official" GOP song has not yet been chosen. Julie Stone also had had preliminary talks with the Senator John F. Kennedy forces which indicated that a paraphrase of his "Everything's Coming Up Roses," from the "Gypsy" score, was being considered. The Demo lyric:

I'm walkin' down to Washington
To shake hands with President Kennedy—
Walkin' down to Washington
Like we used to do.
I'm walkin' down to Washington
To shake hands with Lyndon Johnson—
Walkin' down to Washington
Like we used to do!
Kennedy! Johnson!
How great that day will be!
We'll be in Washington in Washington, D. C.
Dancin' at the President's jubilee
I'm walkin' down to Washington
To shake hands with President Kennedy—
Walkin' down to Washington
Like we used to do.

Inside Stuff—Music

Columbia Records' legalites take exception to last week's VARIETY story which indicated that the hassle to which Erroll Garner is involved with the diskery over the release of the LP "The One. The Only. Erroll Garner" may determine on artist's rights over his residual material.

According to the legal department the Garner case will have hardly any bearing on the industry because he is one of the few artists who has a specific and special contract which gives him the right to approve releases. "Most artists," says attorney Harvey L. Schein, "don't have that clause." Garner's contract with Columbia expires in 1961 and pal 50 has mentioned in the story. He signed with the diskery in 56.

Meantime, Col is suing Garner for $600,000 for breach of contract for failure to appear for recording sessions. Several weeks ago Garner filed for a permanent injunction to prevent Col from releasing the LP in question. A temporary injunction is still pending.

Fiddlers Waning Species: Voorhees

Milwaukee, July 19.

Donald Voorhees, director of NBC's "Telephone Hour" in town recently as guest conductor of "Music Under the Stars" orchestra for Pan American Night, indicated there were not enough openings for musicians.

He stated "String players are disappearing. Soon, we will again have to import them from Europe, and that will set American music back many years. Yet the symphony field is healthier than ever. More and more orchestras and bands are active. But the plight of the professional musician was never worse. Indeed, he is a member of a dying race. I have a son and daughter . . . when they considered music as a career, I advised against it. They accepted this advice."

Voorhees urged Milwaukee businessmen, industrialists and civic people to provide work for musicians.

Referring to "Telephone Hour" shift from radio to television, Voorhees stated: "Television costs are so frightfully high. We had to expand our programming and appeal to all tastes, but in each kind, light or serious, we aim to give the best. Live programs are the only kind for me. The taped shows are wooden by comparison."

SINNOTT EXITS GAC TO GO IT ON OWN

Howard Sinnott, veepee in charge of musical entertainment at General Artists Corp. has left the firm to start his own office. He was with GAC for 20 years.

Among the projects he'll be working on in his new setup will be supervision of all entertainment for the New York City Park Department. This will include the dance programs sponsored each year by the Consolidated Edison Co. which features name bands.

He'll also participate stage industrial shows. This fall he will present three shows for the N.Y. Telephone Co. The first of these will be on Sept. 12.

Col Signs Saynt

Sylia Saynt (thrush from Philadelphia) has joined the Columbia roster. She was tagged by Ernest Altschuler, pop artists & repertoire producer for the label. She's played the eastern nitery circuit and toured the south as vocalist with the Tony Pastor and Bob Crosby bands.

LeRoy Prinz

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said. They would feature dancing girls at landmarks and festivals.

Accompanying Prinz was attorney Lloyd Wright, Gordon Gulbenson of the Dallas tool company bearing his name, Joseph Schulein, head of the Oregon State Univ. chemistry dept., record man Al Ellsworth and Helen Machie, who will rep the group's interests in Europe.

Prinz left for Tahiti via Hawaii where he's making a film under his Moana banner starring Burl Ives based on James Michener's "Rascals in Paradise." He said he will return to Japan within a month to wrap up his series of pacts.

FCC Gets Tough

Continued from page 31

strate that they lack the qualification to operate the station."

"None of them," it said, "was satisfied to be judged upon the record made in open hearing. Each of them sought to influence the results by factors unrelated to the merits of the case."

The Channel 10 case was notable for the machinations of Miami attorney Thurman Whiteside who was accused of giving ex-FCC Commissioner Richard A. Mack $14,200 during the original contest for the outlet. Both Mack and Whiteside were indicted and tried on charges of conspiring to influence the award to Public Service, a subsidiary of National Airlines, but the trial resulted in a hung jury. A second trial has been hanging fire because of the reported illness of Mack.

The late A. Frank Katzentine, then president of WKAT, also figured in the influence charges. He was alleged to have made off-the-record approaches to both Mack and former FCC Chairman George C. McConnaughey.

North Dade Video hired another former FCC Commissioner, Robert F. Jones, to make Capitol Hill contacts on its behalf. The Commission said that the fact that Jones failed to stop the grant to Public Service "detracts nothing from the resultant stigma attaching to North Dade's character."

Boston Channel 5—In voiding the grant to WHDH, owned by the Boston Herald-Traveler, the Commission found that both it and Massachusetts Bay engaged in contact which, while not disqualifying, puts them in a "less advantageous position" vis-a-vis the other contestants, Allen B. DuMont Laboratories and Greater Boston Television, the other applicants, were not involved in the influence charges.

The Commission noted luncheon meetings with McConnaughey arranged by WHDH prexy Robert Choate and accused the broadcaster of attempting to establish a "pattern of influence." Such activity, it said, "does violence to the integrity of the Commission's processes," and gives the Commission a right to void any grant which had been so "tainted."

As for Massachusetts Bay, the Commission said that the firm's v.p. and director Forrester A. Clark engaged in activities "essentially similar to Choate's." Clark's approaches to McConnaughey, FCC said, "does not dictate absolute disqualification, but it does reflect adversely on the applicant" and weakens its position in the new contest for the outlet.

Majors Make England a Tough Mkt. For Indie U.S. Diskeries: Alan Bates

England is an extremely difficult market for American disk manufacturers who are not prepared to associate themselves with one of the major companies. That's the opinion of Alan Bates general manager of Interdisc, a newly formed firm created to handle overseas distribution for U.S. indies.

Barry points out that the distribution scene in England is dismal. Independent distributors as we know them in the U.S. simply do not exist and it is next to impossible to find subsidiary outlets for the products of independent companies.

At present, says Bates, American indie firms have had very little choice regarding their outlets in England. The majors in England have grabbed as many contracts as possible with the American indies with the result that they are now representing so many labels that many records never even see the light of day in England and those that do are spunned regularly on the market earn back.

"Monopolistic" Practices

Bates adds that pressures have been brought to bear by certain major companies on the distributors of factors as they're known in England to prevent them from handling competitive lines on threat of losing the distributing rights on all that major company's lines.

"There is a common feeling in England," he says, "that this 'cartel' is about to break wide open and the easing of importing restrictions have made many record men consider direct importing as an alternative to the licensing arrangements they have previously been forced to make.

"This 'importing,' says Bates, 'poses a grave threat to the monopoly enjoyed by the majors and there is some thought that the uncompromising scale of musical copyright fees recently laid down by the Mechanical Rights Society (representing the English collection agencies) regarding imported records reflects the wishes of the major companies.

Cites Royalty Burden

"For instance, an importer bringing in 100 copies of an album is obliged to pay copyright royalties at the rate of 10½p per recorded copyright work per disk. Thus on a regular pop album with six tunes per side, the copyright fees payable could amount to $1.26. On 200 copies the charge would be 7c per tune. If these charges are allowed to stand, the importing of records into England is effectively curbed."

Finding a general atmosphere reflecting a lack of confidence and initiative, Bates has setup a London distributing company to cater specifically for Interdisc. and other labels. In conjunction with Doug Dobell, jazz retailer and Ken Lindsay, boss of the exporting company, Agate, the firm will be known as United Kingdom Record Distributors. It's aim is to improve facilities for the indie manufacturer in England.

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This wk.	Last wk.	No. wks.* on chart	
1	2	14	**BOB NEWHART** (WB) **Button Down Mind** (W 1379)
2	1	14	**KINGSTON TRIO** (Capitol) **Sold Out** (T 1352)
3	3	14	**SOUND OF MUSIC** (Columbia) **Original Cast** (KOL 5450)
4	5	14	**CAN-CAN** (Capitol) **Soundtrack** (LOC 1032)
5	6	14	**BILLY VAUGHN** (Dot) **Theme from a Summer Place** (DLP 3276)
6	4	13	**ELVIS PRESLEY** (Victor) **Elvis Is Back** (LPM 2231)
7	9	14	**TERRY SNYDER** (Command) **Percussive Percussion** (RS 800-50)
8	8	14	**HENRY MANCINI** (Victor) **Mr. Lucky** (LPM 2190)
9	10	11	**BEN-HUR** (MGM) **Soundtrack** (1 E 1)
10	7	14	**SHELLEY BERMAN** (Verve) **Inside Shelley Berman** (MGV 15003)
11	14	7	**MITCH MILLER** (Columbia) **Sentimental Sing with Mitch** (CL 1457)
12	19	5	**PAUL ANKA** (ABC-Par) **Paul Anka Sings His Big 15** (ABC-323)
13	15	14	**CONNIE FRANCIS** (MGM) **Italian Favorites** (E 3791)
14	11	14	**BOBBY DARIN** (Atco) **This Is Darin** (LP 33-115)
15	16	14	**JOHNNY MATHIS** (Columbia) **Faithfully** (CL 1351)
16	13	14	**PLATTERS** (Mercury) **Encores of Golden Hits** (MG 20472)
17	17	12	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC 1032)
18	12	13	**MARIO LANZA** (Victor) **Lanza Sings Carmen** (LM LSC 2393)
19	35	3	**EVERLY BROTHERS** (WB) **It's Everly Time** (W 1381)
20	18	7	**ENOCH LIGHT** (Command) **Provocative Percussion** (SD 33-806)
21	20	9	**MANTOVANI** (London) **Songs to Remember** (LL 3140)
22	25	4	**RAY CHARLES** (Atlantic) **In Person** (8030)
23	33	3	**EVERLY BROTHERS** (Cadence) **Fabulous Style of Everly Bros.** (3003)
24	23	12	**HARRY BELAFONTE** (Victor) **Belafonte at Carnegie Hall** (LOC 6006)
25	30	10	**BROTHERS FOUR** (Columbia) **Brothers Four** (CL 1402)
26	21	14	**KINGSTON TRIO** (Capitol) **Here We Go Again** (T 1258)
27	24	11	**PEGGY LEE** (Capitol) **Latin a La Lee** (T 1290)
28		1	**SHELLEY BERMAN** (Verve) **Edge of Shelley Berman** (MGV-15013)
29	22	11	**60 YEARS OF MUSIC AMERICA LOVES** (Victor) **Assorted Artists** (LM 6074)
30	28	13	**MITCH MILLER** (Columbia) **Saturday Night Sing with Mitch** (CL 1414)
31	27	11	**WOODY WOODBURY** (Stereoddities) **Looks at Life and Love** (MW 1)
32	31	7	**JACKIE WILSON** (Brunswick) **Jackie Sings the Blues** (BL 54055)
33	36	4	**PETE FOUNTAIN** (Coral) **New Orleans** (CRL 57282)
34	32	10	**WOODY WOODBURY** (Stereoddities) **Laughing Room** (MW 2)
35		9	**BYE BYE BIRDIE** (Columbia) **Original Cast** (KOL 5510)
36	26	10	**ANDRE PREVIN** (Columbia) **Like Love** (CL 1437)
37	38	9	**DAVE GARDNER** (Victor) **Rejoice Dear Hearts** (LPM 2083)
38	34	10	**RAY CHARLES** (Atlantic) **Genius of Ray Charles** (1312)
39		1	**VAN CLIBURN** (Victor) **Schumann Piano Concerto** (LM 2455)
40		1	**RAY CONNIFF** (Columbia) **Young at Heart** (CL 1480)

**Figures in this column are calculated from starting date of this chart in the April 20, 1960 issue.*

FTC Names Cap In Payola Rap

Washington, July 19.

The Federal Trade Commission has accused Capitol Records of giving payola to get its records broadcast. It leveled the same charge against Swartz Bros., D.C. distributors. Both complaints allege that broadcast stations as well as deejays and other employes received payola from the firms.

Meanwhile, consent orders were okayed by the FTC forbidding seven manufacturers and distributors from dispensing payola in the future. They are: Ideal Record Products, N.Y.; Fargo Records, N.Y.; King Records, Cincinnati; Eric Distributing Co., San Francisco; W.S.F. Inc., N.Y.; Southern Record Distributors, Nashville; and Field Music Sales, San Francisco.

Earlier, Joseph M. Zamiski Co., Baltimore distributor, denied FTC payola charges. The firm said it had no knowledge of the practice.

Col Records of Mexico Into Publishing Biz

Mexico City, July 19.

Columbia de Mexico plans to set up its own music publishing division to feature works of composers put on platters by the firm.

Mexican composer will receive standard royalty terms for published works, the Columbia spokesman said, with plan to go into effect within next few months. Columbia will also seek agreement with other diskeries to publish works of Mexican composers and distribute them universally.

On The Upbeat

New York

Leonard Feather will emcee Ed Sullivan's two hours in Detroit Aug. 14. . . . Singer **Ann Hathaway** leaving Australia . . . **Lou Fold** to Israel on a United Fund for the Cole Salmon . . . Singer **Johnny Nash** backing for **Sal Salvador's** 14-piece band and **Dizzy Gillespie's** combo appearance on the new Steve Allen Show, Sept. 11. Beginning Tomorrow (Thurs.) . . .

Tony Martin will be celebrate at the annual half-mile golf tourney held at the Concord International Golf Course, Kiamesha Lake, N.Y. July 22-24 . . . **Rob Haggart's** All Stars play every Friday afternoon at **Dick Ridzely's** on South Mountain Country Restaurant. Already **Colin Dodd** has a national promotion tour for "Where Is Your Mind?" . . . **Eddie DeMarr**, a Columbia clicker, opens at the Golden Slipper, Glen Cove, L.I. Friday (22) . . . Jo and singer **Regina Ben Amittay** and **Lionel Hampton** cut a new tune, "Exodus," on the wind label . . .

Singer-actress **Adrienne Angel** allowed to Jan Hoodis to do a series of industrial films for Oldsmobile . . . **Miles Davis** set for the Fifth Annual Rockfall's Island Jazz Festival Aug. 21 . . . **Dodo Greene**, singer who's been in Europe for the past nine months, goes into Blue Street East Aug. 18 . . . **Dick Caruso** will tour Australia with **Pat Boone** July 30-31 . . .

Clyde McPhatter winds up his current tour of one-nighters July 31 . . . **Clyde McCoy** starts on a one-nighter tour of the midwest when he completes his current date at the Roosevelt, July 21 . . . **Jimmy Clanton** to tape an appearance for the **Dick Clark** title show July 23 . . . **Kai Winding** Septet headlines at the Village Vanguard for one week beginning yesterday (Tues.) . . . **Gene Krupa** and his quartet backed into Basin Street East Aug. 11-14 . . .

Hollywood

Frank DeVol, Columbia Records musical director, borrowed the Venice Records to backstage **Ella Fitzgerald's** Christmas album . . . **Johnny Mann**, who cut for Liberty, forming new national promotion for an album to be titled "The Conversational Sounds?" . . . **Michael H. Goldsen**, owner of Crescendo Music, in Europe to line up artist contracts for his company . . . **Earl Grant** now in Australia . . .

The **Lancers** cut a cuff "Ski" side titled "Fly Man" . . . **Peggy Faith** recorded her second gold record for Columbia's "Theme For a Summer Place" first being "Maybe Baby" . . . **Mort Sahl** cuts his next Verve LP at Mr. Kelly's in Chicago Aug. 1 . . . **Lester Lanin** in town for huddles with Epic execs about fall recording dates . . . **Lori Phillips** inked as singer by Tom Records. First single to be "Falling in Love Waltz" . . .

Chicago

Wayne Muir and **Don McRae** bands signed with Orchestras Inc., Chi., with former going into Marmiquor restaurant here . . . **Don Glasser** gets to Cavalier Hotel Beach Club, Virginia Beach, Friday (15) for two stanzas. **Rand** is set for Melody Mill ballroom, Chi., Aug. 1 . . . **Russ Carlyle** with current at Roosevelt Hotel, New Orleans . . . **Gene Rains** Quartet down for the Embers, Evansville, Dec. 12 for a fortnight . . . **Arthur Lyman** combo to the Shamrock Hilton, Houston, Dec. 31 . . .

Philadelphia

Mitch Miller to broadcast a one-hour show over the full CBS network from the outsize Quaker City Jazz Festival at Connie Mack Stadium, Aug. 26-28 . . . **Lynn Norton**, of the former RCA recording duo, the Norton Sisters, has joined the national company of "Fiorello" . . . **Dick Mulhern**, formerly with WPEN, is new promotion man with Decca Records . . .

Carmen McRae to make a three-month European tour starting Oct. 14 . . . **Danny Davis**, formerly with Decca, has joined Big Top Records as promotion man . . . **Glenn Miller** Orchestra with **Ray McKinley** at the Brandywine Music Box plus the **Four Aces** . . . **George Shearing** and his quintet at the Lambertville Music Circus (18) . . . **Dick Merrick**, back after two years in Florida, has returned to home area as featured singer at Atlantic City's Hialeah Club . . .

San Francisco

Mabel Mercer opened at **Enrico Banducci's** new room at the hungry i . . . **Maggie Spooner** took over for **Chris Dunes** at Executive Suite while Dunes vacations . . . **Eddie Davis-Johnny Griffin** Quintet opened at **Artie Auerbach's** Jazz Workshop will be followed Aug. 5 by the **Jimmy Smith** Trio . . . **Saunders King**, once a big Frisco name returned to town after more than a decade at the Coral Room . . . **Earl Grant** opened Thursday (21) at the Fairmont with three bookings lined up after him: Aug. 11 **Freddy Martin**, Sept. 1 **Nat King Cole**, Sept. 22 **Carmen Cavallaro**, Oct. 13 **Ella Fitzgerald**, and Nov. 24 **Mills Bros.** . . .

Jazz Fest Click Spurs More For A.C. Coliseum

Atlantic City, July 19

Success of Sid Bernstein's first Jazz Festival over the 4th of July weekend has caused management of Atlantic City Coliseum, which can seat some 4,000, to inaugurate policy of bringing in same type of entertainment for rest of season. Bernstein sold out 4,200-seater Watkins for three nights.

Leo Bernhoff, who is promoting other attractions at the Atlantic City Jazz Festival Concert series, brought in Saturday (16) middle future "Gunsmoke" Adams Quartet featuring Gloria Lynn and the Red Bryant Trio. Two shows sold at $3.85 and second at 11 p.m. were offered at $2.75 top.

Booked tonight Nina Simone for July 24, Ahmad Jamal July 31, Erroll Garner Aug. 6 with Horace Silver, Art Blakey, James Moody, Dizzy Stanton and George Shearing slated to appear later in the month.

Mosley

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sophical lines to "The Private Diaries of Sydney Mosley."

Not the least arresting circumstances of the multi-sided, much-travelled life of this British journalist is the fact that he was apparently London's first radio critic. He was also the man behind Baird Television, a big stock market flash of the 1930's.

Running to 567 pp. with no index, this latest volume drops names and rates issues. Though the diary form is not the easiest prose style, parts of the book are as breezy as Cornwall. Beginning in 1903 in his young squirt period, his boyish confusions about the opposite sex are worthy of Pepsid. During this time he yearned for physical prowess and diligently studied the proceeds of Bernarr Macfadden, the American muscle man journalist.

Mosley suffered terribly from sex experience frustration for a long time while growing up and one gets positively anxious about him while reading the early pangs. But all comes right in the end, though he is rather unfair to readers in not explaining, after building up so much suspense. But with worldly experience a strain of British reticence, apparent at several points in the diaries, manifests itself. It is the readers' turn to be frustrated.

It will hardly come as a surprise to anyone that London journalism is far more flamboyant, competitive and angle-shooting profession than the comparatively staid procedures in Manhattan. Mosley was a master of this splashy art, the sort of bloke who had his name and mugg on the delivery wagons, who exposed spiritualism, "discovered" radio, and later television, beat older war correspondents into print with battle news in the first war, and so on.

The diaries, like the man, are human, now elated, now despondent, sometimes vain, feeling resentment, enormously facile. Like many another long-living hyperchondriac Mosley is forever taking his temperature, feeling himself stifled in Fleet Street, wanting open air and champagne. His restlessness is obvious from age 15 to the present moment. Inordinate, if not explicit, is it explains his long absences from wife and family followed by apparently always-welcome returns.

This reviewer first met Mosley when he was about to depart in a hired touring car with chauffeur on that famous "first trip to Hollywood where he was feted and fleeced." Years later when he settled down to be the first (and only) British radio commentator, first on WMCA for Donald Flamm and later under sponsorship on the Mutual net work, he was always Mister Hands-Across-the-Sea, though VARIETY suggested that he was invariably flattered and never affronted, if dismissed as a "British agent."

AFTRA Convention

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ferts against merging with the former union.

A great deal of conducting phonograph record fees to attack a new formula for fees made on video tape used for a demo during the Washington convention, which will take place at the Shoreham Hotel. But it can be worked out satisfactorily. In the couple of hundred AFTRA spokesmen there it might prevent any time movement to force SAG to make a referendum on an AFTRA-SAG merger.

Many AFTRA rank-and-filers from New York and Hollywood also hold SAG memberships. The N.Y. group in particular wants merger. The Hollywood group seems to be resisting opinion, in deference to SAG, which is really the more important of the two groups in Hollywood at present.

It is a national referendum on merger in thousands here in Washington, it may be as soon feel prominent. If AFTRA is not first able to muster some bit of force through propaganda and manpower, a national referendum that Lulu will only shows it that much harder are time to win the long sought merger of the two unions.

Video tape commercials made here under AFTRA and SAG jurisdiction, but separately, has been a bone of the merger argument. AFTRA contends that the two unions are working at cross purposes by remaining apart even though their functions are now clearly overlapping.

Also expected to arise here, beginning tomorrow, is work on demands for an increase in program payments. SAG already has a continuous employment clause in its industry contract, but AFTRA has not to achieve one. This simply means that if a producer hires an actor to work some days in a seven-day period, he gets paid for seven days although his actual work may cover no more than one or two. This is one way to gain program fee increases and insure more steady work for tv thesps.

Newhart

Continued from page 70

but probably would be just as happy to skip a web part next season while his client picks up more moonshine in the cabarets. Agent feels it's too early, considering the career stakes, to put Newhart out on such a limb. A key problem is material, which the comic writes himself, and the fear is that he could easily dissipate his status by too much homeroom exposure. Another concern is that vast sections of the public haven't caught up with the Newhart skyrocket, which might bury him in the ratings.

Meanwhile, he's booked nearly solid in nightclubs for the rest of this year, and also has a couple of slots with Ed Sullivan, plus two more slotted for 1961. Hogan asserts he won't do anything to jeopardize this relationship.

Victor Hypes

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dealers will receive portables as premiums.

The campaign was presented to the Victor dealers during its "Best Buy" presentation last week during which they were assured that the campaign will not compete in any way with the six new singles because the premium record will contain different material.

The premium disk will be distributed to 3,500 disk jockeys around the country and the singles will be plugged on radio and tv spots. It's believed to be the first time that tv time has been taken to promote single records.

Merchandising

Continued from page 61

Power" films, "The Search," "Conquest" plus several other one-shots.

Main source of non-theatrical revenue is from education. Educators are welcoming to an ever-increasing extent the audio-visual aids that contemporary public affairs programming affords them, and they account for most sales. But Government and industry are heavy users too. The Government for training films, industry for training and promotional purposes. "Remembrance of a Concert" got heavy response from the drug industry, for example.

Non-theatricals are marketed on a sale or rental basis. Sale is for life of the print, after which the film returns to CBS. It also lets to an outright sale for unlimited use, but with restrictions. Average price for a half-hour print is $135, for an hour, about $225. Other end of the business, film rental, runs $10 or $15 for one showing. Distribution splits 50-50 with CBS, as a rule, after deduction of print costs.

It's not so much the money, about as for fact that the service and exposure influences educators and affiliate station-makers that makes the non-theatrical business an important one to the network and a very and vital adjunct to what transcendentally has been strictly a dollars-and-cents merchandising venture.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

(This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations. The figures in the third column—No. of Weeks on Chart—are calculated from the starting date of publication of this chart in the April 20, 1960 issue.)

This Wk.	Last Wk.	No. Wks. On Chart	TITLE, ARTIST	LABEL
1	3	7	I'M SORRY Brenda Lee	Decca
2	5	7	ONLY THE LONELY Roy Orbison	Monument
3	2	11	EVERYBODY'S SOMEBODY'S FOOL Connie Francis	MGM
4	1	9	ALLEY OOP Hollywood Argyles	Lute
5	6	7	MULE SKINNER BLUES Fendermen	Soma
6	10	3	ITSY BITSY BIKINI Bryan Hyland	Kapp
7	9	5	TELL LAURA I LOVE HER Ray Peterson	Victor
8	4	10	BECAUSE THEY'RE YOUNG Duane Eddy	Jamie
9	13	6	IMAGE OF A GIRL Safaris	Elda
10	7	7	WHEN WILL I BE LOVED Everly Bros.	Cadence
11	17	5	JOSEPHINE Bill Black's Combo	Hi
12	16	8	PLEASE HELP ME, I'M FALLIN' Hank Locklin	Victor
13	21	13	WONDERFUL WORLD Sam Cooke	Keen
14	23	4	WALKIN' TO NEW ORLEANS Fats Domino	Imperial
15	30	4	TROUBLE IN PARADISE Crests	Coed
16	8	9	A ROCKIN' GOOD WAY Benton & Washington	Mercury
17	14	14	CATHY'S CLOWN Everly Bros.	WB
18	11	10	MY HOME TOWN Paul Anka	ABC-Par
19	29	5	LOOK FOR A STAR Garry Miles	Liberty
20	12	7	THAT'S ALL YOU GOTTA DO Brenda Lee	Decca
21	31	4	FEEL SO FINE Johnny Preston	Mercury
22	19	8	RUNAROUND Fleetwoods	Dolton
23	26	14	LOVE YOU SO Ron Holden	Donna
24	29	7	ALLEY OOP Dante & Evergreens	Madison
25	28	10	CLAP YOUR HANDS Beau Marks	Shad
26	36	6	MISSION BELL Donnie Brooks	Era
27	51	4	SOMETHING ON YOUR MIND Bobby Marchan	Fire
28	43	11	HAPPY-GO-LUCKY ME Paul Evans	Guaranteed
29	15	14	BURNING BRIDGES Jack Scott	Top Rank
30	25	14	PAPER ROSES Anita Bryant	Carlton
31	58	3	LOOK FOR A STAR Duane Hawley	Dore
32	18	8	BILL BAILEY, COME HOME Bobby Darin	Atco
33	41	4	WHERE ARE YOU Frankie Avalon	Chancellor
34	48	4	FINGER POPPIN' TIME Hank Ballard	King
35	27	5	IS A BLUEBIRD BLUE Conway Twitty	MGM
36	20	7	ONE OF US Patti Page	Mercury
37	38	4	DON'T COME KNOCKIN' Fats Domino	Imperial
38	42	4	QUESTION Lloyd Price	ABC-Par
39	44	4	I'M GETTING BETTER Jim Reeves	RCA Victor
40	—	1	IN MY CORNER OF THE WORLD Anita Bryant	Carlton
41	35	6	HEY LITTLE ONE Dorsey Burnette	Era
42	33	5	BAD MAN BLUNDER Kingston Trio	Capitol
43	50	5	WAKE ME, SHAKE ME Coasters	Atco
44	—	1	IT'S NOW OR NEVER Elvis Presley	Victor
45	39	10	I REALLY DON'T WANT TO KNOW Tommy Edwards	MGM
46	60	4	IS THERE ANY CHANCE Marty Robbins	Columbia
47	55	5	THIS BITTER EARTH Dinah Washington	Mercury
48	40	4	DO YOU MIND Andy Williams	Cadence
49	52	12	SWINGING SCHOOL Bobby Rydell	Cameo
50	46	11	ALL I COULD DO IS CRY Etta James	Argo
51	49	7	AIN'T GONNA BE THAT WAY Marv Johnson	UA
52	—	1	WALK, DON'T RUN Ventures	Dolton
53	74	2	ALL MY LOVE Jackie Wilson	Brunswick
54	68	14	LONELY WEEKENDS Charlie Rich	Phillips
55	54	4	STICKS AND STONES Ray Charles	ABC-Par
56	80	3	HEARTBREAK John Thomas	ABC-Par
57	22	12	THEME FROM THE UNFORGIVEN Don Costa	UA
58	66	4	MY TANI Brothers Four	Columbia
59	37	7	LONELY WINDS Drifters	Atlantic
60	57	10	PENNIES FROM HEAVEN Skyliners	Calico
61	99	2	MOONLIGHT COCKTAILS Rivieras	Coed
62	34	14	GOOD TIMIN' Jimmy Jones	Cub
63	59	10	SOMETHING HAPPENED Paul Anka	ABC-Par
64	—	1	PLEASE HELP ME, I'M FALLING Rusty Draper	Mercury
65	47	8	DOWN YONDER Johnny & Hurricanes	Big Top
66	45	6	I CAN'T HELP IT Adam Wade	Coed
67	76	3	I SHOT MR. LEE Bobettes	Triple X
68	32	7	TRAIN OF LOVE Annette	Vista
69	—	9	EXCLUSIVELY YOURS Carl Dobkins, Jr.	Decca
70	96	3	BIG BOY PETE Olympics	Arvee
71	63	5	UNCHAINED MELODY Blackwells	Jamie
72	92	2	IF I LOOK A LITTLE BLUE Lloyd Price	ABC-Par
73	86	3	BE BOP A-LULA Everly Bros.	Cadence
74	71	4	ONE BOY Joanie Sommers	WB
75	78	3	MULE SKINNER BLUES Rusty Draper	Mercury
76	—	6	BONGO BONGO BONGO Preston Eps	Original
77	—	1	SHE'S MINE Conway Twitty	MGM
78	—	2	WASTED DAYS, WASTED NIGHTS Freddy Fender	Imperial
79	—	1	I CAN'T STOP LOVING YOU Tommy Zang	Hickory
80	64	13	YOUNG EMOTIONS Ricky Nelson	Imperial
81	94	2	I KNOW ONE Jim Reeves	Victor
82	95	3	LET'S GO STEADY FOR SUMMER Three G's	Columbia
83	81	14	SIXTEEN REASONS Connie Stevens	WB
84	53	6	BANJO BOY Jan & Kjeld	Kapp
85	—	1	LONELY LITTLE ROBIN Browns	Victor
86	65	4	JOHNNY FREEDOM Johnny Horton	Columbia
87	—	1	INDIANA WALTZ Jack Scott	Guaranteed
88	73	6	MARIA Johnny Mathis	Columbia
89	—	1	I NEED YOU SO Ted Taylor	Top Rank
90	72	12	JEALOUS OF YOU Connie Francis	MGM
91	89	2	GIRLS, GIRLS, GIRLS Steve Lawrence	UA
92	—	4	SINK THE BISMARCK Homer & Jethro	Victor
93	93	3	NO Dodie Stevens	Dot
94	—	1	THIRTY LINKS OF CHAIN Stonewall Jackson	Columbia
95	—	3	WILD WEEKEND Rebels	Marlee
96	—	1	A WOMAN, A FRIEND, A LOVER Jackie Wilson	Brunswick
97	61	13	HE'LL HAVE TO STAY Jeanne Black	Capitol
98	87	2	CAT NIP Dave (Baby) Cortez	Clock
99	—	1	FOUND LOVE Jimmy Reed	Vee-Jay
100	—	1	OVER THE RAINBOW Dimensions	Mohawk

Blackpool, Britain's Last Vaude Site, Luring Vacationers With 10 Live Shows Plus Vegas-Coney Island Atmosphere

By GORDON IRVING

Blackpool, July 12.

Much of Britain's show biz talent has migrated for the summer to this famed holiday town, bursting with vacationing time all parts of the U. K. At least 10 live shows are going full blast, most of them featuring top vaude artistes. The influence of TV is obvious.

Blackpool, a cross between Las Vegas and Coney Island, may well be the last stronghold of British vaude. Small seaside concert parties are also in evidence alongside the major houses, giving much needed employment to many performers who would otherwise be out of work.

U. S. arty incidents Bob Williams with his "Man and His Dog" act at the Palace, the dance duo of Hal Harbess & Gloria Dale in the Leigh Opera House revue, the Trotter Bros. 2 with their puppet offering at the Winter Gardens Pavilion, and the Five Amandis, Cycling Thyrons and Schaller Bros. in the Blackpool Tower Circus.

Previous summers have found some of the animal layouts letting bad patches at the box and once again acts dropped in to and films are being brought in to headline.

Frontiersman Adam Faith, a current smiling idol with the teenage customers, is topping at the uptown Hippodrome teaming with dick and Tic Gerardo. Emile Ford and the Jimmy Harris Seven. This is a Lesgo Grade presentation titled "Seeing Stars" and is twice nightly, with matinees on Tuesdays and Thursdays. Morlan Francis Harmonica Gang, the Lana Sisters and comedy-conjurer Don Arnel are others in the layout.

Resort's Major Show

Major show, as always, is the spectacular George & Alfred Black "Big Show of 1960" at the Opera House, staged by Alec Shanks and Jack Davis, with Malcolm Goddard choreographic. It features Tommy Steele, wartime rock 'n' roll idol, and now elevated to status of film star and all-round entertainment personality. Alma Cogan, English thrush, Eddie Calvert & the Wise Guys and Sid Millward with the Steeds.

A novelty switch is the offering at the nearby Winter Gardens Pavilion, also a George & Alfred Black presentation. This is a mixture of melodrama and cabaret. Vaude artistes do their individual acts between enactment of a story which has Jerry Desmonde as the proprietor of a nitery. Bob Monkhouse as his floorshow star and various theaters playing roles of people involved at the club.

Customers are asked to imagine themselves as part of the story, the auditorium at one stage being surrounded by uniformed "police officers" and the town's "chief of police" who calls on everyone present to remain in their seats until the villain has been found.

The idea is an offbeat one but doesn't quite click. Story is too melodramatic for belief. Cabaret-wise the fodder is strong, with Monkhouse registering wittily, the three Peters Sisters clicking in song and comedy, and the Trotter Bros. pulling reaction for their puppetry. Story is by James Hadley Chase, the thriller writer.

For the first year at Blackpool, Bernard Delfont, London impresario, takes over the presentation at the Palace Theatre, a Blackpool Tower Company house, which has passed through some hard times boxoffice-wise in recent years. He headlines the family favorite Harry Secombe, an English funster with a crazy madcap style, teaming him with Ruby Murray, Irish chirper, Harry Worth, Marvyn Roy, and the Skylons. Ernest Maxin has devised this show aimed at family audiences.

Maxin also stages the Bernard Delfont "Show Time" at the North Pier Pavilion, where Bruce Forsyth, emcee-comedian of the net-worked ITV "Sunday Night at the Palladium" show, is starred. A featured act here is Teddy Johnson & Pearl Carr, tv and disk singing duo. The Three Monarchs, back at Blackpool for the seventh time since with their musical offering, and Pinky & Perky, presented by Jan & Vlasta Dashev, are puppet faves. The morgana name of such acts as Forsyth, Johnson & Carr, etc. is proving itself via top box office figures, best in years.

One of the resort's most entertaining layouts is "The Time of Your Life," presented at the Queen's Theatre in twice-nightly form by local impresario James Brennan. This is a closely packed family theatre with an intimate atmosphere laying heavy stress on technical resources. Brennan appears to have a sure touch in his choice of acts who have mass family appeal, and every contributes to work in a waterfall on-stage.

For his 1960 offering, the Brennan has brought back George Formby, Lancashire comedian a longtime favorite with working-class audiences in the U.K., and a film personality back in the 1930s. He's teamed at the Queen's with Toni Dalli, Italian singer being groomed for international markets in films, Yana, glamorous blonde warbler, and local comedian Jimmy Clitheroe. The Amin Bros., Egyptian foot-juggling act, are a standout specialty. Russ Taylor handles the production chores.

Circus an Institution

Now an institution in Blackpool, the Tower Circus, 1960 version, again features the Anglo-French clown Charlie Cassell, with new partner Paul. Bob Gerry Troupe, Five Amandis springboard acrobats, Schaller Bros., Cycling Thyrons, Myrons, etc., plus usual assortment of horses, lions, tigers, elephants. The Circus Benneweis of Denmark is the stable for this year's presentation by Gerd Siemonsen of lions, tigers, leopards, panthers and pumas. Circus is staged twice daily, with morning shows when demand warrants.

Smaller holiday shows include "Let's Have Fun," starring Ken Morris & Joan Savage, and comedian Harry Bailey at the Central Pier Pavilion, and "The

Continued on page 50

Inside Stuff—Vaude

Harrah's Club, Reno, figures that being the locale of a film is worth three days of nitery and casino action. The spot is slated to close for three days starting Monday (25) to permit interior shots of the John Huston directed film, "The Misfits," UA.

Recently when Warner Bros. leased "Oceans Eleven" on location at the Sands and other hotels, Las Vegas, the inns not only remained open, but utilized the opportunity to stage the famed "summit meeting" with the film's toppers which included Frank Sinatra, Dean Martin, Sammy Davis Jr., Joey Bishop and Peter Lawford. The trade in "The Misfits," Marilyn Monroe, Clark Gable and Montgomery Clift, presumably have no nitery act.

Nymphets Get a Chance In Beauty Contest For Teenagers At Palisades

Irving Rosenthal, head of Palisades Amusement Park, N.J., has come up with a copyrighted "Miss American Teen-Ager" contest which he plans to franchise on a national basis and sell merchandising rights to various national advertisers. Contest is owned by "Miss American Teen-Ager, Inc., a subsidiary of Palisades Park.

"Teen-Ager" contest which starts Friday evening, July 29 at the Jersey fun emporium, is the youngest of the varied beauty competitions which include such titles as "Miss America," "Mrs. America" and "Miss Universe." Eligible to compete are girls between ages of 13 through 17. They'll appear in a party dress instead of the traditional bathing suit.

Contest will be tied in with WNTA-TV's "Clay Cole's Summer Show" which originates from the park Mondays through Saturdays. Grand finals are set for Sept. 18. Rosenthal, however, feels "Miss American Teen-Ager" will have greater impact next year in light of his plan to sell franchise to amusement park owners throughout the country who'll run their own contests.

He envisions perhaps 50 state winners competing at Palisades Park for the national title. Also being mulled are plans for a permanent auditorium within the park to house the pageant on an annual basis.

MARLENE INKED FOR TEXAS STATE FAIR

Dallas, July 19.

Marlene Dietrich has been signed by the Texas State Fair, Aug. 22, in its variety house. It marks the first time she'll play a theatre date in the U. S. Miss Dietrich is set for two weeks, topping the bill which will include Varel & Reilly and the Chanteurs de Paris.

Star previously confined her appearances to Las Vegas rates.

Nippon Thrush to U.S.

Tokyo, July 19.

One of Japan's top songstresses, Izumi Yukimura is en route to the U. S. to join the "Holiday in Japan" unit in Dallas to be followed by a run at the Latin Quarter, N. Y. and other points.

Miss Yukimura's part with the show, which long-runned at the New Frontier in Las Vegas, calls for 18 weeks with two four-week option periods.

Solons Greenlight Hilton 550-Room Honolulu Hotel

Honolulu, July 19.

City councilmen have voted to set aside a decision of the city planning commission and thus clear the way for a 550-room Hilton hotel on a commercial beach site on the "Ewa" side of Waikiki and Diamond Head.

Project has drawn widespread opposition. One prominent resident of a swanky nearby residential area branded "this Hilton affair" as "the latest example of selfish private developers being permitted to control the planning of our city."

"One permanent resident is worth 50 tourists to the economy of Hawaii," another opponent of the rezoning asserted.

The site as well as acres of high cost homes which adjoin, all are owned by the Bishop Estate which leases out its lands and lots to individuals.

Brasilia Endangers Rio's Status As Brazil's Top Talent Centre

The rise of Brasilia as the capital city of Brazil is feared as detracting from the importance of Rio de Janeiro as the top talent buyer in South America. At the same time, the new city cut out of the jungle is regarded as not yet being in a position to buy acts of stature.

Although revenue here has not yet been great because of the exodus of the talent best to Rio and to Sao Paulo, it is hoped that as more entertainment [illegible] to the new city, and more of the national [illegible] to the jungle from the business in Rebia St. [illegible] Brasilia is and not adequate itself as to employ [illegible] Capital. The [illegible] of the city, in which the operations [illegible] are currently free to [illegible] with [illegible] and the [illegible] government workers and officials are still not sufficiently established to bring in full [illegible]. However, it's likely that there will be a lot of [illegible] this year, with completion of new buildings.

Meanwhile, it's feared that the shift in population is doing more at the affected cities [illegible] good so far as the entertainment industry is concerned.

Show Biz Tenants on Limb as N.Y. Probes Zoning Law Violation

New York City is probing a situation where amusement establishments zoned for residential purposes are allegedly being used for professional and office rentals. The city is making its test on a building at 56 Central Park South where offices of many show biz bodies are located.

Among tenants in that structure are the Martin Goodman Agency, Benny & Debin, Johnnie Ray, Julius LaRosa, the N.Y. office of the Sands Hotel, Las Vegas, an advertising agency and other types of professional operations including the normal quota of physicians and dentists.

The city code for some reason permits only physicians, dentists and dancers to use their working space as incidental to living space. Another tenant in the building is promoter Sidney Kingsley, author of "Detective Story" and "Men in White." The city contends that he is using his office illegally.

A trial is being conducted in Municipal Term Court with Bernard Feldman, directly in control of the building, listed as defendant. The building is zoned for residential purposes only. Several tenants have already received summonses for hearings.

PACT DAVIS JR. FOR LONDON LEGIT DATE

Sammy Davis Jr. has been signed for the newly constructed Bowalls Theatre, London, starting in April for an eight-week period. The house, which opened June 23, will present Davis on a legit show basis doing eight shows weekly.

It's anticipated there will be a line with which Davis will do specialty numbers, several accompanying acts and Davis is likely to take over the second half of the show solo.

This will be Davis' first theatre appearance in England. He recently completed a stint at the Pigalle, a nitery in that city. Most variety headliners from the U. S. have hitherto worked at the Palladium.

Blue Angel Reopening

The Blue Angel, N.Y., is set to reopen Aug. 8 after a five week summer hiatus with George Matson and Jorie Rosson. After three weeks of operation, it will close again for a week over the Labor Day week, and will resume Sept. 9 with Shelley Berman topping the bill.

Jack E. Leonard will preem in the Angel on Oct. 6.

Chi Palmer House Inks Sid Caesar for 4 Wks.

Chicago, July 19.

Sid Caesar is down for four weeks at the Palmer House Empire Room commencing Sept. 1. Still undecided, however, is whether rest of his package will go in with him. Cliff Norton may stake for N.Y. to commitments and dance team of Midge & Bill Haggett were seen in the playdirty recently with Ted Lewis.

Lionel is booked at the Elmwood Casino, Windsor, Ont.

Many Factors In N.Y. Cafe Biz Dip

Just what effect the Long Island railroad strike has had on the nitery business is difficult to assess, according to bonifaces. The general feeling is that the strike has come at a time when the cafe takes go on a steep slide. This year, business is down by several percentage points from last year. The reasons they argue are varying, and some of the slide in addition to the strike, stem from election year, in which business normally tumbles to the fear that a sizable recession is in progress.

One universal complaint these days is that the size of individual checks goes down appreciably during the hot months and it is even more so this year. The tourists this season, aren't spending as much as formerly and besides the number of them has declined.

Hotel check-ins are similarly off in all parts of town. The recent legit strike, which was at first expected to go into the summer, caused many to change their summer vacation plans. Buyers and other commercial people, who flooded the town in early June aren't expected to return until late August and September.

However, even with the desolate picture painted, most bonifaces are confident that the fall, and the return of top attractions will bring business back to normal and above levels. They are also hoping that the downbeat of this summer will be but one brief, bitter memory.

INK TALENT FOR MPLS. ANNUAL STAR NIGHT

Minneapolis, July 19.

Evening Star has landed singers Steve Lawrence, Nelson Eddy (who'll be playing a date at Freddie's supper club here) and June Valli for its annual Star Night and Coronation program to be held Friday (22). Affair is a top event of the local Aquatennial and summer mardi gras. Hugh Downs will emcee.

Prere-de-resistance of the show in the 9,000-seat auditorium will be selection of the 1961 Aquatennial queen. While the show has used Hollywood film stars and personalities in the past with more or less success, this year the accent's on Broadway and tv talent as well as picture performers.

Hit By Name Famine, Chi's Chez Paree Takes Hiatus

Chicago, July 19.

Drought of powerhouse names has caused the Chez Paree to go dark again for balance of summer hiatusing as of last week (12) with windup of Eydie Gorme stand.

Only firm fall booking is Tony Martin (in November) but club hopes to relight Sept. 7 with Louis Prima & Keely Smith. Pair pulled hefty load for the room in two previous appearances. Chez also hopes to slot Jimmy Durante and the Crosby Bros.

HOTEL MANHATTAN SHIFTS

James P. O'Donnell was named banquet manager of the Hotel Manhattan, N.Y., succeeding Eugene T. Lynn who resigned to become executive secretary of the Bronx Board of Trade.

O'Donnell has been assistant banquet manager of the nearby Astor Hotel. Both jobs are part of the Zerkendorf chain.

Ray Charles Pulls Hot $38,500 at Chi's Regal

Chicago, July 19, 19.

Regal vaudfilmer, with Ray Charles orch topping stageshow, racked up a fancy $38,500 single frame ended last Thursday (14).

Booked ahead by the 2,800-seater are Bill Doggett for Aug. 5, Brook Benton Aug. 19, and Count Basie with Joe Williams down for a September stanza.

Strippers Flock To Philly as N.Y. Niteries Shutter

Philadelphia, July 19.

Clampdown on the 52d St. spots in New York has brought in a fresh covey of girls for the local nitries. The dailies who line the Locust St. bars and taverns are already viewing new faces and a prime star looms as the local talent girls to meet the Gotham invasion.

There is no stripping in Philadelphia, an item that confuses the imports who have to become "exotics" to appear here. The cafe owners, aware of the ever-watchful law, keep close eye on their gyrations.

"Frenchy," one of the newcomers from Manhattan now at the Moulin Rouge, complained over the local state of affairs. "I have some beautiful new gowns, but I didn't even unpack them," she said. "They don't let you do anything here. You can't even drop a hairpin."

Less lucky was Cheri Best, whose best was considered none too good by the police who viewed her at the Gay Nineties and charged her with an indecent performance. Miss Best, whose real tag is Eileen Cartell, was discharged, however, at a magistrate's hearing the following morning Sat. (16).

The nymph influx has stirred local cafe biz. Notable additions are Zeema, "The White Goddess," California cutie at the Cork Club, and Stormy Sands, a blonde from Baltimore at Big Bill's.

Newhart Buttons Down Cafe Dates

Chicago, July 19.

The stampede is on for comic Bob Newhart's services. While maneuvering continues in New York (see last week's issue) to set him for a CBS-TV timeslot come fall, other show business sectors have also joined the chase.

One possibility, though remote just now, is a picture deal, at least one Hollywood studio having already sent out a feeler. Another is a concert tour—at least two impresarios have put in fancy bids—but an okay hinges partly on what talent can be lined up in support of the comic.

Meanwhile, the phenom, this nitery break-in was last February, is booked solidly in nightclubs for the rest of this year, plus a couple of telechats with Ed Sullivan.

Newhart opened this week at Prince's Dunsky's for eight frames.

Ohio Fair Pacts Circus, Film-TV Names Axed

Columbus, O., July 19.

Vaude acts, along with Hollywood tv personalities, which usually comprise the bulk of the entertainment at the Ohio State Fair here, won't be booked this year. Replacing them for the fair's Aug. 26-Sept. 2 run will be the Cristiani Bros. Circus, a three-ring show with some 40 acts.

Type of entertainment that should be used at the fair has been a subject of much controversy among state officials inasmuch as most grandstand attractions in the past have shown red ink. Some officials contend that the fair isn't designed as a profit making institution, and should stress the educational side.

Others argue that there's no reason why both entertainment and education can't be brought to fairgoers, provided better planning and know-how are utilized.

Sinatra a Sellout at Atlantic City's 500 Club Despite $15 Minimum Nick

By JOE W. WALKER

Atlantic City, July 19.

Paul Skinny D'Amato, operator of the 500 Club here, is charging a record-breaking $15 minimum nick during the 10-day engagement of Frank Sinatra starting Friday (22). He's putting on a $7.50 cover plus a $7.50 minimum. It's the heaviest price ever charged in this area for an evening in a nitery. But despite the tariff, reservations indicate a sellout.

With Sinatra, who's bringing in his own musical group, will be Jerry Lester. Sinatra will again play in the club's big Vermilion Room which seats 700, sans the standees which have always managed to crowd with his previous performances. He'll do two shows nightly, excepting the two weekend nights, when it will be three. Backing him will be Pete Miller's house orch.

Following the Sun. (12) exit of Myron Cohen, D'Amato closed the Vermilion Room for five days to prep for Sinatra's arrival. The singer played the club last season to rack up the biggest gross ever reported for a local nitery.

He drew an estimated 10,000 customers into the spot as he did 18 shows during an eight-day stay which included two weekends. Reported take was in excess of $130,000. With two additional days, he should crack the old record with little trouble.

Frankie Avalon to Top Milwaukee R 'n' R Show

Milwaukee, July 19.

Frankie Avalon heads a rock 'n roll show July 30 at the Milwaukee County Stadium which includes Jo Ann Campbell, Johnny & Hurricanes, Hollywood Argyles, Fireflies, Carl Dobkins Jr., Skyliners, Lenny Welch, Skip & Flip, Gary Stiles and Lavern Baker.

Joint sponsors of the show are WRIT and All Star Productions Inc. Latter's a newly-formed local outfit.

Acapulco in Red As Talent Flops

Acapulco, Mexico, July 19.

This port resort is in the entertainment doldrums. In the past three months more than two dozen entertainers have flitted in engagements here. Hotel owners who have night club operations and nitery impresarios are baffled by the public's lack of response. They don't know whom to port to assure drawing the tourist trade.

In the summer slack season many spots have preferred to shutter rather than pay even minimum salaries to Mexican acts and bands. When the Ink Spots came down here, they failed to last two weeks. Such national acts as Ana Maria Gonzales, Astrid de Lys, Dona Behar, Luigi & Nelly and Linda Romano often played to an audience of from five to 20 people.

Biggest flop of all was singer Monna Bell, booked into the Acapulco Arena because of her fame and beautiful success in Mexico City theatre engagements as well as top radio-tv appearances. The arena wasn't even a fifth full.

The Bum Bum, which features belly dancers and the Varadero ditto, are about the only clubs that held their own until mid-June. Now, they too are shuttered for the summer months. About the only entertainment clicking is pianists and organists who make with mood or pop music in dim-lit bars. Cost of this talent is virtually nil since some work for as little as 300 pesos ($24) weekly.

With the new season beginning in December, club owners hope to lure names to come down to fill their empty seats. But with salary quotations ranging from $1,500 to $5,000 weekly, owners face a red operation if customers are still missing.

TOP NAMES TO BOW JERSEY LATIN CASINO

The Latin Casino, which preems this fall in its new site at Haddonfield, N. J., opposite the Garden State racetrack, has booked a powerful lineup of names for its premiere season. Leading off will be "Holiday in Japan" Oct. 13 to be followed by Tony Martin, Oct. 27, Steve Lawrence & Eydie Gorme, Nov. 21, Bobby Darin, Dec. 7, Sammy Davis Jr., for two weeks Jan. 6, and Harry Belafonte, March 9.

The Latin Casino has been a Philadelphia fixture for years, but is now moving to nearby New Jersey because of less emphasis by that spot on a la carte trade and to obtain more pre-booked business. Again, its Jersey location will permit seven-day weekly operation.

Cloister, Chi, Mgt. Stays As Transfer Hits Snag

Chicago, July 19.

Transfer of Cloister to new owners hit a last-minute snag. So for time being, at least, biz will remain under Sheldon Kasten, Skip Krask regs but with a shift in booking policy.

Spot henceforth will try to emphasize new faces instead of established acts, and is leading off as of last Friday (15), with comedy team of Jack Burns & George Carlin. Topping bill is Bobby Short.

Nevada Gaming Board Weighs Sinatra Group's Cal-Neva Lodge Buy-in

Reno, July 19.

A combine of Frank Sinatra, Dean Martin, Paul E. D'Amato (owner of Atlantic City's 500 Club) and Henry W. (Hank) Sanicola (Sinatra's biz associate and manager) have applied to the Nevada Gaming Control Board to buy a majority interest in the Cal-Neva Lodge at Crystal Bay, Lake Tahoe. The formal application confirms earlier reports of the proposed sale.

The gaming board application notes the foursome are seeking a 57% interest in the plush resort, long established as the leading club (during the summer season) on Lake Tahoe's north shore. The Cal-Neva for years has opened only during the peak three summer months when the tourists hit the area, and has consistently booked top names.

If approved for a license, Sinatra will emerge as the majority stockholder with 25%. He now holds a 6% interest in the Sands in Las Vegas, but must be approved for a second time for interest in this venture. Sanicola is seeking 16%, D'Amato 13%, and Martin 3%.

Largest current stockholder is Bert M. Graber, whose interest will be reduced to 18% if the new plan wins the state's okay. The Gaming Control Board said the applications, which will be considered in August, represent a $200,000 transaction.

PAT BOONE TO OPEN INDIANA STATE FAIR

Indianapolis, July 19.

Pat Boone will kick off the Grandstand show at the Indiana State Fair Aug. 31 and Sept. 1. A 10-day bash has been set for the auditorium Sept. 2. Ernie Ford is inked for Sept. 3-4 while the annual horse show will be held Sept. 5-9. Rounding out the entertainment will be a western horse show and rodeo, Dick Kachman's Bell Drivers, a 4-H jamboree and harness racing.

A tape recording will be made of the Ford show for release as an album tagged "Tennessee Ernie Visits the Fair." Supporting Ford in his fair stint will be singer Anita Bryant, the Vanderbilts, Prof. Backwards and the Half Brue, a comedy juggling act.

In an effort to generate more activity at the socket, the fair will give a free admission ticket with each horse show ticket sold. It's the first time that twofers have been utilized. Meantime, the gate admish is one buck, being sold at 50c until the fair opens.

Unit Reviews

Best of Burlesque

Los Angeles, July 15

[illegible] Zeppo Marx [illegible] Sally Rand [illegible] Ann Corio [illegible] Hamilton [illegible] Nelly Bly [illegible] Opening July 8. 75c at Rio, Los Angeles. $2.50 and $3.50 top.

Big bosom and shoulders are back in vogue and in the more appropriate precincts of Hollywood Boulevard. It's a noble experiment by Harry Zeppo with one of the soldiers of the profession, Ann Corio. That despite the travelled environment and the transplant from West 52 to the far pole of La Brea, it has one whale of a chance of rubbing off on proving Zeppo a prophet. That it'll bring back burlesque—well, hardly.

Right on its face is that it enterprises without being too coarsely or crude and offers an escape from the tensions of workaday. After this experiment's week when all eyes will be glued to Broadway burley should live up to its hoopla and waggle its pendulous lot. The packed first night of the smarter set who would not be caught dead around Skid Row found it enjoyable if not a memorable evening. It's more a blue show than a laugh show and the label is misleading. More appropriate would be "this was burlesque."

To this generation, 30 years later (the time is a factor on the factors one of this film) it could create a problem of definition. But to take it serious is to miss the fun. What distinguishes burley from other art forms (about to the runway into the auditorium). That means girls and by any other name it would compare as burlesque.

As for the latest racier, Miss Corio is the only name with marquee draw. Still holds curvaceous to the mustard and topping off the road series with her own specialty, up to a point or two, she gives the show its only dynamic and grace as narrator. She spoke her respects to the greats of burlesque—Fanny Brice, Red Buttons et al and yet belle pulsegoord the fan and bubble dancer in the imitative images of Sally Rand and Faith Baron. However, no trace of "take it off" which is so unburlesque.

Top banana Harry Clean got off some good ones and dropped the periodic punch lines with the assurity of a seasoned footlighter. Not for laughing out loud but with those little double meaning asides that sneak up on the initiates. His subjects, Robin Hall, Heather English, Jimmy Lawrence, Hallie Morrison and Nelly Bellen, seven wooden with well-oiled charms that range from a bean pole to a water plug, the latter measuring 46-22-36. All the type girls are lured into the sketches and blackouts and do quite well at it.

Staging and choreo by Jack Raker is in the burlesque tradition, garish if not simple. For a night out for laughs you'll find it a pleasant outing. But you're warned not to take it seriously for this is burlesque of burlesque. Three years ago it was staged on weekends at Carnegie Hall in N.Y. and reported dismissed up a fair profit. But only the title remains. It stays for as long as the ticket racks deputize. *Helm.*

Aquarama, N. Y.

(FOLLOW-UP)

The lure of sun and water spec has been amplified with the addition of The Three Stooges. Their opening night (Friday) did more business than any other previous evening, and with fair weather break, the layout at the Flushing Meadows Amphitheatre in New York's Flushing suburb may yet pull itself out of the red.

The Stooges were revived by the kiddie crowd. This team had long been in retirement when their old film shorts were exhibited on teevee for the youngsters. As in the case of Hopalong Cassidy, they became big overnight, and they've been a puppet magnet for the past two years. Joe Derita was added to the two surviving members of the team, Larry Fine and Moe Howard, and it has been a solvent partnership since.

The Stooges dusted off all the old bits and all their old lines. Some of them still retain the perennial laugh getting qualities. But for many there's the reaction of wondering at what was the height of humor in a previous period. They have their mayhem, now amplified by sound effects on an oldfogey mike, their quaint dances and a routine which is not far removed from the one to which they came in fame as the subordinates of the late Ted Healy. But it's an act that has its commercial qualities even for many adults and of course the kids, many of whom may be minus eyes and limbs in emulation of this group.

The surrounding show has Johnny Lister in subordinate spot. A transplanted Britisher, he is a singer with movement and an accent to get across. But he works too hard sometimes and loses his control.

The show itself seems to have been pruned considerably since its start. The house cohorts, primarily the divers, have more to do in both the comedy and the straight vein, and there is less accent on the landlubber current. The accents of this show are primarily for the juve trade.

The major adult value is in Dancing Waters, which comes off as an enthralling interlude of lights, water formations and dancing music. Vincent Lopez has several solos in this setup including a sing-along-with-me session.

The cuts that have been made have been for the benefit of the budget. The overall entertainment values, except for the youngsters, haven't been improved. Perhaps with further experimentation, a show more universally appealing will emerge. *Jose.*

Blackpool

Continued from page 49

Clark & Murray Show" with Clark & Murray, Billy Stutt, etc., a William Morris presentation, at the smaller South Pier's Regal Theatre.

A variety of other offerings range from the Tower Children's Ballet, a puppet show in the Tower Ballroom, to seafront pierrot layouts with children's competitions, novelties and entertainments galore. Hundreds of sideshows vie with each other in shock and novelty entertainment along the "Golden Mile" Promenade, so-named because of the fortunes it has gained for estate showmen.

The famed Blackpool Illuminations are an attraction for the fall, aimed at enticing millions of customers to the resort at end of the season. Some $300,000 will be spent on this year's Illuminations, one of Britain's major seaside outdoor electrical spectacles.

Legitimate Blackpool is almost barren, although a handful of repertory groups attempt to cater to more serious showgoers. Major attraction here is the John Waterhouse comedy at the Grand Theatre, "Pillar to Post," presented by George & Alfred Black and staged by Harold Boyes. Glenn Melvyn, Danny Ross and Betty Driver headline.

Comedians, singers, dancers, puppeteers, clowns, musical acts, etc. are here by the score, bringing gaiety and fun to a noisy, glittery seaside town to which Mr. and Mrs. British Citizen flock with unfailing loyalty. The town doesn't attract the swank classes, but the working-class types, mainly from the industrial north and midlands. For most of the customers it is their only relaxation in the year, and bank balances are tossed carelessly around to bring some brightness into normally drab lives.

Blackpool, warm-hearted, gaminous humbug, always down-to-earth and friendly, is easily the last bastion of live vaude in the fast-declining British market. As a show biz mecca each summer, it merits the spotlight that focusses on it.

Vaude, Cafe Dates

New York

Fernando Monori returns to the St. Regis Monmartre for the room's recess Sept. 8 . . . **Jackie Kennon** cut an album for Swan records labeled "Poems for John" . . . **Harry Altman**, operator of the Town Casino, Buffalo, and the Glenn Casino, Williamsville, N. Y., in town last week on a talent buying trip . . . **Keigo Imperial Ballet** has been inked for the New Frontier, Las Vegas, starting July 20.

Olga James tapped for the Colony, London, Oct. 2 . . . Erika's reopened Monday 18 after a two-week hiatus . . . **Norene Parker** set for the Trade Winds, Chicago, Sept. 22 . . . **Jack Douglas** goes into the hungry I, San Francisco, Oct. 10 . . . **Sabrina** opens at the Lotus, Washington, tonight (Wed.) . . . **Lili St. Cyr** inked for the Mapes, Reno, Aug. 18 . . . **Dick Shawn** contracted for the Radisson, Minneapolis, Jan. 9.

Hollywood

Johnny Cash on eight-city, six-week tour of west and middle west . . . **Ray Anthony**, current at Harrah's, Lake Tahoe, opens at Sahara, Las Vegas, Aug. 19 for four frames . . . **Dorothy Loudon** inked to four-year deal by the Riverside, Reno, where she's currently a holdover . . . **Ink Spots** open four-week stand at Marineland's Porpoise Room July 26 . . . **Franklin Avalon** into Diamond Beach Club, Wildwood, N. J., today (Wed.) for one week . . . **Milton Berle** makes first solitary single appearance in 15 years at Mapes Hotel, Reno, opening tomorrow (Thurs.) . . . **Peggy Lee** lows off at Ciro's July 27.

Chicago

Buddy Lester and **Frank D'Rone** booked into Freddie's, Minneapolis, Sept. 19. D'Rone also tapped for a three-week at Mister Kelly's, Chi, commencing Oct. 31 . . . Girls' way Singers set by Freddie's starting Nov. 21 . . . **Marilyn Davies** to the Radisson Hotel, Mpls., Aug. 5-12. Singer **Manola Mora** due there Aug. 18, and comedienne **Phyllis Diller** starts Nov. 21.

Gary Morton inked with Colony Club, Omaha, Oct. 13 . . . **Ken & Mimi Welch** play the Chase Hotel, St. Louis, Aug. 25 . . . **Kaye Ballard** signed with Huddle Embers, Indianapolis, Nov. 14 . . . **Bobby Darin** to the Elmwood Casino, Windsor, Sept. 19.

Pittsburgh

Hazel Scott at the Holiday House in first nitery appearance here . . . **Maureen Cannon** and magician **Del Ray** in for two frames at the Ankara. Ray, a local art, is back in town after a two-month run at Harold's in Reno . . . Neither the Twin Coaches nor the Town House has anything set for the immediate future . . . **Pearl Bailey** comes to the Twin Coaches in September for nine days.

London

Paul Raymond, owner of the Raymond Revue Bar striptease, has taken over Fletcher restaurants, and becomes boss of the Celebrite restaurant Aug. 8 . . . **Beth Kersten**, currently at the Astor, will be followed successively by **Ricky Richards**, **Karen Anders** & **Peggy Hadley**, **Phil Foster** and **Lillian Briggs**, all U. S. acts doing two-week stints . . . **Derek Glynne-Perry**, one of the Blue Angels toppers, is training to swim the English Channel . . . **Lisa Page**, mystery voice in TV's "20 Questions" program joined the show at L'Hirondelle as a singer.

Houston

Club owner **Bob Blondell** teamed with **Dobi Cole** in a turn at the Lafayette Club . . . **Peter Palmer** in Continental Room of the Shamrock Hilton. **Sherp Fields** and his orch provide the backing for the show and the dance music.

The Paulette Sisters (3) winding their stint at the Cork Club. Taking their place Thursday (21) will be singer **Rip Taylor**. **Mel Arvin** and his band are on the bandstand . . . **Edie Knight** remains at the Chateau Vaud as featured vocalist . . . **Peggy de Castro Trio** in second week at the Trans-World for an early show and at the Tidelands for a 10 p.m. performance.

Marty Allen, dancer who closed at the Mastbrooks in Framingham, Mass., 18, was inadvertently referred to as Larry Collins in Variety's review of the spot in last week's issue.

House Reviews

Olympia, Paris
(FOLLOWUP)

Paris, July 12.

Olympia prexy Bruno Coquatrix knows that vaude just doesn't draw during the summer when the French leave on vacation and the tourists come. But a musical revue with names can do it as proved by the Josephine Baker show, "Paris Mes Amours," which was brought in for three months last year and stayed nine. Now Coquatrix brings basically the same show to get him through the summer and also [illegible] the cash outfit [illegible] to go back on a vaude basis next September.

It looks like this revue will do it for tourists while Gallic locals are drawn by Miss Baker's name. New numbers and acts, plus refurbished costumes and a [illegible] [illegible] [illegible] the show [illegible] [illegible] of the [illegible] [illegible] [illegible] but that should come in time.

Show is essentially the same, tracing the history of the Olympia in the first part and the story of Miss Baker in the second. Miss Baker's [illegible] [illegible] a [illegible] [illegible] [illegible] she has the [illegible] poise and knowhow to put an audience [illegible].

It is a timeless [illegible] that marks the top performer, and it displays that she is in that [illegible] [illegible] who will always have pull and [illegible] no matter how [illegible] [illegible] [illegible]. Her [illegible] in [illegible] [illegible] and her [illegible] [illegible] plus factors due to her [illegible].

George Reich [illegible] [illegible] and also dances this time. He is a [illegible] in the acceptably paced and [illegible] [illegible]. J. M. Prestley and Fernand [illegible] give [illegible] [illegible] while a [illegible] [illegible] [illegible] give out with a [illegible] display of [illegible] [illegible] [illegible] that have them [illegible] [illegible]. Last year's Yank jazz outfit is replaced by a [illegible] group, Robert Marshall's All Stars [illegible] who [illegible] more than adequately on jazz and are solid in the [illegible] numbers.

There is no attempt at the [illegible] production values of the Casino De Paris and Folies Bergere. This is just simple and [illegible] [illegible] [illegible] with [illegible] [illegible] and strip bits [illegible] with bedroom sketches.

Miss Baker is an American who became an international star in France. So she is [illegible] of home here and tourists are more likely to flock to see her in a show here than in their own habitat.

A three-month click could pull Coquatrix out of his financial [illegible]. For vaude has been suffering here along with other show facets in the attendance decline as people pay more attention to buying household goods, vacations, etc.

Advance sales look brisk, and a repeat of last year's success will allow Coquatrix to go ahead with his regular monthly vaude segments starting in September. He is also counting on Edith Piaf for his trump next season. *Mosk.*

Opera House, Blackpool

Blackpool, Eng., July 12.

George & Alfred Black presentation of "Big Show of 1960." Stars Tommy Steele, Alma Cogan, Eddie Calvert and Wise Guys. Features Sid Millward, Wally Stewart & The Nitwits, Freddie Frinton. Staged by Alec Shanks and Joan Davis; choreography, Malcolm Goddard. Orch under Jack Ansell.

Tommy Steele, blond quivering bundle of energy, once a rock 'n' roll favorite, is making progress toward the goal of being an all-round family entertainer. Singer, helped by recent films, works energetically throughout this lavish and colorful layout, scoring especially in the post-interval segment with such tunes as "Butter Fingers," one of his oldies, "Little White Bull" and "What a Mouth."

He pulls in audience participation, creates cheerful vulgarity throughout and exits to solid palming from both his younger followers and those he terms "the mums and dads."

Alma Cogan, a top English thrush, is expensively gowned for her various appearances, and garners good audience reaction for her happy-voiced warbling. Her songalog ranges from "Tan Shoes and Pink Shoe-Laces" to "Do You Mind," "Mama" and "We Got Love." Singer, already seen in the U. S., is a dark-eyed brunette and has good support at the piano from her longtime accompanist, Stan Foster.

Eddie Calvert, English trumpet player, has instrumental backing from the Wise Guys (3) and Rocky Adrian on drums, and scores with his classy horn-blowing. Freddie Frinton also clinches customer yocks for his familiar "Dinner for One," Miss Sophie comedy [illegible], playing a [illegible] butler attending to his mistress; he has [illegible] support from [illegible] [illegible] as a [illegible] Miss Sophie.

[illegible] [illegible] [illegible] for [illegible] [illegible] and [illegible] [illegible], is given [illegible] [illegible] by the [illegible] [illegible] of Sid Millward and Wally Stewart with The Nitwits, [illegible] group pull out every stop for laughs and succeed.

Terping department is in the [illegible] [illegible] of Hal [illegible] & Gillian [illegible], who offer [illegible] [illegible] [illegible] [illegible] and lifts at a fast and eye-catching pace. The [illegible] Malkoshes [illegible] [illegible] as [illegible] [illegible] in the [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible] a lift [illegible] [illegible] [illegible] of a [illegible] [illegible]. Cliff Adams Singers and the Malcolm Goddard Dancers give their useful aid throughout.

The Alec Shanks scenery and costumes lift the [illegible] and [illegible] of the [illegible]. Malcolm Goddard does the choreography, and Alec Shanks and Joan Davis are [illegible] stagers. Jack Ansell batons the orch, which [illegible] the artists [illegible] stage for second half of show.

Less spectacular than in previous years, "The Big Show" nevertheless retains its quality of [illegible], and compensates for lack of stage tricks by its [illegible] [illegible] and the featuring of individual talents. It is pleasantly attuned to current family tastes of holiday time. *Gord.*

Queen's, Blackpool

Blackpool, Eng., July 12.

George Formby, Toni Dalli, Yana, Jimmy Clitheroe, Amin Bros. (2), Richman & Jackson, [illegible] Cossack Dancers (3), Jimmy Currie's Waterfalls of Scotland, George Mitchell Singers (8), Rose Taylor Dancers (16). Orch under Dennis Seeney. Staged by Ross Taylor.

Making a comeback to his own hometown, George Formby, long-time English comedian-ukulelist, registers affectionately at head of varied layout, nicely geared for summer vacationing multitudes in this holiday town. Formby, who mostly gave up show biz due to illness a few years ago, garners warm reaction from family customers, many of whom can [illegible] in their own youth at this same resort.

He has a friendly style, sings his own popular tunes to his uke accompaniment, and proves that sophistication isn't needed at this type of vaudery even in 1960. Limited in other markets, he's a natural booking hereabouts at a time when pendulum is swinging away from the newer rock 'n' roll kids and in favor of the balladeers and minstrels again.

Toni Dalli, Italian-born tenor, has a strong song spot of his own, belting out tunes to hearty palming from appreciative customers. Here's one male who can really sing and merits the increasing kudos he's garnering. Backed by the show dancers and a George Mitchell singing line, he registers with "Around The World," "Love Is Many Splendored Thing," etc. He also clicks in a rollicking beach 1920 scene with blonde thrush Yana.

Yana, an English looker, has more repose and less coldness than some years ago. She's maturing into a singing import whose chirpiness is as much an asset as her vocalizing. [illegible], with Jack Martin as her musical director, wins audience satisfaction when she descends [illegible] [illegible] serenades an elderly male and pulls him back onstage to duet with her. Exits to good mitting quota.

Jimmy Clitheroe, local comedian, offers comedy in mischievous schoolboy vein, some of it old-fashioned and familiar, but scores on regional appeal. He teams in sketches with Billy Windsor. Richman & Jackson offer some robust husband-wife crosstalk in time-honored vein, and are useful of their type; each works separately as support artists in comedy scenes.

Standout act, placed too early in the layout, but registering strongly nevertheless, are the two Amin Bros., Egyptian team who perform excitingly in foot juggling and pull in the heaviest mitting of the show. Expert foot manipulation has one partner tossing the other nimbly around and about like a piece of wood. Pair deserve attention by bookers seeking a new and really worthwhile act.

The three [illegible] Cossack Dancers interpret some lively numbers [illegible] [illegible] [illegible] applause in a Ukrainian harvest scene with the Rose Taylor Dancers. A Scottish song sequence scores effectively with a Jimmy Currie waterfall gushing loads of aqua down a [illegible] [illegible]. Highland [illegible] [illegible] bagpipes and dancers march downward and into auditorium.

Vocal backing by eight George Mitchell singers is good as is the dancing line. Dennis Seeney batons the resident orch, and Ross Taylor has made the most of diverse but full talent at his command.

Show is set to run through the holiday season and into October. *Gord.*

Palace, Blackpool

Blackpool, Eng., July 12.

Bernard Delfont [illegible] of "[illegible]" [illegible] Harry Secombe; features Ruby Murray, Harry Worth, Bob Williams and "[illegible]," Martyn Roy, Skylons (2), George Mitchell Singers (8), Palace Dancers (12). Orch under Harry Lyons. Staged by Ernest Maxin.

Harry Secombe, British comedian with a [illegible] and natural sense of comedy, features exuberantly through this layout, and dominates most of it to obvious enjoyment of the customers. Rated now as a leading [illegible] [illegible] [illegible], Secombe, originally from South Wales, possesses a [illegible] voice of [illegible] that never fails [illegible]. His [illegible] [illegible] of his [illegible] and [illegible] [illegible] [illegible] and good cheer.

He registers well in a honeymoon hotel sketch and also as a standard-bearer in an 1812 Napoleonic scene. But he is best when left to his own [illegible] song devices, being the fortunate possessor of a set of pipes that could easily set him in the truly operatic class. As an all-round entertainer, this gabby Welshman establishes immediate contact with the customers and sends 'em home in a happier mood than when they came.

Ruby Murray, Irish chirper with the [illegible] [illegible] of a [illegible] manner, offers ballads from her [illegible] [illegible] for a [illegible] song, but [illegible] through the act so closely that the show's pace is seriously affected. But the thrush has a certain appeal for family audiences, and adds the romantic note by coaxing on her husband, Bernie Burgess, for a double act recalling it was in this holiday town they first met.

Harry Worth, comedian with a hesitant and deliberately nervous style of gabbing, wins chuckles for his patter and proves a useful acquisition, though not in the top-quality class. Bob Williams brings on his [illegible] pooch to make it around cheerfully but to no avail; animal just won't obey and sags in [illegible] style. Act is offbeat and weird.

Martyn Roy clicks with electrical magic, the two Skylons are ultra-confident aerialists, and there is pleasing vocal backing from the George Mitchell Singers. A line of chorines add more glamor to a predominantly male layout, for which Douglas Squires has done the choreography.

Ernest Maxin stages skillfully, with Maurice Fournier as production associate. Sumptuousness of architecture doesn't lend itself to intimate warmth of contact between customers and artists, a factor which may have been partially responsible for previous failures at this house. David Fallon, Meta White, Diana Chesney and Max Russell support in sketches. Palace Theatre orch is under Harry Lyons baton. *Gord.*

VARIETY BILLS

WEEK OF JULY 20

NEW YORK CITY

MUSIC HALL
Harrison & Kossi
Alan Cole
Francesco Ravino
Marco
[illegible] Choir
Corps de Ballet
Rockettes
R. Paige Orc

AUSTRALIA

MELBOURNE
Tivoli
June Bronhill
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
Nina Moreno & Ann
[illegible]
[illegible]
[illegible]
Peter Crowe
[illegible]
[illegible]
Jimmy Vaughan

SYDNEY
Tivoli
Les Tours
[illegible]
[illegible]
[illegible]
[illegible]

PERTH
Majesty's
[illegible]
[illegible]
[illegible]
[illegible]
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BRITAIN

BLACKPOOL
Opera House
Tommy Steele
Alma Cogan
Eddie Calvert
Wise Guys
Sid Millward
Wally Stewart
Nitwits
[illegible]
[illegible]
Freddie Frinton
Cliff Adams Singers
Malcolm Goddard Dancers

Palace
Harry Secombe
Ruby Murray
Harry Worth
Bob Williams
Martyn Roy
[illegible]
[illegible]
Skylons
[illegible]
[illegible]
[illegible]

Tower Circus
Charlie Cairoli & Co.
[illegible]
[illegible]
[illegible]
[illegible]
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[illegible]
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Winter Garden
Bob Monkhouse
[illegible]
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BRIGHTON
Hippodrome
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LIVERPOOL
Empire
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Cabaret Bills

NEW YORK CITY

Basin St. East
[illegible]
[illegible]
[illegible]

Bon Soir
[illegible]
[illegible]
[illegible]
[illegible]

Chardas
[illegible]
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Chateau Madrid
[illegible]
[illegible]

Copacabana
[illegible]
[illegible]
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Embers
[illegible]
[illegible]

Hotel Taft
Vincent Lopez Orc

Hotel St. Regis
[illegible]
[illegible]

International
[illegible]
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Latin Quarter
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Left Bank
[illegible]
[illegible]

Living Room
[illegible]
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No. 1 Fifth Ave
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[illegible]

Round Table
[illegible]
[illegible]

Sahara
[illegible]
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Savoy Hilton
[illegible]

Sheraton East
[illegible]
[illegible]

Two Guitars
[illegible]
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[illegible]

Viennese Lantern
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Village Barn
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Village Gate
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Village Vanguard
[illegible]

Upstairs, Downstairs
[illegible]
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Waldorf Astoria
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CHICAGO

Blue Angel
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[illegible]

Chez Paree
[illegible]
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Conrad Hilton
"Persian Paradise"
Shirley Wieler

[illegible]
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[illegible]
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[illegible]
[illegible]
[illegible]

Drake
[illegible]

Gate of Horn
[illegible]
[illegible]
[illegible]

London House
Oscar Peterson 3
Audrey Morris 3
Eddie Higgins

Mister Kelly's
[illegible]
Freddie Stewart
Marty Rubenstein 3
Marx & Frigo

Palmer House
Carlos Machado's "Carnival in Rio"
Ben Arden Orc

Trade Winds
[illegible]
[illegible]
[illegible]
Larry Novak 3

LOS ANGELES

Band Box
Billy Gray Bd
"Mr. Pacific [illegible] Lady"
Carol Shannon
Bert Gordon
[illegible]
[illegible]

Ben Blue's
Ben Blue
Sammy Wolfe
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
[illegible]

Circo
[illegible]
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Cloister
[illegible]
[illegible]

Coconut Grove
[illegible]
[illegible]

Crescendo
Don Rickles
Frances Faye

Dino's
[illegible]
[illegible]
[illegible]

Interlude
[illegible]
[illegible]

Moulin Rouge
[illegible]

[illegible]
[illegible]
[illegible]

Sanbah Room
[illegible]

Slate Bros.
[illegible]
[illegible]
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Ye Little Club
[illegible]
[illegible]

LAS VEGAS

Desert Inn
[illegible]
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Dunes
"La Parisienne"
[illegible]
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El Cortez
[illegible]
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Flamingo
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Fremont Hotel
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Golden Nugget
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Hacienda
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Nevada Club
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New Frontier
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Riviera
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Sahara
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Sands
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Sans Souci
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Showboat
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Silver Slipper
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Stardust
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Thunderbird
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Tropicana
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MIAMI-MIAMI BEACH

Americana
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Beau Rivage
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Biltmore Terrace
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Carillon
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Deauville
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Eden Roc
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Five O'Clock
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Fontainebleau
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Harbour Club
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Murray Franklin's
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Bonay Place
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The Rancher
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RENO-TAHOE

Bal Tabarin
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Cal Neva Lodge
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Golden
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Harold's Club
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[illegible]

Harrah's Tahoe
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Harrah's Reno
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Holiday
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Mapes
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Nevada Lodge
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Riverside
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Coconut Grove, L. A.

Hollywood, July 16

Tony Martin, Ebar De Marios (2), Freddy Martin orch (22) ($2.50) cover, $5 minimum.

The ballad master Tony Martin held forth for about an hour opening night before a room packed with Dean admirers and gave them his usual solid fare about 17 times the sentimental affectionate with the honeys. It should bring top business to the big room.

Flame Juice (female) and Sharon Hollis (male) dance are the singer's delectable dancing assistants courtesy of Hy Beller. The latter manner to which Martin works these gals into his act accounts for much of his appeal not to mention that powerful megaphone voice.

The De Marios do a kind of elongate redundant routine which, any exposure to interpretive dancing it doesn't need much interpretation. Through about a quarter-hour they glide and spin with expert ease and clinch at every opportunity. The ladies have it.

Freddy Martin's 22-piece aggregation, plus eight to the string section, provides a stirring five-minute medley of nostalgic tunes and sets up a steady, danceable beat. But it seemed unnecessary as backing for Martin whose distinctive style requires vigorous accompaniment. Al Sendrey, as usual, conducted for the singer.

In addition to his standards—"Autumn Leaves," "Temptation," "Begin the Beguine," etc.—Martin sang a parody of "Let's Do It" beyond at bending correspondents alert for the names of their candidates. A highlight of the opening was Jack Benny singing "Love By Proxy" and George Burns delivering "La Vie En Rose" (pronounced) in French.

Show is booked for two weeks, to be followed by Jose Jasper and the 100 Strings. *Glen.*

Living Room, N. Y.

Al Martino, Tommy Bennett, Jackie Paris, Dave Coulter Trio, $3 minimum.

Donny Stogel's Living Room has of late become an important showcase for a multitude of acts, most of whom would have shined the limelight a comparatively short time ago. The case for entry into these intimate spots is enhanced by the fact that there's a constant audience and the event to get a reaction this way than having the sound bounce back from empty tables.

The current bill is topped by Al Martino, a disk singer who has worked abroad for many years. Back in the country a comparatively short time, this is his first New York date since becoming fairly well known. He has a pleasingly big voice but seems to have learned to use it in present productions to the size of the room.

Martino has that Hallmarkish style of highlighting the romantic content of a song. Sometimes he goes overboard on that front, but he generally puts it across with aplomb. His feel is on the romantic ballads, but he regularly inserts a rhythm tune which changes pace and effect shows him to a lighter aspect. His tones are imaginative, understated, his routine is well-figured out and he's a nice winner here.

The music for the acts is by the Dave Coulter Trio. Bennett and Jackie Paris are under New Acts. *Jose.*

Flame Room, Mpls.

Minneapolis, July 16

Four Lads (3), Francis Deere Orch (7), $2 cover.

The nationally popular Four Lads have had with his multiple "Thing Along" (6 month) albums and his recent [illegible] a big demand for appearances and [illegible] the bill. Berlinda quartet [illegible] Hawkins Gay Comedians [illegible] and the Four Lads also as a major part of their act [illegible] to accompany their warbling.

Most song hitters of the old school might be at sea of place in these parts (happily) as a square dance caller, but the Four Lads are perfectly comfortable. Sans rock 'n roll, the quartet appeals mainly to adult tunes and that of course, is a definite plus for a tony supper club act. While the Lads specialty is solid harmonizing there's also a bit of clowning and a lot of bouncing to make for increased entertainment stature.

Swiping a page from Miller's book the boys permit table-sitters to join in on such old faves as "That Old Gang of Mine," "Band Played On," and "For Me and My Gal." This goes over tumultuously with more eager beaver would-be singers who caught the mood and lead with little prompting from the quartet. End product was much fun all around. In circulating among the tables, the Lads use a young mike to project the vocal efforts of the more cooperative and talented patrons.

Considering the intense interest here in the televised Democratic National Convention's initial session on the Lads opening night, there was a respectable turnout for the preem performance which marked the act's first local appearance in six years. Thrift own musical orchestra director Billy Dunham does a fine job. His chore isn't always easy since the singers are widely dispersed at various times. Francis Deere's Flame Room orchestra provides delicate backing along with music for dancing.

Four Lads continue through July 24 with singer Pat Friel moving in for two weeks on the 25th. *Rees.*

Trade Winds, Chi

Chicago, July 11

Sam Butera and the Witnesses (8), Lenny Caliger Cliff Nipe Trio, $2.50 cover.

Booking is first expanded display of Cliff of the musical funmanship that Kallmarks Sam Butera and the Witnesses, and it's a bonanza for the faithful who dig the frenetic tooting and stomping, the insider humanics and sometime multiple-tunes etc.

Sam's gamble, of course, is whether sexed has enough gimmy for 3 cent toppers Prima & Smith to warrant the engine for 16 days. Dinner show tendt was close to capacity despite Demo parley competition.

Fellows contain a wine of good-natured fun—double-meaning but audienceize stuff and the crowd obliged with hefty returns. Opener served up the bulk of the Butera repertoire—Greenback Dollar Bill," "Chastity Love" and the narrated "Next Time" among them.

Lavishly-based Lenny Caliger nails his best attention with star impersonations and a very funny wonderful impersonation of the Red Skelton character, "Gunther's Gim" sketch. It makes for nice recovery from the Butera warm-up, which indicates some updating is needed for mainstem rooms. Cliff Nipe Trio ramps him and does okay with between show fills.

Phil Foster starts July 28. *pw.*

Moulin Rouge, Vienna

Vienna, July 7

Lyra, Ann Geller, Brendel & Eddie Terry, Bing & Jackie Perry Kenner, Kirbiger, Teddy Dorn, Ella & Jerry Collings, Emil Kudera Orch, $4 admission.

This top Vienna night club a few steps away from the state opera launched its twelfth tourist season this week with American show stopper and Amerose Miss Nina. Reputedly gowned she appears in scenes labeled "Dance in Front of Mirror" and "Stripping."

A well stacked platinum blond, who registers hardship with the audience the stays until Aug 31. Nina then headed for the Rhoda Rogers Club, a new Birmingham, Eng. spot.

Ann Geller opens the show in a routine rugged "taper on be-[illegible]." Though handicapped by the small floor she does top gymnast tricks. Gravesis Sisha & Lenny come with their "1001 nights" in operetta-ballet style.

In the second part of the layout, comics Brendel & Eddie register with their vaudeo routines and slow dancing, respectively. Teddy Dorn, Ella & Jerry Collings also get laughs. Others clicking are Kirbiger with "Chinese Shadow Figure Kurtzel on cymbal and Terna on a juggling sequence.

Stripping berth is generously filled by Lady Murphy, Sabo Gerard, Ingeborg Thomas, Lina Nimon, Dell'rada, Gardy Renard and Noana de Kar. Emil Kraina and his orchestra back the session [illegible] and plan for dancing. But few customers take to the floor despite urging of emcee Rudi Palme.

Show directed by owner Andreas Hofmann and L. Marlitt runs until Aug. 31. Karl Ralt did the settings and lighting. *Ross.*

Elmwood, Windsor

Windsor, Ont., July 11

Sid Caesar, Cliff Norton, Sandy Stewart, Midge & Bill Haggard, Chris Columbo, Jack Madden Orch (7), $1.50-$2 cover.

Sid Caesar proves anew that good, old material, expertly presented, is a surefire crowd pleaser. He scored a personal triumph before a capacity audience of 750 as he opened a two-week date at this swank spot across the river from Detroit. Impresario Al Siegel has supported him with able acts providing variety and a chance for the comic to rest between skits.

Caesar, seated in an armchair, poses as Prof. Ludwig von Forever to chat with Cliff Norton, also in an armchair, about longevity, orthodoxy and mountain climbing, all of which are familiar to Caesar's in-club Caesar manages to make the material seem fresh and his audience loudly demonstrative in delight.

He's on again later in the bill with impersonations of a six-month-old baby and a boxer. The laughs and applause build for his closing skit about a pseudo Prussian general, being dressed in his orderly Norton, who actually turns out to be a doorman. Norton is an effective straightman. Caesar, with four curtain calls, had to bog off.

Show opens with the dance team of Midge and Bill Haggard who are adequate. They also are in the [illegible] spot. Singer Sandy Stewart, who resembles a young Judy Garland in appearance, voice and mannerisms, has the personality and the pipes to make it on her own. Closer calling attention to the obvious with an impersonation of Miss Garland.

Chris Columbo is an unobtrusive emcee and Jack Madden's crew backs the show flawlessly. *Trow.*

Thunderbird, Las Vegas

(FOLLOWUP)

Las Vegas, July 15

Goer Grant is the latest in a succession of chirps to headline the marathon ice revue which Marty Hicks is presenting in the Turquoise Room. As were the others, Miss Grant is skateless, her turn being separate from the proven footlifters.

Star is a fine fellow, her beauty gowns and song salvamping hold the ideal punch for a lavish show. Miss Grant is equally at home as a balladeer or belter, offering such numbers as "In Love The Only Way," "By Myself," "St. Bernadette," "I'm Going To Live The Life I Sing About In My Song," "Wayward Wind," medleys from the "Gypsy" score and the "Helen Morgan Story" film soundtrack in which she did the singing for Ann Blyth.

Miss Grant is proving here that she's a potent nitery attraction—lea is brisk in the room, and her engagement has been extended through the first week of August. Expanded assistance is provided by the Al Jolson trio (12). *Duke.*

Adolphus Hotel, Dallas

Dallas, July 13

"Continental Ahead," musical revue produced and directed by Danny Dunne, original music, lyrics and sketches by Jerry Segal, special music, Howard Stafford, arrangements, Glenn Burns, costumes, Joe Johnson, choreography, Terry Waterman, features Jo Anne Beverly Austin, Ann Brown, Bob Crest, Dave Heath, Jerome Howphill, Ann Nice, Jerry Rowland, Terry Waterman, Bobbie Wolfgang, Joe Reichman Orch (7), $1.50-$2 cover.

Young producer-director Buddy Williams has come up with a deep lot in his new sophisticated revue, "Continental Ahead," in the Adolphus Hotel's plush Century Room. The 19-member cast woodshedded the 19-minute stint for four weeks and it's neatly coordinated timing to on the nose and the participants rate the ovations they receive.

Fine talent is projected by each member—in singing, dancing and backsoun. Revue is comparable to last summer's successful "Bottoms Up" production. New show is flavored with original music, lyrics and sketches by Jerry Segal. He's penned vocalage that's saucy, spicy and suggestive. Topical bits are cleverly contrived and well executed, pacing is swift and deftly handled to space various bits to care for the multiple, colorful costume changes.

Show is highlighted by sultry blues vocals by songstress Jo Adams, whose "Old Black Magic," "Summertime," "I Cried for You" and "Lazy River" rate lusty mitting. Ann Brown, blond thrush, stores with "Contact Lenses—Who Needs With a Girl Who Wears Specs?"

Closer, but very suggestive, is Ann Hilary vocal of "International Problems." The two Anns joined by Beverly Austin make the spicy lyrics of "We Work at Neiman's" a hilarious segment.

Choreographer Terry Waterman and the cast engage in a wild calypso dance, well done in eye-popping costumes. Others in the cast Bob Crest, Dave Heath, Jim Howphill, Jerry Kirkland and Buddy Williams also score in several outing. Howard Stafford conducted "Dallas Texas U.S.A.," which opens and closes the show. It's good, but much too long.

Joe Reichman's crew, directed by veteran Bill Tuber at show time, generates dark backing for the intimate revue and loads the floor for show time.

Revue runs through Sept. 7. Dorothy Shay opens Sept. 8 for a fortnight. *Rees.*

Cork Club, Houston

Houston, July 14

Rip Taylor, Mel Avon Orch (6), no cover or minimum.

Capable comic Rip Taylor, catching interesting house on opening, has to build feverishly to get two returns near close of his allotted 25 minutes. He opens slowly, but quickly gets the feel of the room, which never has been known as a comer's haven. He does good impressions of Lonella Parsons, Winston Churchill, Walter Brennan, Pearl Bailey, Alfred Hitchcock and Arthur Murray among others.

With the carbons, Taylor also indicates his voice is better than average. He closes with some good lines in a crying jag style and here the response is good. For subsequent shows he says he'll tailor his act to fit room. Mel Avon's orch is right on cue with backing job for act, particularly the impressionistic. Samara is due in for a pair July 28. *Shop.*

Ho-Ti, Portland, Ore.

Portland, Ore., July 12

"An Evening With Sigrun Nielsen" starring Marie Rosenfeld with Jimmy Clark, Franklin Roberts, Roy Darlene Dayo, Sheila Doyle, Lonetta Marie, Hermann Johnson Orch (5), produced and directed by Ben Yost, lyrics and special material, Mac Meredith, music and arrangements, Norman Hanson, choreography, Jimmy Clark, musical director, Emil Reda, cover $1.50, Sat. $2.

Ben Yost is prepping his two and a half hour revue in two acts for theatres and night clubs throughout the country. In for three weeks, it should do SRO for with bowman Leo Giles picking up the options. A curtain has been erected to give outfit a theatrical setup and keep the pace fast.

Opening night (11) customers overlooked the rough spots which presumably will be eliminated. First half is a blockbuster of variety entertainment, but second wish needs bolstering before hitting the major league circuit. Rosenbloom, who gets star billing, his the solo and shit bits like a glove. His familiar style is a tough gutter.

Little Frankie Rapp scores with his quick stand-up delivery. His material is fresh and keeps the audience in hilarity. Shapely Lois Ray displays some clever cleaning and stores a marksmitic likeness of herself. Darlene Daye is up for some better than average song and dancing. Redhead executes difficult tricks with ease.

Feline Lonette Marie shows nifty pipes in a couple of showing spots, but she needs experience. Blonde, well endowed Sheila Doyle handles the comedienne chores like a vet. Jimmy Clark takes care of the straight man bits, warbles, and terps. All the girls are hookers. Everyone performs in skits and ensemble work with gusto.

Special material and script are the show's top assets as are costumes and musical score. Choreography is excellent. Emil Reda betons the house crew nicely. Yost has a revue suitable for any spot and should be ready for the big time after this outing. House full both shows when caught (11). *Pete.*

Sands, Las Vegas

Las Vegas, July 13

Dean Martin, Ebar Lobato Dancers (9), Garr Nelson, Copa Girls (12), Antonio Morelli Orch (21), $4 minimum.

Dean Martin is worth his weight in $100 chips to Sands high roller Jack Entratter, because he's a star who pulls in the big players to the casino. Every time Martin comes back to the Copa Room he seems more happily casual in his approach to a song, and more keenly aware of his increasing value as a comedian. The double-barreled talent continues to win fans for his offbeat style, and the current four-week engagement is certain to be sold out at every performance.

Martin sings such numbers as "Where or When," "Write Myself a Letter," "Volare," "An Evening in Roma," plus a series of gag lyrics to wk songs. "If you think I'm going to get serious you're crazy—if you want to hear a serious song buy one of my records". At one point he gets a hefty yuk with "I'd like to tell you about some of the good things the Mafia is doing." Of no ton he says, "It's not from the con—it's from Mao Tse. I don't put it on—I drink it."

The Ebar Lobato Dancers (9) from Argentina balance the bill, presenting an exciting display of original choreo including an amazing speed of American rock 'n roll and "Charleston."

Two new Renne Stuart production numbers, one in honor of the political conventions are brilliantly lavish. They feature the fine voice of Garr Nelson (the Antonio Morelli crew with 21), and the Copa Girls (12). *Duke.*

Le Cabaret, Toronto

Toronto, July 12

Jo Ann Val, Pianist Maxwell Troup, $1.50 cover.

A former classical chanteuse who wanted to sing pops, Jo Ann Val scores mildly in the classy Le Cabaret with her intimate treatment of music and lyrics ranging from her surprisingly soft and low delivery of "Alexander's Ragtime Band" to her whispering style of "Some of Those Days." Here is a blend controlle whose range runs from F to high C, who brings a new distinction to her unique musing-style showmanship.

With arrangements by Harry Sinage and a luscious wardrobe by Paul Brune (she wore a beige and red evening gown and a white lace organized gown during her twice-nightly appearances when caught), Miss Val deals in ballads that not only have nostalgic appeal but bring a new audience-concept to her song choices.

With her friendly manner, the shapely Miss Val and her colorful voice sounds bring a new delivery of song-telling to her listeners. A onetime student of grand opera at the Chicago Conservatory of Music, she has just released "Make Love to Me," backed by "Cuddle Up a Little Closer" for the Freeway label. Chicago Withal, she has brought a new note to niteries for intimate singing that opens up fresh horizons. *Mitchy.*

Casa Madrid, L.A.

Hollywood, July 13

Mendita Rios, Pepita Funes, Genaro Gomez, Pepita Sevilla, no cover or minimum.

Owners Al Fine and Jerry Gould in taking over the old Ready Room on La Cienega and turning it into the Casa Madrid are providing aficionados of flamenco with a real service. Fans are apt to return the compliment.

Rene and Henrique Heredia of the v.k. Heredia family of flamenco artists provide the guitar backing for dancers Pepita Funes, Pepita Sevilla and Genaro Gomez in an atmosphere where all the waiters (clad in matador costumes) speak Spanish and the p.a. system hints bullfight music between shows. There's also a gift shop.

There is a better than fair chance that the club can catch on, provided it can maintain the high quality of entertainment and savvy atmosphere effects it's starting out with. The dancing's authentic and expert. And even purists should appreciate the light touches these pros permit themselves—all three have, at one time or another, served with big-name troupes, and they show it. Group is booked for an indefinite period. *Glen.*

Chateau Madrid, N.Y.

"Tropical Nights," produced by Art Gordon, staged by Henry Bogart, with Los Guaracheros (3), Wanamee Trio, Juliano & Marina Esperion, Xavier, Sterlda, Lino (4), Ralph Font and Pancho orch; $6 minimum.

"Tropical Nights" [illegible] set here in a Cuban [illegible] Tropicana [illegible].

[illegible]

[illegible]

[illegible]

[illegible]

Flamenco dancers Juliano & Marina Esperion [illegible] a [illegible] Sterlda, a [illegible] of Latin [illegible] and strong [illegible] by the [illegible].

[illegible] Bill.

Barclay, Toronto

Toronto, July 11.

[illegible]

[illegible]

[illegible]

For a switch in [illegible] he sings a Russian "When Irish Eyes Are Smiling" and a rock "Hernando's Hideaway" which he [illegible] This [illegible] highlight of his [illegible].

Interspersed are his Mexican folksongs, his medley closing with "El Paso," his South American numbers and a [illegible] "Granada." For handsome, [illegible] and the patrons could not get enough of him.

In contrast, Bob Arlen and Lee Gore are soft in rhythm from their opening production number, "The Jokes on Us," (with words and music by Bob Arlen) through their modern jazz style of dancing in "Lady Luck" and their routines featuring hits from the Palace days of the 1920s on.

Decorating these bits are the [illegible] and [illegible] of Bea Arlen, who choreographed the dances and also arranged the vocal continuity for the opening and closing numbers.

Inserted are swift acrobatics, a Charleston interlude, a soft shoe routine and a frenzied "Lady Luck." All bear the Arlen trademark. The girls are easy to look at and the dances are done with speed. (Bea Arlen also designed the costumes for the three production numbers—and they are eye-appealing.)

[illegible]

[illegible] McStay.

Club 76, Toronto

Toronto, July 12.

Charlie Young, [illegible].

On seven floors nearly a night, with intermission breaks, Charlie Young is here with his ancient [illegible] piano, his collection of 12,000 copies of [illegible] music dating back to 1794, his silent films of "The Great Train Robbery," Charlie Chaplin, Pearl White serial episodes, W. C. Fields and Sennett's Keystone Kops classics.

He is packing in the [illegible] customers who, when caught, were lined up outside some 200 strong and waiting to get in for the [illegible] playing of Young—who plays by ear and can't read a note.

Young has made three albums for Columbia under the Epic label, first of which is titled "Music for Silent Movies" and will be out in a fortnight. This was recorded by Columbia with live [illegible] at Eddie Sacks' club at [illegible] Valley, Pa., in which Young [illegible] to his own piano accompaniment. Second album to be released will be tagged "Behind Those Swinging Doors," while third is as yet untitled.

In derby, candy-striped waistcoat and armbands, Young is playing his 94-year-old piano which he picked up at a Colorado mining ghost town. He carries the instrument around with him in a horse-trailer painted to resemble an oldtime circus wagon.

In the accompaniment of the nostalgic songsmiths, Young is drawing capacity biz for his [illegible] playing, his silent films of yesterday, plus his [illegible] and adroit comments. McStay.

Palmer House, Chi

Chicago, July 13.

[illegible] "Carnaval in Rio" (26); Ben Arden Orch (10); $2.50 cover, $4 [illegible].

Summer operation for the swank Empire Room brings in for its [illegible] debut [illegible] "Carnaval in Rio" package [illegible].

With Associated Booking handling North American dates [illegible] is likely to kick up some interest in the provinces but hardly shapes as much of an entertainment bonanza in the more savvy locations, including this one. While there's [illegible] and value to it, the layout never seems more than a repetitive variation on the samba theme, both in its solo and ensemble manifestations. Production lacks a certain [illegible] and the big kick to marvel were after the check has been paid.

It's something to see the female members, each with outlandish headgear and wild costuming as they evoke the Latin movements. But soon enough it seems about as creative as the free-wheeling terpery that used to be a staple of our filmusicals.

The outnumbered male complement has less to do, save for a fearsome [illegible] exotic stick movements, and who gets to unlimber their hips to one number. Two or three solo artists make it okay in perfunctory manner.

Impression further was that the layout has been pruned for this (and presumably other) spot, for the teeoffer ran surprisingly for 23 minutes. Package opens [illegible] with a color film clip of Rio's highlights. Ben Arden's orch managed some subtle cheerbacking.

Nelson Eddy & Gale Sherwood and Vic Perry come in Aug. 4. Pit.

Sahara, Las Vegas

Las Vegas, July 12.

George Burns, Bobby Darin, Chordettes (4), Steiner Bros. (3), Stewart Rose, Moro-Landis Dancers and Showgirls (18), Louis Basil Orch (19); $4 Minimum.

George Burns, who made his Vegas debut last year at the Sahara, returns with a [illegible] package of entertainment which should [illegible] Ralph Green and [illegible] for the next four weeks.

Bobby Darin is back with Burns [illegible] Chordettes (4) and the Steiner Brothers (3).

[illegible]

[illegible]

[illegible]

[illegible]

Opening number is a spectacular Moro-Landis production featuring the voice of Stewart Rose and the 18 "Most American Girls in the World." Louis Basil and orch (19) do a topnotch job of backing the show. [illegible] The Burns show, incidentally, set an opening night attendance record for the Sahara — the two show total of 1,356 [illegible]. Duke.

Blue Note, Paris

Paris, July 11.

Bobby Short, Muriel Gaines, Lou Bennett, Kenny Clarke Trio (3); $2.50 minimum.

Bobby Short and Muriel Gaines are two Yank [illegible] singers [illegible] Paris in over five years. They came back to [illegible] and [illegible] respectively [illegible].

[illegible]

[illegible]

[illegible] Kenny Clark Trio [illegible] backing [illegible] and dancing. Mosk.

Riverside, Reno

Reno, July 14.

Paul Anka, Sue Carson, [illegible] Frankie Fanelli, Eddie Fitzpatrick Orch (10); $3 minimum.

[illegible] in a new face in the person of Paul Anka—and there's indication the practice could well be a wise choice. For the last time around Jimmie Rodgers did good biz for the intimate Olympic Room and from first-night turnout youthful Anka will do the same.

With little exposure to this locale (recently some television) and this marking his local nitery debut, he nevertheless commanded full count for the opener, albeit many of the tables the first show were out of the age allowed in the casino. And there was some hint the late shows will attract more of the pound set.

For this set headliner's [illegible] is not, however, proved by the [illegible] as evidenced by [illegible] There's diversity in both [illegible] and [illegible] Anka has the polish and savvy of a vet despite his youth. He shows much [illegible] in both the vocal and presentation departments, but for brief moments [illegible] he'll overdo the [illegible] the hands.

He opens "Sing, Sing, Sing," [illegible] follows with such as "You Made Me Love You" and [illegible] he spends his 18 years with special lyrics to the [illegible] to "Set 'Em Up, Joe," then [illegible] into a powerful "Sinner" [illegible] Others include a [illegible] of [illegible] "Down By The Riverside." He works with much self assurance, just like a pro.

Sue Carson takes the opener spot with her usual polished and perfected routines. New one this time is "I Don't Talk Like That No More," [illegible] Pearl Bailey and Lena Horne. Miss Carson rates top endorsement.

Starlets bracket the show in Moro-Landis productions, with Frankie Fanelli handling [illegible] chores. Eddie Fitzpatrick Orch does usual top job in backgrounding and [illegible] them dancing. New lineup due in July 26. Long.

New Acts

DANNY KAYE
Songs, Impressions
65 Mins.
Desert Inn, Las Vegas

As was expected, Danny Kaye's Vegas debut is one of blockbuster proportions. His 65-minute [illegible] Kaye is an [illegible] clown who can [illegible].

[illegible]

[illegible]

Pound for pound Kaye is one of the most potent entertainers ever to play Vegas. He gets strong assistance from Vic Schoen, conducting the Carlton Hayes orch (19), Sammy Prager on piano and [illegible] drums.

Curtainraisers for the show, set for four weeks, are juggler Francis Brunn, long a Vegas fave, and a new Donn Arden production number [illegible] Cole Porter, which features the Arden dancers (12). Duke.

SUSAN BARRETT
Songs
18 Mins.
Living Room, N. Y.

Susan Barrett looms as a bright addition to the songster ranks. She's working toward the goal of being a complete entertainer, one who is primarily a singer but able to project in other fields as well. Miss Barrett is also a [illegible] with a fresh viewpoint and a catalog of [illegible] not frequently [illegible]. She does, for example, Hermione Gingold, Eartha Kitt and [illegible]. Perhaps some of her [illegible] in the provinces but they are different and amusing for the cosmopolitan trade.

Miss Barrett's songs are [illegible] with ease and [illegible]. She gives [illegible] to a variety of ballads and rhythm tunes for a fine overall effect. Jose.

ROBIN ROBINSON
Songs
11 Mins.
Chaudiere, Ottawa

Robin Robinson is a young Negro chanter with a fine set of pipes [illegible] beyond the [illegible] and get close to the customers.

Robinson covers ground [illegible] with unique phrasing [illegible] but the [illegible] is unusual to the point of being [illegible]. This shouldn't prevent him from hitting [illegible] and his [illegible] makes him good for sight as well. Gorm.

DIANA DORS
Songs
32 Mins.
Dunes, Las Vegas

Making her American nitery debut, British film actress Diana Dors [illegible].

[illegible] "Believe It Or Not."

Miss Dors also shows [illegible] of Kitt, Mae West, [illegible] and Lena Horne.

Lou Spencer did an admirable job of producing and staging the act, which is given strong assistance by the [illegible] Riddle orch (11). Dunes [illegible] Major Riddle [illegible] Miss Dors' option after her first week, extending engagement through Aug. 4. Duke.

JACKIE PARIS
Songs
15 Mins.
Living Room, N. Y.

Jackie Paris, on the circuits for many years, is making his bow in this column since he hasn't been [illegible] here previously. He's an [illegible] singer who gives the impression that he gets his kicks out of expressing himself. Like many of the modern chanteurs, he's not too much on voice, but the spirit and an inherent charm make the lack of [illegible] pipes an unnecessary factor.

Paris does especially well on a medley from "West Side Story" and a rendition of "Skylark." Otherwise he mixes his rhythm tunes and ballads for top results. Jose.

JUBILEE PROMENADERS (9)
Dancing
12 Mins.
Ak-Sar-Ben, Omaha

Jubilee Promenaders, regulars on Red Foley's Jubilee USA tv show at Springfield, Mo., are four boys and four girls with ample energy who provide plenty of zip for country music and for that fact all type of live shows.

With L. D. Keller doing the calling, the kids call it square dancing but actually it's a combination of all types of dancing with a few [illegible] tossed in.

Gals are pretty and well costumed and boys are tall and hard workers. They're all students at Southwest Missouri State College in Springfield when not traveling. They'd hold their own in the pro ranks—easily. Trump.

JIM BACKUS
Comedy
40 Mins.
Slate Bros., L. A.

Jim Backus, following a funny [illegible] Joe Jimenez, keeps patrons at the Slate Bros. laughing [illegible] with a glib tongue that [illegible] politics, [illegible] radio, etc. When he's not talking, he's singing—"Kelsey and Magoo."

Although Backus is a newcomer to the bistro belt, he certainly isn't to the show biz beat. His talent has been tested for theatrical films, television, stage, radio, records, and as the voice of the famed [illegible] "Mr. Magoo."

Surprisingly Backus doesn't use all his routine for "Magoo." It's a smart move and gives him a chance to show his talent covers a wider range than just being a voice on a cartoon character.

Another plus is the [illegible] of [illegible] and the [illegible] of [illegible].

[illegible] "I Got Rhythm," [illegible].

The Tommy Oliver Trio keeps [illegible] with a witty [illegible]. Henry Slate continues to emcee [illegible] while brother [illegible] Jack [illegible] the customers. Show is in for four weeks. Kafe.

Stock Reviews

Not In the Book

Chicago, June 29

[illegible]

[illegible] Kathryn Nesbitt is fine and superb regal as an ex-queen [illegible] Burton puts over double-dyed dishing as an English lady [illegible] Sandor Szabo's accent is not always intelligible and he wanders through the play with the air of a man who hasn't figured what the play is all about.

Louise Troy as an ex-queen with [illegible] Sondergaard, plays it broadly Russian, and David Dundas is be-lorgnette as her cuckolding husband who likes automobiles. Virginia Kaye as his ex-princess with noble blood, who is set up to wed the king, gives a nice performance as a British broadcasting young lady.

Ronald Bruce's direction is lag gard and the awkward setting is no help. Glo

Legit Followups

Roots

(ROYAL COURT, LONDON)

London, June 29

The second in the Arnold Wesker trilogy, which is being presented at the Royal Court is "Roots," previously seen at the Royal Court and with some success in the West End. The so-that is one of the most promising new British playwrights, but still a raw talent. A third viewing of this drama suggests that it has been overrated.

The story concerns a girl who returns to her native Norfolk village after being mentally and physically awakened in London. Her attempts to stir up intellectual activity and awareness in her apathetic family is the theme of the play. After two lethargic acts the show comes to life in the third.

The play is that "Roots" deals largely with unpleasant boors and the author has not learned the difference of making boors anything but boring. However, the play is a fine vehicle for Joan Plowright, and though she occasionally teeters on the edge of burlesque, the performance is generally rich with warmth and understanding, with moments of poignance. Gwen Nelson as her mother is the best of a very good supporting cast. John Dexter's acting retains slow tempo. Dick

Tomorrow—With Pictures!

(DUKE OF YORK'S LONDON)

London, June 29

Tonge Dailey has been hatted to Gordon with the transfer of "Tomorrow—With Pictures" from a [illegible] Theatre to the West End. The play, by Bernard Miller and Andrew Loughton, has been trimmed and tightened although it is still too long and gabby. But it gives Miss Dailey a chance to repeat her blasting performance as a hard, ambitious, brittle and humorous bitch who arrives in London, becomes involved in a newspaper business and destroys everything and everybody with whom she comes into contact.

In a very long role, Miss Dailey gives a fireworks display of virtuosity, both funny and, at times, pathetic. The dialog crackles with aphorisms and the evening is rewarding, if exhausting.

There are several other performances which fare highly, notably James Villiers as Miss Dailey's decadent employer, James Patterson as an unctuous artist, and Conrad Phillips cast as Miss Dailey's husband, and her chief victim. Miller, one of the authors, has directed the play. It might have been better if a more decorated individual had grappled with its several faults. Bern

Scheduled B'way Preems

[illegible]

Virgin Islands Rep Co. To Do 'Medea' Off-B'way

The 10-year-old Virgin Islands Repertory Co. will move into the Jan Hus Theatre, N. Y., for a one-week presentation of "Medea" beginning next Monday (25).

The company is all-Negro with the exception of Norman Choi, quest who doubles as director and performer.

Wage Campaign to Save Chi's Garrick Theatre For Legit or Art Spot

Chicago, July 19

If Chicago's Public Building Commission gets working on a new proposal in a hurry, and if Balaban & Katz Corp. agrees to put off the razing of the Garrick Theatre building a few months more, there's a chance the architectural landmark will yet be saved, possibly for use as a civic centre for the arts.

B&K's announcement that it would tear down the Louis Sullivan-Dankmar Adler-designed edifice for a parking lot touched off a furore by the local art-conscious, and they began agitating for its preservation, circulating petitions, picketing and by letters to the press. The protest has snowballed until it has become a matter of concern for Mayor Richard J. Daley, who proposed last week that Chicago use the same method to save the Garrick as was used in New York recently for Carnegie Hall.

Daley suggested that the city back a bond issue to buy the property from Balaban & Katz and that a non-profit corporation be set up to operate the house. The matter is in the hands of a special Garrick committee appointed by the mayor to explore all possible ways that the building might be saved.

The building is one of the first skyscrapers ever built, and is representative of the whole architectural school of Adler & Sullivan. The Garrick Theatre is noted for its spectacular handsomeness and for its excellent acoustics. It had been used by B&K as a first-run film house until early this year, when it was shuttered permanently. The theatre had a seating capacity of 850, which could probably be increased slightly if it were converted into a legit house.

In about a year, when the Erlanger is torn down for a new civic centre, Chicago will be desperate in need of another legit theatre. The count is down now to three of houses with a capacity over 600.

Balaban & Katz is anxious to dispose of the Garrick property at once, claiming it is losing about $500 a day on the unfurnished building.

St. P. Aud Made $20,923 On Legit Last Season

St. Paul, July 19

The local municipal Auditorium's net profit from its share of the last season's 11 touring show bookings was $20,923, according to manager Ed Farrell's report. It was the Auditorium's best legit season on record.

The season included four Theatre Guild-American Theatre Society subscription offerings. Of these, the opener, "My Fair Lady," played 15 performances and the others, "J.B.," "The Pleasure of His Company" and "World of Suzie Wong," played eight performances each. Other shows that played the house during the season were "Gay Nineties," two performances, "Dark at the Top of the Stairs," two; Don Cossack Chorus, one; "Two for the Seesaw," two; Ballet Russe de Monte Carlo, one; Burton Holmes, five, and Carol Channing's "Show Business," eight.

"Dark at the Top of the Stairs" and "Two for the Seesaw" had played a full week in twin-city Minneapolis the previous season. The Guild moved its subscription setup to St. Paul when Minneapolis was left without a legit theatre.

Touring Shows

(July 17-31)

[illegible]

So They Say

"He's a meticulously hard worker and yet he'll roam the grass of his farm for hours and sometimes even days before he can bring himself to put a word on paper. In anyone else this would be called laziness and yet you could never say that Oscar is a lazy man."—Composer **Richard Rodgers**, in an article about lyricist-librettist **Oscar Hammerstein 2d**, in the N. Y. Times Magazine.

"I can think of very few artists—I hesitate to name one—who are able to be artists without knowing their craft. In our field the greatest playwright, Shakespeare, was a consummate master of his craft, and Edna St. Vincent Millay, whom I consider our greatest poet, had a meticulous knowledge of how a poem was made. The great lyric gift was her own, but she also knew how a poem was put together. Once you've got your craft, you are able to operate as an artist without having your art broken in two."—**Paddy Chayefsky**, author of "The Tenth Man," discussing the New Dramatists Committee, as quoted by **John Keating** in Theatre Arts Magazine.

"One of my gifts is I can do nothing, nothing. I don't know whether it's morally good or bad, but I can literally do nothing and love it. I've acted a long time now. I've been married in one play after another, two musicals, television. I've had two children and been divorced, and I kind of need a rest. I need my batteries recharged and refreshed, and I want to have my children more. It's no big declaration. I'm glad to be working and all that, but things have happened too fast for me, and also, if you don't have time to do nothing, you find yourself doing a lot of things you didn't want to do in the first place. It's terrible at the sum total of what you can say of yourself after 10 years is that you're tired."—**Maureen Stapleton**, costar of "Face to the Artic," as quoted by **Gilbert Millstein** in Theatre Arts Magazine.

"Actors have the reputation for temperament, but actors are much less neurotic than we writers. Some of the best actors I know have a high degree of hysteria. But writers are the most tied-up, tortured people in the arts—writers in general and, of course, me, specifically. Oh, I'm a real eccentric."—Playwright **Tennessee Williams**, as quoted by **Donald Freeman** in the San Diego Union.

"All good actors act with The Method, but we all have our own little variations. The problem is to find in yourself what is similar to the role you are creating, to so identify yourself with the character that whatever happens on stage it will always be translated in terms of the character."—**Anne Bancroft**, costar of "The Miracle Worker," as quoted by **Christopher Howard** in The Diplomat magazine.

A Memory of Popie

By EVA FRANKLIN

The recent passing of W. MacQueen-Pope, Britain's leading theatre historian, brings to mind the nickname "Popie," as he was known to millions of BBC listeners. It was the title of a series of television talks based on MacQueen-Pope's encyclopedic knowledge of the theatre and his prodigious memory of facts pertaining to it.

In 1956 this program attained the highest rating of any Talks series up to that time. In referring to its popularity, he wrote to me: "It's success was due to the fact that I was catering to the middle-aged and elderly who never get the slightest attention paid to them by the bright young amateurs who run our broadcast services." He was indeed an "angry old man" for to him, the theatre of today and life itself had lost the all-important quality of glamour. In acknowledging a birthday greeting I had sent him, he wrote: "As it is my 70th, I don't suppose there will be many more, but that does not worry me unduly. I don't like the world today and said so in an article in the London Evening News. I gave my views on things and a gentleman wrote in and demanded that I should be made Prime Minister at once—so I am giving Macmillan notice!"

He was never too busy to write and answer any question about his beloved Edwardian Theatre. This, in spite of the fact that he often spent a 16-hour working day. His strenuous schedule included travelling extensively on lecture tours and meeting publishers' deadlines, not to mention those of numerous newspapers and periodicals.

Devoted To The Theatre

Popie took me along to the old Gaiety Theatre where he was to be interviewed and photographed for the new defunct Picture Post. The London Gaiety was in the process of being demolished but, at that time, parts of it were still intact and Popie took great pleasure in conducting the photographers on a tour of this once glamorous old playhouse. The words "Gaiety" and "Musical Comedy" were synonymous for it was here that the great George Edwardes had practically invented this theatre form. The playhouse had been awaiting the demolition squad for almost 20 years, but the War and other matters had intervened. Now, at last, its hour had struck and we were looking for the last time into the very mirror that had reflected the image of Gertie Miller, Phyllis Dare and other Gaiety stars. We visited the royal box—now covered with the dust of ages. The theatre boy was still intact but where once Edwardian dandies had toasted their ladies there was now only empty champagne bottles—but more dust. The photographers took many shots of Popie from the pit to the gallery but unfortunately Picture Post folded before the article appeared.

Popie's love of the theatre and his desire to impart his knowledge of it to others, was so great that he carried on his work even when his health was poor. For example, at the height of Vivien Leigh's campaign to save St. James's Theatre although far from well, he undertook the writing of a history of the doomed theatre—and finished it within six weeks.

In his preface to this book "St. James's—Theatre Of Distinction," Miss Leigh writes: "To MacQueen-Pope has put every theatre-lover in his debt—a fitting epitaph for this remarkable man.

UCLA Theatre Division Plans 3 Play Evenings

Los Angeles, July 19

A cooperative venture between the Extension Theatre Group of the Univ. of California at Los Angeles and members of the entertainment industry is headed by Dr. Abbott Kaplan, director of the college project. "Three Evenings with Six Playwrights," will be conducted by John Houseman and Lamont Johnson from Aug. 3 through Sept. 18 in Schoenberg Hall at UCLA.

Houseman will inaugurate the series with Chekov's "The Three Sisters," and Edward Albee's "The Sand Box." Also included will be four one-act plays, "Act without Words," by Samuel Beckett; "This Property is Condemned," by Tennessee Williams; "The Sandbox," by Albee, and "The Chairs," by Eugene Ionesco.

The Extension Division's Theatre Group was founded two years ago to present outstanding contemporary and classical plays. It is headed by Robert Ryan, with John Houseman as veepee, Milton Sperling treasurer and Frances Inglis, of the Extension Division, executive-secretary-treasurer.

The executive committee, under chairmanship of Dr. Kaplan, includes Sidney Harmon, Jeffrey Hayden, John Houseman, Lamont Johnson, Kenneth MacGowan, William Melnitz, Jack Morrison, Robert Ryan, Samuel Selden and Milton Sperling.

Int'l Playgoers Assn. Suggests Legit Heed Public Tastes, Needs

Paris, July 19.

The first meeting of a new group the International Assn of Theatrical Spectators, was held during the recently wound Theatre of Nations Season. Group now reps West Germany, Canada, Spain, Finland, France, Great Britain, Japan, Holland, Belgium, Poland, Switzerland and Yugoslavia. Besides seeking a complete liberty of culture via free interchanges of legit groups and plays, the group also made some concrete suggestions for between legit conditions from the point of view of the paying patrons, especially in the light of disastrous seasons this year in many countries.

The IATS made the following points during its first meeting here and will have subsequent get-togethers during the year and in a more official capacity at the next TON season:

1. The theatre is not a luxury industry and its doors should be open to all groups via reasonable prices. Hence it appeals to governmental powers to insure this by special prices via contributions to the theatres or by grants.

2. That the theatre exists for the public and not vice-versa. So public tastes and needs should be taken into consideration and not only those of one group but everybody.

3. That the IATS could help the theatre by bringing in new audiences and cutting risks so that all types of plays will be able to be done and not only those considered commercial under present methods.

4. That a truly popular repertory should be international and thus be a cultural help in bringing the peoples of the world together. It should give access to culture and include classics as well as modern works.

CBC to Produce Series Of Stage Spectaculars At the O'Keefe, Toronto

Toronto, July 19.

Variety shows modelled after the stage spectaculars at the London Palladium are planned for the O'Keefe Centre, Toronto's new $12,000,000 theatre. The house will open Oct. 1 with the break-in of "Camelot," the new Alan Jay Lerner and Frederick Loewe musical to be directed by Moss Hart. The variety shows are to be produced by the Canadian Broadcasting Corp.

The first song-and-dance spectacle will be presented by Norman Sedawie, CBC producer-director in association with the O'Keefe Centre and a series of other Canadian productions will follow. Assisting Sedawie is Bruce Cinder, formerly with the CBC for three years and previously with the Covent Garden Opera, London.

"The shows will be largely Canadian in content and talent with the inclusion of headliners from outside the country. Guest stars will be imported from Europe," says Sedawie. The productions may include book shows, the Canadian musicals with sets and costumes designed by Canadians.

Sedawie previously produced Fumeux Players (Canadian) stage shows in Vancouver and also was entertainment editor of the Vancouver Sun. In Toronto he has produced such TV programs for the CBC as "Talbot," Fourteen Words," "Mime 60" and this summer's "Parade."

'Hay Fever' Ends Season At Dallas Legit Center

Dallas, July 19.

The Dallas Theatre Center ended its current season last Saturday (16) with "Hay Fever," which opened at the spot July 7. The Center will be closed until Oct. 8 when a five-work repertory of "The Importance of Being Earnest" and "Hay Fever" begins.

Following that fortnight there'll be two weeks of preparation for the regular season opening Nov. 17 with "The Matchmaker." Other productions scheduled for the 1960-61 semester include "Medea," "Taming of the Shrew" and Ramsey Yelvington's play about Sam Houston, "Shadow of an Eagle."

Lawrence-Lee Honored By Berea (O). Theatre

Coauthors Jerome Lawrence and Robert E. Lee are being honored this year at the Berea (O.) Summer Theatre. The spot, which is sponsored by Baldwin-Wallace College in Berea, has since 1957 been presenting a summer play series honoring living American playwrights. In tribute to Lawrence and Lee, the theatre this season is presenting three of their plays, "Auntie Mame," "Inherit the Wind" and "Only in America."

Playwrights honored in preceding years were John Patrick in 1957, Samuel Taylor in 1958 and William Inge in 1959. Lawrence and Lee incidentally, are scheduled to visit the Berea Theatre during the week of Aug. 7-13 when "Only in America" is scheduled for presentation.

'Rhinoceros' Star Conflict Involves Theatre Booking

The upcoming Broadway production of "Rhinoceros" is in the confused state of having two actors signed for the same leading role. The resulting conflict appears to be attributable to the Main Stem booking gait.

Leo Kerz, who is producing the avant-garde Eugene Ionesco play, had originally intended opening it on Broadway next Nov. 14, but he's now advanced the opening to Oct. 3 to take advantage of the available dates of the Longacre Theatre, N. Y. The house is scheduled as an interim booking since the theatre is slated to get "Little Moon of Alban" the week of Nov. 28.

Kerz had originally set Eli Wallach for the lead role, but last week he announced that Ron Rodgers had been assigned for the part. Wallach's prior contract calls for him to be available in New York for rehearsals of the play Oct. 12, for a Broadway opening Nov. 14. Wallach also has a commitment to appear in the film, "The Misfits," which next into production last Monday (18) in Reno. In order to open Oct. 3 at the Longacre, Kerz will have to move up the start of rehearsals by a month and he unhappily feels Wallach will have completed his film assignment at that time.

Wallach's agent, Peter Witt, threatens to take legal action if Kerz fails to comply with the terms of his contract. However, the producer contends that the part is not binding, since he never filed it with Actors Equity.

The union has taken the stand that the agreement is valid. Angus

Continued on page 59

ALEX COHEN BUDGETS NICHOLS-MAY AT 50G

Alexander H. Cohen is capitalizing his upcoming Nine O'Clock Theatre presentation of "An Evening With Mike Nichols and Elaine May" at $50,000, with prevenue for 20% overall. The offering, which is scheduled to open Oct. 8 at the Golden Theatre, N.Y., can break even at a gross of $34,000 weekly.

The Broadway present will be preceded by summer stock dates at the Falmouth Playhouse, Commonwealth Music, Aug. 15-20, the Westport Country Playhouse, Sept. 12-17 and the Paper Mill Playhouse, Millburn, N. J., Sept. 19-Oct. 1. There'll also be five previews performances at the Golden starting Oct. 3.

Arthur Penn will direct the production and Cohen intends having a midnight black party in Sardi's Alley following the premiere. The offering will be second of Cohen's Nine O'Clock Theatre presentations. The first, which ran 20 weeks last season, was "At the Drop of a Hat," with Michael Flandrey and Donald Swann. It's due to tour in the fall.

Long Run Therapy

San Francisco, July 19.

Casts of three touring Broadway shows jammed the 140-seat Encore Theatre, Friscо, on the midnight of July 2 here to watch a private performance of Edward Albee's "The Zoo Story," staged by members of "Redhead" company. Shev Rodgers and William Le Massena played the only two roles, and Michael Sinclair directed.

In addition to the other "Redhead" players, the companies of "World of Suzie Wong" and "Look Homeward, Angel" were on hand. Sinclair said performance was staged "to alleviate the boredom of a long run."

Holliday's Juicy 'Laurette' Deal

Judy Holliday will get 15% of the gross and 15% of the profits for starring in the title role of the upcoming Broadway production of "Laurette." The play, which Alan Pakula is producing for an Oct. 27 opening at the Martin Beck Theatre, N.Y., is capitalized at $150,000, with provision for 20% overcall.

Jose Quintero will direct the Stanley Young dramatization of Marguerite Courtney's biography of her actress-mother, Laurette Taylor. The authors will split the basic Dramatists Guild royalty of 5% of the first $5,000 gross, 7½% of the next $2,000 and 10% of the balance. Miss Holliday's share of the profits is to be deducted equally from the management and backers share. Her salary guarantee is $5,000 weekly.

Rodgers & Hammerstein Enjoin Mass. Strawhat's Attempt at 'Best of R&H'

The Federal Court in Boston has just issued an injunction against the Music Box Theatre, West Yarmouth, Mass., operated by William and Elizabeth Hemsen, prohibiting the proposed production of "The Best of Rodgers & Hammerstein" by virtue of earlier unauthorized amateur uses of portions of the works from "Oklahoma," "Flower Drum Song" and "Sound of Music."

The injunction is in broad terms and bars any advertising or publicity using the titles of these shows or the phrase "The Best of Rodgers & Hammerstein." The court rejected the theatre's contention that the proposed performances were non-dramatic and were covered by an ASCAP license.

This suit, brought by Richard Rodgers and Oscar Hammerstein 2d, also averred the Music Box Theatre of unfair competition and improperly trading upon the names and fame of R&H in misleading the public to believe that performances of Rodgers & Hammerstein plays were being given which, of course, was not the fact. Affidavits in support of the suit stated that a number of songs from "Oklahoma," "Flower Drum Song" and "Sound of Music" had been performed with costumes and sets and that Rodgers & Hammerstein had never authorized any such dramatic uses. This decision is of importance in protecting not only the R&H copyrights but prohibiting this type of unauthorized use of show tunes which are outside the ASCAP small rights license.

Rembrandt & Cohen, attorneys for Rodgers & Hammerstein, were represented in this suit by the Boston firm of Rines & Rines.

'Old Alma Mater' Tryout At Puerto Rico Theatre

San Juan, July 19.

"Dear Old Alma Mater," starring Wendy Rowse, opened a tryout engagement last week at the Tapia Theatre here. It's being presented by Agard Productions, a New York firm headed by Jerry Hugard. The play, written by Stanley S. Pearlstein, is being directed by David Young. The cast also includes James Olson, Patricia Parker and Larry Webber.

The Agard schedule calls for a 10-week season of plays in San Juan later this year.

All 34 B'way Theatres Now Booked; Switch 'Camelot,' 'Molly,' 'Music Man'

The "no vacancy" sign is up on Broadway.

All of the 34 theatres operating this season have commitments involving either holdovers or new entries. Berths have already been set for 24 incoming productions, and producers with other shows contemplated will have to vie for the houses that open up because of the fade of some of the oldies and the fold of some of the fresh offerings.

Indications are that a few houses are open for interim bookings, since they're not yet scheduled to be occupied until November or December. There are currently 14 carryovers from last season on Broadway, including entries now laying off. It's figured likely that a few of the holdovers may run out of steam during the next few months.

During September and October, actually the first two active months of the season, 17 shows will move into Broadway houses. All, but one, "Thurber Carnival," will be new ventures. "Carnival," which exited June 25 from the ANTA Theatre, N. Y., will resume there Sept. 5. Of the September and October entries, some are booked on an interim basis.

In line with the booking situation, a shift of theatres has been arranged for two incoming musicals and a current tuner. "The Unsinkable Molly Brown," previously scheduled to open Nov. 3 at the Broadway Theatre, is now set for the Winter Garden. "Camelot," which had been slated for Nov. 17 at the Winter Garden, has been switched to the Majestic Theatre for the same date. "Music Man," current at the Majestic, is to be transferred to the Broadway Theatre, where it will go on twofers.

The houses occupied by hold-

(Continued on page 59)

George Goodwin Again Heads Theatre Atlanta

Atlanta, July 19.

George Goodwin has been re-elected president of Theatre Atlanta, and Zenas Sears and Robert Weigle have been named vice presidents of the group, with Claude Gilliard as treasurer and Mrs. Kitty Anderson secretary. Beryl Goldberg was appointed director, succeeding Walter Jensen.

New members of the executive board are George Ellis, Perry Morris, Elliot Hoss, Dr. Vernon Kellett, Mrs. Lila Kennedy, Mrs. Birna Frey and Mrs. Rusie Kilfield, with Mrs. Lillian Wilson as office manager.

"The Birthday Party" by **Harold Pinter**, has been optioned by producer-presenter **Arthur Cantor** as a project for Broadway this season.

Schnitzer Joins Langner Setup; Macy with ANTA

Robert Schnitzer, general manager of the international cultural exchanges administered by American National Theatre & Academy for the U. S. State Dept., is transferring as of Aug. 15 to the Theatre Guild.

He will be general manager under Lawrence Langner's new project to create an American repertory company to present American plays in English for overseas touring. This has been made possible by an altered policy for the President's Program initiated by Robert Tuttle, Asst. Secretary of State for Cultural Affairs following his recent global swing.

Schnitzer will be succeeded at ANTA by Gertrude Macy, longtime manager of Katharine Cornell. He describes his move as a "leave of absence" for him. It is a horizontal move into an area of the same international tour management work he has been labeling since 1954. Statistics of the ANTA administration of State tours now read: 125 bookings of individuals and groups, employing around 1,300 persons and touring to 102 nations around the world. ANTA currently has the American Ballet Theatre of Lucia Chase in continental Europe and headed for Soviet Russia.

Langner was in conference with Schnitzer at Westport over the July 16-17 weekend, setting final details in prospect for the not-yet-titled repertory company are three plays, to be selected along with the players.

Rumors of Schnitzer's leaving ANTA had been around Manhattan for some time. Miss Macy's negotiations with Robert Dowling, head of ANTA, provides for her starting Sept. 1 but going on the payroll July 1. She will continue her duties as Miss Cornell's business and personal manager.

BRITISH AUTHOR ASKS UNION-BACKED STAGE

London, July 19.

Arnold Wesker, author of "Roots" and other social protest plays, thinks that "Britain has a culturally bankrupt community." He wants the trade unions to do something about bringing culture to the workers, and has collaborated with a union official, Bill Holdsworth, on a pamphlet called "Labor and the Arts," for distributing to every Trades Union secretary in the country.

The paper proposes that the Trade Union Council should set up a commission to study the problem, and urges that unions build theatres in industrial centres where none now exist. The tract also suggests that the unions get in first with a national theatre financed by union funds and levies.

Lisa Redfield has succeeded **Herbert Greene** as musical director of the **Broadway** production of "Music Man."

Slate 'Tape'-'Zoo Story' As New Off-B'way Test Fer Repeat-Flop Philly

Philadelphia, July 19.

Off-Broadway theatrical fare, which has failed here several times before, may have a new try this fall. H. B. "Whitney" Lutz, a Greenwich Village veteran is behind the venture.

Lutz has been invited by the board of directors of the Hedgerow Theatre to take over as guest producer. Original plan calls for him to put on his two highly successful shows at Provincetown Playhouse, N.Y., "Krapp's Last Tape" and "The Zoo Story," at Hedgerow next month. He is also flickering for spot in New Hope area of Bucks County with tentative backing of New Hope Art School sponsor.

Of major interest to Philadelphians is Lutz's confab with the owners of the midtown Little Rathskeller, where he proposes to put on fare similar to that shown at his Jazz Gallery, in Manhattan. The venture will be the first time cabaret theatre productions have been done here.

Previously, off-Broadway productions have run into disaster in Philadelphia, starting several years ago when the highly rated Circle-in-the-Square group set up quarters in the Academy of Music. Fever and failed to survive the season. The long-established Hedgerow Theatre group next took over the Fever and never recovered from the financial blow. Last year the 43d Street Theatre sought to bring shows to West Philadelphia, but the house is now being used as an evangelist's temple.

Philly's Free Bard Fest Off Until Next Summer

Philadelphia, July 19.

Marc Vinson and Clarke Dunham have postponed their proposed free Shakespeare Festival here until next year. The producing team had originally intended launching the project this summer. It is to be patterned after the N. Y. Shakespeare Festival in Central Park.

They now contemplate opening Aug. 7, 1961, on the site of the old Strawberry Mansion bandshell, near Robin Hood Dell, in Fairmount Park.

Bermuda Presents Outdoor 'Shrew'

Special Version Has Island Locale—Follows 8 Weeks of Schnitzler, Chekhov and Shaw

By MARIAN ROBB

Hamilton, Bermuda, July 19.

Bermuda's outdoor Festival Theatre four last year for 350th anniversary production, relighted last week for a fortnight's run of rousterous "Taming of the Shrew" by the Actors of Producing Artists, brought here for the season by the Company's parent angel, the Bermuda Theatre Guild.

The Shakespeare presentation opened two weeks after the completion of a five-week run of three modern plays related as a repertory. Schnitzler's "Anatol" adapted by Tom Jones and Lilly Lessing with Offenbach instrumental music arranged and played by Conrad Susa Chekov's "Sea Gull," adapted by Alex Scugg (who is playing a bit in the "Shrew") and Shaw's "Man and Superman."

In the last two performances of "Superman," Ellis Rabb played Jack Tanner with a cane, after injuring his heel in a bout with a bike. The actors say they best Bermudian audience to date has been a matinee group of teenage school pupils who got every nuance of "Superman," cheered at the end and trooped backstage to doorm. They liked the "Hell" scene too.

The APA contingent praise the "Shrew" costumes of Bermudian designer Andrew Trimingham, the ability of local stage technicians and other helpers, and the talent of island actors who round out the cast in such roles as Vincentio, the Pedant and the Tailor. Elizabeth Gibson is executive producer and Nesta Harman [illegible] stagehand.

The "Shrew" is fortnightly directed by Constance Bainbridge, American leader in Bermuda thespiarists, who also wrote a new prologue to frame the play in an island setting. The novelty intro has Fletcher's [illegible] have parted company with Doris Lane go touring to Virginia and land on an island where a farmer fellow player, now a retired pirate, joins them in an impromptu performance of the "Shrew."

The production uses Elizabethan fury costumes with ruffs and cuffs and farthingales which the APA may use again in an appropriate show. In this setting the fancy of a local habitation makes more fun than the Bard's own arbitrary plot-outside-a-plot.

APA actors Rabb and Richard Easton play Gremio and Tranio, Gremio is the King of clowns, swaggy of figure, cracked of voice and petulant of manner. Eric Robertis is a rather dull wildcat to woo, brulord but unbowed as she has to be dragged across the stage on a leading human rack.

The Bianca of Rosemary Harris is a fitting [illegible] widowed with. Paul Shapiro's Petruchio strutts and swaggers and bestrides the narrow stage like a whipping ringmaster.

Partial To Fresh Air

The APA people who had first go at Bermuda's long-wished-for modern theatre in the new City Hall, lend to favor the outdoor theatre as the [illegible] locale for future festival programs whenever does them. This year's plays have brought out [illegible] tourists as Bermuda was just the Schneider-Cooper-Shaw trilogy was chosen primarily to give visiting Americans [illegible] they couldn't are of Easter and Christmas. The APA company [illegible] and the title have [illegible] take it to the Berks County Playhouse at New Hope, Pa., and the Cincinnati (O.) Summer Theatre.

The Bermuda Theatre Guild is asking first refusal on APA's next season's repertory, [illegible] nothing has jelled. The Guild is incorporated [illegible] Mrs. Russ Berridge, Miss [illegible] and two members of the Finance Committee. Four legislators [illegible] number board of directors, as well as the Archdeacon of Bermuda and other community leaders.

The project has moral and some financial support from the Trade Development Board official tourist promotion agency which footed the bill for all 1959 anniversary productions. But this happens only every 350 years. The TDB has renovated the outdoor theatre and furnished lighting and sound equipment, while the RTG pays pays maintenance for theatre and imported actors and supplies the costumes. The APA has brought its own costume designer for the three indoor plays and used an adaptable skeleton set.

The RTG aim is the building of "a permanent festival of the lively arts in Bermuda"—partly as an added tourist lure and partly for the enjoyment of islanders, who can't dash off to Broadway at the drop of a gangplank. Audiences so far this year have been about half tourist, half local.

The RTG has to supplement its limited government subsidy with public support in subscriptions and donations. Since its April incorporation it has a membership of 200 buyers of season tickets and a patrons' list of some 70 firms and individuals who donate from $70 to $200 each.

The indoor theatre has 350 seats priced from $1.40 to $4.25 with a potential gross of $800 a night; attendance for the five-week repertory season ran to 3,600. The outdoor theatre seats 460 with a $4.90 top. School children pay half-price. Attendance always swells on the last few nights. Production costs total $45,000 against a potential take of $60,000.

Guilders also point to Bermuda's laboratory value as a tryout point with its oceanic isolation as a control and with an international but representative audience. They're glad to have laid a springboard for the young APA which has revised and tailored its offerings in rehearsal here.

Heartening letters to the press have been volunteered by theatre-minded visitors, including a critic from Pennsylvania and a play director from Maryland. Building a theatre festival is a long hard row but the rich island soil is turning under the harrow.

Maryland Tunetent Ads Set for Balto TV Fans

Baltimore, July 19.

The new Painters Mill Music Fair Owings Mills, Md., is advertising its shows on the television pages of the local newspapers. The music is by Lee Gaber. Frank Ford Sweet Circus operation is designed to tap the large market of video viewers who might miss the regular amusement page ads for the tent showcase.

The audio record presentation of Red Buttons in "Testimony of the August Moon" was advertised on the same pages as the tv listings, with an introductory line, "Tired of Re Runs? See a live show."

Off-Broadway Shows

(Figures denote opening dates)

Bethany (Cort) (9-29-59) 310
Between Two Thieves, York (2-11-60)
Carnival Band of Angels (10-20-59)
Connection (Living Theatre) (7-15-59) 400
Country Scandal (Maxine Elliott) (4-28-60)
Great In Love (Theatre Lab) (5-4-60)
Portofolio, Sullivan (5-19-60)
John Brown's Body (Phoenix) (5-25-60)
Gregory & Eve (Provincetown) (5-6-60)
La Ronde, Barbizon (5-9-60)
Living It In Jane (Sheridan Sq) (5-25-60)
Mary Stuart (Barbizon) (11-10-59)
Theatre Chance (Living Rm) (6-28-60)
Threepenny Opera (Carnegie) (9-20-59)

SCHEDULED OPENINGS

Program One (Cort) (7-25-60)
Man & Superman (Phoenix) (7-26-60)
H M S Pinafore (Phoenix) (8-2-60)
Rosemary (Cort) (10-25-60)
Moonchild, Sullivan (11-7-60)

CLOSED LAST WEEK

American Gothic (Sullivan St Playhouse) (7-12-60)
Island Girl (Sullivan St) (7-12-60)

LONDON SHOWS

(Figures denote opening dates)

Amorous Pigeon (Vaudeville) (7-7-60)
Brides of March (St. Martin's) (11-23-59)
Candida (Wyndham's) (5-26-60)
Grand Duke (Lyric) (7-7-60)
Lovelace (Piccadilly) (4-27-60)
Dear Liar (Comedy) (2-4-60)
Kings Alive (Garrick) (2-11-60)
Flower Drum Song (Palace) (4-20-60)
Follow That Girl (Cambridge) (5-17-60)
Gondoliers (Savoy) (2-25-60)
Irma La Douce (Lyric) (2-15-56)
Life of Galileo (Mermaid) (6-16-60)
Majority of One (Phoenix) (3-9-60)
Man for All Seasons (Globe) (7-20-60)
Most Happy Fellow (Princes) (3-31-60)
Moonstruck (Ambassadors) (11-25-59)
My Fair Lady (Drury Lane) (4-30-56)
Oliver (New) (2-30-60)
Passage Home (Apollo) (4-28-60)
Russell Theatre (Vic Pal) (7-6-60)
Pieces of Eight (Apollo) (2-23-60)
Sparrers (Old Vic) (5-18-60)
Shoestring (Wilton) (5-26-60)
Stars Look Down (Piccadilly) (4-28-60)
Sweet Bird of Youth (Royal Court) (5-26-60)
Tamarind Pickers (Duke York) (6-27-60)
Visit (Royal) (6-16-60)
Watch It, Sailor (Saville) (6-29-60)
West End Story (Cambridge) (5-12-60)
When In Rome (Vaudeville) (3-24-60)

CLOSED

Joie de Vivre (Princes) (7-14-60)

True to the Title

London, July 19.

A couple of days before the recent opening of "A Man for All Seasons" at the Globe, stager carpenter Robert Veitch was struck on the head by a piece of falling scenery. Though dizzy, he continued working right up to the opening of the curtain.

Veitch, who is 80, started his backstage career in 1903.

'Pleasure' Looms As Solid Aussie Hit

Melbourne, July 12.

"Pleasure of His Company" now at the Comedy here for Williamson's, with Cyril Ritchard and Cornelia Otis Skinner playing their original Broadway roles, looks like a solid hit. However local crits, while highly praising the stars and other cast members, were more reserved in their assessment of the play itself. The production was directed by Ritchard, who surrounded himself with a particularly strong cast.

On the first night Ritchard, back in his native land after nine years, praised the supporting cast and at curtain call insisted on personally introducing each member to the audience. He said that in the old days he and his wife, the late Madge Elliott, had always tried to have all Aussie-casts in their productions.

Increased Advance Sale At Ashland (Ore.) Fest

Advance ticket sales for the Oregon Shakespeare Festival in Ashland, which opens its 20th season next Monday (25), is running around 37% ahead of last year according to general manager William Patton. As of last week the boxoffice tally was $26,945.

The production schedule for the season, which will run 41 consecutive nights through Sept. 3, includes "The Taming of the Shrew," "Julius Caesar," "The Tempest" and "Richard II." The four plays will rotate throughout the regular season.

There'll also be a special production Aug. 22 and 31 of John Webster's "The Duchess of Malfi," which will be the first non-Shakespearean Elizabethan drama to be presented at the Festival.

London Bits

London, July 19.

Frederick Carter has been re-elected president of the Society of West End Theatre Managers.

"The Princess," which opens Aug. 22 at the Strand Theatre, has **Violette Very** in the title role.

"Candida," with **Dulcie Gray** and **Michael Denison**, transferred yesterday (Mon.) from the Piccadilly to Wyndham's Theatre.

David Whitfield and **Stephanie Voss** will star in a revival of "Rose Marie" at the Victoria Palace, following the current limited engagement at the Piccadilly Theatre.

The first of Wolf Mankowitz's indie presentations will be **Shelagh Delaney's** "The Lion in Love."

Mathilda Beaumont and her **Haitian Voodoo** singers and dancers open Thursday (21) at the Westminster for a short engagement. It's their local debut.

Sally Nesbitt, daughter of **Sir John Hunt**, Mount Everest conqueror, will make her West End debut in "Brides of March."

The limited engagement of "The Visit," starring **Alfred Lunt** and **Lynn Fontanne**, has been extended from Aug. 20 to Oct. 3 at the Royalty Theatre.

Richard Watts Jr., drama critic of the N. Y. Post, is in London on the last leg of an around-the-world trip.

Diana Morgan is completing a new play to be presented by **E. P. Clift** in September.

Robert Bolt's new play, "The Tiger and the Horse," is due in West End late in August. It stars **Michael Redgrave**, **Vanessa Redgrave** and **Catherine Lacey**.

Enid Bagnold's next play to star **John Gielgud**, has started rehearsals and is now to be called "The Last Joke."

100G Budget for 'Queens'

Jay Julien has budgeted his planned Broadway production of Bill Hoffman's "Two Queens of Love and Beauty" at $100,000.

Ann Harding has been signed to star in the play, which will be directed by Albert Marre.

Denver's Updated, Cuffo 'Merry Widow'

Bonfils (Denver Post) Gesture an Annual Event —Visiting Shriners Fill Park One Night

By T. BIDWELL McCORMICK

Denver, July 19.

Nobles of the Mystic Shrine at their National Convention in Denver last week were guests of The Denver Post for its 27th annual operetta presentation in Cheesman Park.

One night's performance of this year's $100,000 extravaganza version of Franz Lehar's "The Merry Widow" was reserved for the visiting conventioneers. The other six nights were open to the public, cuffo-admission, as has been the custom since 1934.

With the Denver Post footing the bill for union stage hands and musicians, imported opera stars and professional scenic artists, Denverites and visitors alike annually swarm to park operetta week in the late afternoons to stake out their "seat" locations with blankets on the grassy lawns for the 8 p.m. performance. The early comers latch onto the more than 7,500 park benches and camp chairs arranged in auditorium fashion in front of the huge Greek Pavilion, which with foot and overhead lights, scenery and props, is turned into a working stage.

Huge tents for dressing rooms, are set on either side of the roadless stage and sound amplifiers carry the music and voices of the cast of more than 100 to the farthest reaches of the park, which is situated in the heart of the posh Capitol Hill residential section.

Of the more than 100,000 persons attending the seven performances of the operettas each year, many bring picnic lunches and thermos jugs, as nothing is sold in the park, no food or refreshments nor even a copy of the Denver Post.

A. G. Birch, a member of the newspaper's editorial staff and a onetime film company exploitation man, has been producer of the operettas for many of the 27 years, the last 13 with unlimited funds provided by Miss Helen G. Bonfils, secretary-treasurer of the newspaper and daughter of one of its founders. $1,200,000 has been spent on this free entertainment during this time.

With music under the direction of Max di Julio the Mastner operetta was updated to take place in present day Paris with bright sets, modern evening gowns and tastefully colorful costumes. Principals in the cast were Earl Wrightson and Lois Hunt, the stars and featured Jon Hawthorne, Stanley Carlson, Audrey Guard, Jay Velie, and the Lillian Cushing Ballet.

Claude Binyon–Ed Knopf Pen Play for Genevieve

Hollywood, July 19.

Claude Binyon and Edwin H. Knopf are writing a straight comedy for Genevieve, and Edwin Lester would like to recast the French comedienne in a new musical under his Civic Light Opera setup on the Coast.

After her tour of New England, including dates in Warwick, R. I., Framingham, Mass. and Wallingford, Conn. in "Silk Stockings," the star may reappear in "Can-Can," in which she was performing when she broke her leg in Toronto last year. Burton Polan, her personal manager, would like her to repeat the musical in Toronto, where the accident cut short her previous engagement.

Julie Wilson, another Polan client, follows Genevieve into the Music Theatre at Highland Park, Ill., in "Kismet" and after two weeks comes to Los Angeles for the Julie role in "Show Boat" for Lester.

Show Abroad

A Man for All Seasons

London, July 2

H. M. Tennent presentation of a two act play by Robert Bolt. Stage Paul Eddinton. Leo McKern. Staged by Noel Willman. Setting Motley. Opened at Globe Theatre, London, July 1, '60. $2.60 top.

Common Man	Leo McKern
Thomas More	Paul Eddington
Richard Rich	John Bown
Duke	Alexander Gauge
Alice More	Wynne Clark
Margaret More	Pat Bond
Cardinal	Willoughby Goddard
Thomas Cromwell	Andrew Keir
Ambassadors	Geoffrey Dunn
Sir Nicholas	Brian Harrison
William Roper	John Turnan
King	Richard Leech
Women	Berit Andrews
Archbishop	William Roderick

Robert Bolt's new play is a thoughtful and austere study of a saintly man and his conscience. Generally well acted and staged by Noel Willman with meticulous care, it is an evening for the connoisseur. It's a doubtful bet for popular appeal, and despite the name of Paul Scofield as marquee bait, is unlikely for Broadway.

"A Man for All Seasons" deals with the martyrdom of Sir Thomas More, learned scholar, poet and wit who as Lord Chancellor clashed with Henry VIII and the wily Thomas Cromwell in the 16th century over the question of the King's divorce from Katharine of Aragon to marry Anne Boleyn. More's refusal to accept the Act of Supremacy and therefore of the King as ruler of the Church led to a long imprisonment and eventually his beheading. Bolt has written a quietly effective play resisting flashy theatricalism and the florid language which so often mars a period piece. The saintly qualities of More are clearly presented, but the author also shows the dry wit, the logic and the lovable local brain of the hero.

Scofield brings distinction to the role. He plays throughout in minor key but with dignity, restraint and quiet charm. Leo McKern, playing the Common Man, acts as a kind of commentator to the affair, breaking the scenes with brief explanations, where needed, acting as scene shifter and playing numerous small roles. It is a fine piece of work, and the actor's challenge often provides lift to the play.

There are also vital performances by Richard Leech as the conniving King, John Bown as a fawning courtly man who helps bring down the hero, Andrew Keir as Cromwell, Alexander Gauge as the duke who loves More as a man but cannot pretend to understand him as a saint, Wynne Clark as the martyr's exasperated wife and Willoughby Goddard as the Cardinal.

Noel Willman has brought a touch of Brecht to his direction, helped by Motley's austere, flexible single set. *Rich.*

Natalie Charlson has replaced **Gordon Mumford** as duo-pianist for the off-Broadway production of "Little Mary Sunshine."

Mankowitz-Lewenstein End London Partnership

London, July 19.

One of London's most active managerial partnerships has dissolved. After a five year partnership which started casually and has ended amicably, Wolf Mankowitz and Oscar Lewenstein have split and will henceforth operate independently. The explanation given is that Mankowitz likes to battle while Lewenstein prefers to ponder before making a move.

"The Heritage," "A Taste of Honey," "Stars Me on Office," "Expresso Bongo," "The Long and the Short and the Tall," and "Bloomsbury" are among the [illegible] they've produced. Their last venture will be "The Art Of Living," a revue based on the artistry of Art Buchwald, who writes a Paris column for the N.Y. Herald Tribune.

'Prairie,' Outdoor Drama, Slated for Decatur, Ill.

Salisbury, N. C., July 19.

"The Golden Prairie" an outdoor drama with Abraham Lincoln as the major character, is scheduled for production later this summer in Decatur, Ill.

The website, written by Kermit Hunter, is to be produced and directed for a city-county organization by R. M. Hobgood of the drama and speech department of Catawba College here.

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Words fail me in expressing my deepest appreciation to you for your tremendous two weeks of "Silk Stockings", June 27-July 10, at our Melody Top Theatre. Not only did you smash every known existing Chicago summer stock musical play box office record, but you conducted yourself in a manner that has endeared you to all Chicagoland.

It may comfort you to know that Chicago people paid $68,846.14 to see you during your two-week engagement. My congratulations to one of the finest performers and most charming ladies I have ever encountered in the theatre. Needless to say, we want you back next year.

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B'way Lively With Dozen Shows; 'Birdie,' 'Fiorello,' 'Sound' Sellout; 'West Side' $40,300, 'Best' $39,200

Broadway's recent big slide was reversed last week, with most shows registering substantial increases over the previous session. Rock in the capacity lineup with "Sound of Music" were "Bye Bye Birdie" and "Fiorello."

"Gypsy" and "Take Me Along" are in the second week of their layoffs. The former resumes Aug. 15 at the Imperial Theatre and the latter resumes Aug. 1 at the Shubert Theatre. "Sound of Music" begins a two-week layoff following the matinee performance next Saturday (23). That will be three shows on vacation next week with 11 on the boards.

Estimates for Last Week

Key: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta), Ex (Experimental), DR (Dramatic Reading).

Other specifications: performances prior consecutively to week grossed, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity gross and gross. Price includes 10% Federal and 5% City tax; but grosses are net, i.e., exclusive of taxes.

Best Man, Morosco (CD) (15th wk, 112 p, $5.90-$7.50, 990, $41,000; Melvyn Douglas, Lee Tracy, Frank Lovejoy). Previous week $35,900.
Over $89,200.

Bye Bye Birdie, Beck (MC) (13th wk, 96 p, $5.90-$7.50, 1,200, $57,518). Previous week $51,300.
Over $27,400.

Fiorello, Broadhurst (MC) (35th wk, 280 p, $5.75-$9.40, 1,124, $48,194). Previous week $56,500.
Over $21,600.

Five Finger Exercise, Music Box (D) (23d wk, 240 p, $4.90-$7.50, 1,107, $40,000). Judith Evelyn, Roland Culver. Miss Evelyn is sole billing for Tennessee Tandy, who returns Aug. 15 from a six-week vacation. Previous week, $14,800 with landlord.
Over $55,000 with landlord.

La Plume de Ma Tante, Royale (R) (83d wk, 830 p, $8.05, 1,080, $44,500). Robert Clary is substituting for Robert Dhery, who returns to his starring role Aug. 29 after an eight-week vacation. Previous week, $27,900.
Almost $74,000.

Miracle Worker, Playhouse (D) (501st wk, 330 p, $5.90-$7.50, 994, $39,500). Anne Bancroft, Patty Duke. Previous week $29,200.
Over $71,000.

Music Man, Majestic (MC) (134th wk, 1,004 p, $5.90-$7.60, 1,698, $71,000). Previous week, $55,700.
Over $47,000.

My Fair Lady, Hellinger (MC) (208th wk, 1,799 p, $5.95, 1,351, $60,500). Michael Allinson, Pamela Charles. Previous week, $48,100.
Under $42,000.

Sound of Music, Lunt-Fontanne (MD) (84th wk, 268 p, $5.90, 1,407, $73,000). Mary Martin. Lays off following the evening performance next Saturday (23) and resumes Aug. 8. Previous week, $75,900.
Over $73,900.

Tenth Man, Booth (D) (36th wk, 279 p, $5.90-$7.50, 897, $32,000). Previous week $29,900.
Over $24,000.

Toys in the Attic, Hudson (D) (29th wk, 242 p, $5.90-$7.50, 1,065, $39,000). Jason Robards Jr., Maureen Stapleton, Irene Worth. Previous week, $37,900.
Short $10,200.

West Side Story, Winter Garden (MD) (117th wk, 95 p, $6.60, 1,404, $64,200). Larry Kert. Previous week $54,300 with landlord.
Over $40,000 with landlord.

Mark Robson's "The Shadow Box," which he produced at the Yale Repertory Theatre in New Haven under the auspices of Yale University, is scheduled for an off-Broadway production next October by **Kenneth J. Stein** and **Daniel R. Cohen.**

Off-Bway's 'John Brown' Will Play Boston, Chi

The Continental Productions revival of "John Brown's Body," currently at the Players Theatre, N.Y., is scheduled to play the Colonial Theatre, Boston, Sept. 12-24 and the Civic Theatre, Chicago, Sept. 26-Oct. 22.

Plans are to continue the show now on tourism at its present off-Broadway berth on to Sept. 11.

'Rhinoceros' Conflict

Continued from page 55

Dunnett, executive secretary of Equity, said last week that if Kerr has two contracts he must pick one or have the matter settled by arbitration.

The producer was quoted as explaining that he made the deal with Bolger because he felt Wallach would be unable to start rehearsals on time because of his film chore. Wolf asserts that Wallach will be through with the picture in time to meet the stipulated legit rehearsal date. However, with the theatre thrust on Broadway if Kerr fails to take advantage of the availabilities of the Longacre and follows his original production schedule he'll probably have no problems of getting a Main Stem house.

The rule in conflict incidentally is the one being placed by Lonsdale Clurke in the current London production of the play.

Gagged

During the pre-Broadway tour of "High Button Shoes," Phil Silvers developed some throat trouble in Philadelphia. His doctor gave him strict instructions to save his voice for the show every night. He was not to talk at all between performances. He was to carry a pad and pencil, and if he had to say anything he was to write it.

One night after the show I was sitting with Silvers and some other cast members. He was, as instructed, silent, the rest of us were talking about great old movie comedies.

I started to hold forth on one of my favorites—Nunnally Johnson's "Roxie Hart." As I talked, Silvers' head bobbed vigorously, his smile kept getting whiter and wider. Taking this as an expression of interest, I went on and on and on. I had described the entire picture, beginning to end.

When at last I finished, Phil scribbled a note and handed it to me. It said: "I was in 'Roxie Hart.'" — Max Shulman.

Dallas Opera Lines Up Season's Music Staff

Dallas, July 19.

Nicola Rescigno will be artistic director and conductor of the Dallas Civic opera for the coming season. Assistant conductor will be Umberto Vedovelli, of Milan, and second assistant will be Rhea Hebert, of New York, regisseur of the Washington Opera.

Prompter of the company for the third season will be Vasco Naldini, head prompter of La Scala Chorus; directors will be Dr. Lloyd Pfautsch, of Southern Methodist Univ., through the summer; Alberta Masiello, of New York's Metropolitan Opera School, in September and Roberto Benaglio through the season.

Legit Bits

Edward Blum, casting director for **Richard Rodgers** and **Oscar Hammerstein 2d**, is on the Coast to select contestants for the touring "Flower Drum Song" and for the London production of the musical.

Helen Raymond is leaving the cast of the Broadway edition of "The Music Man" to play Partha Aun in the Civic Light Opera production of "Show Boat," opening Aug. 15 at the Philharmonic Auditorium, Los Angeles. **Gypsy Rose Lee** was previously set for the role.

Alex Robert Barron has resigned as general manager for Broadway producer **Alexander H. Cohen** to work on a study of the economic and business practices of legit.

Sally Wilcoxon, executive secretary for Broadway producer Kermit Bloomgarden, is back on the job after six and a half weeks in Europe.

Vince McKnight, company manager of "Take Me Along," is taking a two-week vacation in Nassau with his wife during the musical's current layoff.

Max Eisen is pinchhitting for **Seymour Krawitz** as presagent for "La Plume de Ma Tante." Krawitz resumes as the revue's regular p.a. July 30 following a two-week vacation.

"Invitation to a March," by **Arthur Laurents**, will be presented by the Theatre Guild with the author directing and the cast including **Shelley Winter**, **Eileen Herlihy**, **Jane Fonda** and **James MacArthur**. The play will open Oct. 26 at the Music Box, N.Y., after runs in Columbus (Sept. 21-24), Detroit (Sept. 26-Oct. 8) and Boston (10-22).

Dick Williams, **Midori Tsuji**, **Shirley Hery** and **Bob Gaschaw** have joined **Bill Doll's** press-agentry firm to work on legit and entertainment accounts.

Leonard Spigelgass, author of "Majority of One," has been retained by the Theatre Guild and **George Kendall** to collaborate with **Florence Lowe** on "Smart and Sassy," adapting **Caroline Frank**'s film book novelette. The romantic comedy, starring **Menasha Skulnik**, is due Oct. 23 at the Ambassador.

An adaptation by **Eugene Lion** of **Ugo Betti's** Italian drama, "The Queen and the Rebels," is scheduled for Broadway production next January by **Marilyn Shapiro**, **Michael Rourke** and **Mark Schoenberg**, who've also repurchased the film rights from **Alfred Hitchcock** and intend filming the property with **Anna Magnani** in the starring role. The Italian actress, however, is not being sought for the Broadway presentation.

Oliver Smith, Broadway designer-producer, plans presenting "Showcase," a revue starring **Carol Channing**, on Broadway next January. The show, which will have music, lyrics and sketches by **Charles Gaynor**, will include material from the touring "Show Business" in which the incendiarine is starred, and is reproduced by **James A. Doolittle** and **Charles Lowe**.

The Phoenix Theatre's spring drive to get the 9,000 subscriptions necessary to receive financial grants from the Avalon Old Dominion and Ford Foundations has been successful. Money was also contributed by **Helen Hayes**, **Sol Hurok**, Music Corp. of America and the William Morris Agency for student subscriptions. The Phoenix is continuing its subscription campaign in the hope of building up a list of 17,000 subscribers by the fall.

The Folksbiene, yet Yiddish legit group, will begin its 46th season at its new New York theatre next Nov. 12 with a production of "Mother's Sabbath Days," based on **Chaim Grade's** Yiddish novel of the same name. **David Licht** will direct.

Henrietta Jacobson has been signed for the lead comedy role in "My Son and I," the American Yiddish musical, scheduled to open next October at the Anderson Yiddish Theatre, N.Y.

"Program One," consisting of three one-acters, Yeats' "Cathleen," e. e. cummings' "Santa Claus" and Michael de Ghelderode's "Escurial," will be presented at the Gate Theatre, N.Y., beginning tomorrow night (Thurs.) by the newly-formed Theatre for the Seventh Sophos Quinto is directing the three-play program.

"Thunder Carnival," which ended a 17-week run at the Alvin Theatre, N.Y., last June 23, will reopen at that house next Labor Day with a matinee performance. The show, which **Eddie Mayehoff** in the role previously played by **Tom Ewell** will provide the New York reopening with a July 30-Aug. 27 stand at the Central City (Colo.) Opera House.

Road Spotty; 'Lady' $64,500 in D.C.; 'Duel' $21,100, 'Homeward' $26,700, L.A.

The road was uneven last week. The musicals continued strong as did "World of Suzie Wong" and the Grand Kabuki in San Francisco. A moderate take for "Look Homeward, Angel," in its initial week in Los Angeles, represented a considerable improvement over the grosses registered by the show in recent weeks.

The "Duel of Angels" tour got off to a seven start in L.A. and "Redhead" ended its tour in Frisco last Saturday (16).

Estimates for Last Week

Parenthesis designations for out-of-town shows are the same as for Broadway, except that Subscription T with show classification indicates tryout and RS indicates road show. Also, prices on touring shows include 10% Federal Tax and limit for, if any, but as on Broadway grosses are net, i.e., exclusive of taxes. Engagements are for single week, unless otherwise noted.

LOS ANGELES

Duel of Angels, Hartford (D-RS) (1st wk, $3.40-$6.30, 1,024, $32,200). Vivien Leigh, Marc Urell. Bryan tour here July 12.
Almost $21,100 for seven performances.

Flower Drum Song, Philharmonic Aud. (MC-RS) (6th wk, $3.75-$6.60, 2,670, $79,800). Previous week $78,900.
Over $78,900 with Civic Light Opera subscription.

Look Homeward, Angel, Biltmore (D-RS) (1st wk, $3.85-$5.40, 1,056, $52,300). Miriam Hopkins. Previous week $10,000. Alcazar, San Francisco.
Almost $26,700 with Theatre Guild-American Theatre Society subscription.

SAN DIEGO

Music Man, Fox (MC-RS). Previous week $42,904. Biltmore, Los Angeles.
No gross reported, but production got $40,000 guarantee.

SAN FRANCISCO

Grand Kabuki, Opera House (Rep.) (6d, 2,300). Previous week, $93,200. Greek, Los Angeles.
Almost $61,500 for six performances.

Redhead, Curran (MC-RS) (6th wk, $3.75-$6.30, 1,750, $50,900). Gwen Verdon. Previous week, $57,400.
Nearly $50,000 with CLO subscription and closed last Saturday (16).

World of Suzie Wong, Geary (D-RS) (3d wk, $3.40-$5.95, 1,550, $49,000). Previous week $35,300.
Over $58,000 with TG-ATS subscription.

WASHINGTON

My Fair Lady, National (MC-RS) (4th wk, $7.90, 1,677, $60,150). Diane Todd, Michael Evans. Previous week $65,500.
Almost $64,500.

'Twelfth,' 'Tempest,' 44G, Stratford (Conn.) Fest

Stratford, Conn., July 19.

Boxoffice receipts at the American Shakespeare Festival here climbed to nearly $44,000 last week for the performances of "Twelfth Night," starring Katharine Hepburn, and three performances of "The Tempest." The Festival is sold to a $5.25 top weeknights and matinees and a $5.75 top Saturday nights.

The previous week's take for eight performances, split equally between "Night" and "Tempest," was $39,900. "Antony and Cleopatra," co-starring Miss Hepburn and Robert Ryan, bows the repertory next Friday night (22).

B'way Imports

Continued from page 1

"Becket" opening Oct. 6 at the St. James Theatre.

"Becket," written by Jean Anouilh, was adapted by Lawrence Hill and "Irma" a musical with English book and lyrics by Julian Moore, David Henneker and Monty Norman, has music by Marguerite Monnot. The original book and lyrics are by Alexandre Breffort. "Honey" was written by Shelagh Delaney.

Eugene Ionesco's "Rhinoceros," which Leo Kerr is producing, was adapted by Derek Prouse and is scheduled to open Oct. 3 at the Longacre Theatre, N.Y. "Hostage," by Brendan Behan, is being produced by Leonard Field and Caroline Swann and is slated to open Sept. 20 at the Cort Theatre, N.Y.

Other projected imports, alphabetically listed, are as follows:

"Birthday Party," by Harold Pinter. Arthur Cantor, producer.

"Burnt Flower Bed," Eugene Ionesco adaptation of Ugo Betti play. Joel Schenker and Theatre Guild, producers.

"Calculated Risk," by Georgie Russ and Campbell Singer, presented in London as "Any Other Business." Irene Selznick, producer.

"Caretaker," by Harold Pinter. Roger L. Stevens, producer.

"Chateau in Sweden," by Francois Sagan, the authoress and Roger L. Stevens, producers.

"Clean Kill," by Michael Gilbert. Clifford Hayman, producer.

"Complaisant Lover," by Graham Greene. Irene Selznick, producer.

"Day in the Life Of," by Jack Popplewell. Leonard Field and Robert S. Wolff, producers.

"The Egg," Maurice Valency adaptation of Felicien Marceau comedy. Alexander S. Jacobs, producer.

"Fox and the Grapes," John Fastino adaptation of Guillermo Figueiredo play. James Downey Jr., producer.

"God and the Devil," by Jean-Paul Sartre. Roger L. Stevens, producer.

"Judith," Christopher Fry adaptation of Jean Giraudoux play. Roger L. Stevens, producer.

"Leftfet Glapion," by M. Aubert. David Merrick, producer.

"Long and the Short and the Tall," by Willis Hall. David Merrick, producer.

"Mother Courage," Eric Bentley adaptation of Bertolt Brecht drama, with lyrics by Bentley and music by Darius Milhaud. Leo Paton, producer.

"One Was Pendulum," by N. F. Simpson. Caroline Swann, producer.

"Passage to India," Santha Rama Rau's adaptation of E. M. Forster's novel. Theatre Guild, producer.

"Roar Like a Dove," by Loyles Sieve. Elliot Martin, producer.

"Roots," by Arnold Wesker. Norman Twain and Robert Lowenthal, producers.

"Ross," by Terence Rattigan. Roger L. Stevens, producer.

Equity Library Theatre West, co-sponsored by Actors Equity and the Beverly Hills Library & Reception Dept., will open its second season the third week in September with a revival of "Hamlet."

Hub Censorship

Continued from page 1

ments and, with the approval of the mayor and through the police power vested in the mayor, censor them.

"Mr. Coffey's ruling cannot be lightly dismissed. It lends a strong new color of legitimacy to artistic which are repugnant to the constitutional concepts of free speech and due process of law. Several weeks ago the Massachusetts Civil Liberties Union filed a legal brief with Mayor Collins stating several serious objections to his censorship as exercised through Mr. Sinnott and to the statutes upon which this censorship is purportedly based.

"The non-elected Mr. Sinnott started this whole controversy over censorship in Boston by demanding in a letter that certain deletions including the word 'whore' be made from a musical comedy at the Shubert. If this word is to be taken as appealing to prurient interest, what of the current production of 'Henry IV' playing at the Metropolitan Boston Arts Center in Brighton? . . . Mr. Collins and his cohorts should force the fact that their censorship practices are illegal and should stop."

Drama Critics' Meeting

Continued from page 1

a critic. Delegates from Poland, Czechoslovakia and other Iron Curtain countries revealed that, in all their countries, universities included regular courses in dramatic criticism. The French and Belgians felt this was a fine idea and should be done everywhere. The British and Swedes were not sure such courses could be added to existing university setups and what, exactly, would be taught in such courses." Most of the delegates then got into the act and it was pretty well agreed generally that a dramatic critic should know all about the history of theatre, should know theatre technically and as literature, should know all about backstage problems as well as front-of-the-house, should know and understand dance, music, painting, scenery and all theatrical adjuncts. (The latter because, in the European meaning of the words, a "drama critic" covers not only theatre but also music and ballet.)

An American, ruined by a few years of work on VARIETY, said, "I was a drama critic on a daily paper in Chicago for a few years and have been looking for another soft snap like that ever since. The problem is not what or how much a drama critic should know. The problem is how do you get a job as a drama critic?"

A couple of unemployed guys from Luxemburg and Brazil shouted "Hear, hear" but the delegate from Poland rose and pointed out, with a smile, that this is really no problem. "In a socialist economy," he said, "you get an appointment to a post as drama critic together with your graduation certificate."

Which did not seem to cheer up the drama scribes from the non-Communist countries.

Concretely, the Congress agreed that its membership remain limited to drama, music and dance critics and not to include columnists or writers about these arts; membership fees are set at $3 a year and must be channelled wherever possible, through local drama critics' associations (if they exist); membership cards are to be issued to all who have paid their three bucks, which cards are to be used for admission to theatres around the world. It was announced that the managements of theatres (via management associations) in England, France, Sweden, Czechoslovakia and Poland have officially agreed to honor the membership card at the b.o. of all their theatres.

It was also agreed that the organization study the possibility of an international prize for criticism. It was agreed that the organization study the possibilities of university studies in criticism. It was agreed to study the possibilities of free transportation and lodging for drama critics on international theatrical study.

New officers were then elected, as follows: presidents, Marcelle Capron (France) and Robert Chesselet (Belgium); vice-presidents, Lutfi Av (Turkey), Francesco Collari (Italy), Paul Elmar (both Germans), Jan Kopecky (Czechoslovakia), Jose Monleon (Spain), Ake Peristrom (Sweden), Joseph Shipley (U.S.), Roman Szydlowski (Poland), Ossia Trilling (Great Britain), Kamala Velmo (India); secretary, Andre Bell (France); board of governors, August Grodzicki (Poland), Gordon Kingham (Great Britain), Paul Louis Mignon (France), L. Neveu Degas (France) and Wolfe Kaufman (U.S.).

Keel-'Campobello' $22,500, Philly Park Playhouse

Philadelphia, July 19.

"Sunrise at Campobello," starring Howard Keel, grossed a hefty $22,500 last week at the 1,427-seat Playhouse in the park here. The potential capacity at a $3 top was $26,286. The previous week's take for "Amphitryon 38," costarring Arlene Francis and Kent Smith, was $17,400.

Cedric Hardwicke is currently starring in "An Inspector Calls."

College Playwrights Get Annual French Awards

Richard F. Stockton, of the State Univ. of Iowa, at Iowa City, and Roslyn Rondelle, of the Univ. of California at Los Angeles, are the winners of the Eighth Annual Collegiate Playwriting Contest, sponsored by Samuel French, Inc., N.Y. play publishers and authors' representatives. Stockton's "The Trial of Captain John Brown" won first award of $350 in the full-length play competition and Miss Rondelle's "Enchantment" won first prize of $200 in the short play division.

"Enchantment" will be published and leased for production next fall by French. Participating in the competition were 140 entrants from 67 colleges.

B'way All Booked

Continued from page 58

over productions are indicated in this issue's Broadway gross story. Besides the 12 theatres covered in that list, there's also the Imperial and Shubert, which are tenanted, respectively, by the layoff productions of "Gypsy" and "Take Me Along."

The list of Scheduled Broadway Preems in this issue reflects the 17 definite dates for September and October, plus seven others slated for November and December. The Broadway gross lineup and the preem list take in 32 of the 34 Main Stem houses. Missing are the Broadway and 54th Street theatres.

The former will get the moveover "Music Man," as stated above, and the latter is to get "Bye Bye Birdie" in a transfer from the Beck, which has "Laurette" booked for an Oct. 27 opening.

In addition, it's figured the musical "Do Re Mi" will follow "Becket" into the St. James. The City Center, which is scheduled to get Marcel Marceau next Sept. 6, is not regarded as a regular Broadway house.

Moira Lister is back in "The Gazebo," at the Savoy Theatre, London, after illness.

Stock Items

Larry Kasha, who produced last season's off-Broadway musical, "Parade," will be the advance director for **Floyd Ackerman's** strawhat-touring "Male Animal," starring **Tom Poston**.

"Follies of 1910," which was tried out last summer at the Cape May (N.J.) Playhouse prior to an off-Broadway outing earlier this year, will be presented in a revised version Aug. 8-Sept. 4 at the Gateway Playhouse, Somers Point, N.J. It'll be the last of 11 shows to be presented at the barn during the season, which began last week with "Can-Can."

Shirl Conway, back from an Australian tour in "Auntie Mame," is making tunefest appearances this summer as Adelaide in "Guys and Dolls."

Hermione Gingold will play the Drury Lane Theatre, Chicago, in tryout of a new comedy "Abracadabra," authored by her son **Steven Joseph**, and **Mel Dinelli**. The two-week stand begins next Tuesday (26).

Pianist-singer **Hazel Scott**, who's lived in Paris the last three years, will star in **Langston Hughes'** "Tambourines to Glory," which the Theatre Guild and **Joel Schenker** will try out the week of Sept. 5 at the Westport (Conn.) Country Playhouse.

Sylvia Sidney is succeeding the ailing **Janet Gaynor** in the **Harold J. Kennedy** strawhat touring package of "Dark at the Top of the Stairs."

Jack Carson begins a five-week tour Monday (25) of the summer theatre circuit in "Make a Million" at the Hinsdale (Ill.) Summer Theatre.

Marjorie Gateson is being written out of her running part on the "Secret Storm" television series for two weeks in order to appear in "Rosalie" next week at the St. Louis Municipal Opera.

Charles Mooney is again managing director of the Cape Playhouse, Dennis, Mass. The staff includes **Charles Wieland**, presaegent; **Arnold Adams**, boxoffice treasurer; **Richard Clayton**, assistant; **Lawrence Wonderlich**, production manager, and **Helen Pond** and **Herbert Senn**, scenic designers.

Zeb Rufman and **George Skaff** are preparing "The Lady Digs Jazz," stage musical based on the life of jazzman Charlie Parker, to follow their current "Vintage 60" at Dar Theatre, Hollywood. "Vintage" will be taken to Broadway early in the fall by **David Merrick**.

'Suzie Wong' Assured Of London Run Into 1961

London, July 19.

"The World of Suzie Wong," which opened on Nov. 17, 1959, at the Prince of Wales Theatre to mixed critical notices, is assured of a run which will take it "well into 1961." This is because of a third guarantee given to it by the ticket brokers.

When the show bowed in, the agencies bought ducats worth $98,000. Four months later they chipped in with another offer worth $196,000. Now they've showed further confidence with a bid for tickets valued at $294,000.

Govt. Saves London Hipp

London, July 19.

The Golders Green Hippodrome has been given a new lease of life. A development company, which wanted to pull down the theatre to create an office block on the site, has learned that the Minister of Housing and Local Government has dismissed the company's appeal against a turndown of its project.

Considerable local agitation, built up by theatrical people, may have influenced the latest decision. An inspector, who conducted the local inquiry, was not convinced that the operation of a theatre must necessarily be a bad financial proposition.

An original cast recording of the off-Broadway production of "The Fantasticks" has been released on the MGM label.

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway, and touring shows as well as ballet, films, industrial and television shows. All information has been obtained directly by the Variety Casting Department by telephone calls, and has been rechecked as of noon yesterday (Tues.).

The principal roles will be reported weekly until filled, and additions to the list will be made only when information is received from responsible parties. This procedure is to provide performers with leads prompted by the happenings of the shows mentioned rather than to run a wild goose chase. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes new productions scheduled for early fall season, but for which the manager merely has set a date for casting purposes. Parenthetical designations are as follows: (C) Comedy, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

SPECIFIC PARTS
BROADWAY

"A Clean Kill" (D) Producer Clifford Hornsby, 240 W. 44th St., N. Y., JU 2-4084. Accepting photos and resumes, through agents only, of British performers; c/o above address. Available parts: three character men, two character women, woman, 27.

"A Season in Hell" (D) Producer Daniel Hiltonik, 32 W. 72d St., N. Y., TR 7-9792. Part available for dynamic boy, 17-19. Mail photos and resumes, c/o producer above address, or call mornings only. Readings will be by appointment only.

"All The Best People" (C) Producers, Joel Spector & Ruth Cobb, c/o David Lipsky, 230 W. 41st St., N. Y. CH 4-5185. Available parts: name femme, 21; male, 30-35, middleaged femme, executive male 50-60, callous male, 30-35. Mail photos and resumes c/o above address.

"Assignment In Judea" (D) Producer, Eldon Dowling, c/o Lambs Club, 130 W. 44th St., N. Y., JU 2-1515; associate producer, Eric W. Gates. Accepting photos and resumes of men and women in 30's with classic features, c/o above address.

"Becket" (D) Producer, David Merrick, 246 W. 44th St., N. Y., LO 3-7520. Available parts: boy 16-17, rough, tough, aggressive reaping street, several hulking ape-like men, off-beat looking. Mail photos and resumes, c/o Michael Shurtleff, above address.

"Carrot Top" (MC) Producer, David Merrick, 246 W. 44th St., N. Y., LO 3-7520; casting director, Michael Shurtleff. Available part little role, French girl singer-dancer. Mail photos and resources, c/o above address.

"Come Spring" (C) Producers, Charles Bowden & H. Ridgeley Bullock Jr., 137 W. 48th St., N. Y., CO 5-2630. Available parts: two boys, 12-13, one Negro and one white, white girl, 16, white girl, 23, two character men, 40's, one Negro and one white, Negro character woman, 70's, grand mother. Accepting photos and resumes, c/o above address.

"Donnybrook" (MC) Producer Fred Hebert, 745 Fifth Ave., N. Y., PL 3-7500. Accepting photos and resumes of male and femme Irish types c/o above address.

Drama (untitled, formerly "General Seeger") Producers, Charles Bowden & H. Ridgeley Bullock Jr., 137 W. 48th St., N. Y., CO 5-2630. Available parts: male lead, 45-55, woman, 50, girl, 19 and 10 reporters. Accepting photos and resumes, above address.

"Face Of A Hero" (D) Producer, Lester Osterman, 35 W. 54th St., N. Y., JU 6-5370; director, Alexander Markendrick. Accepting photos and resumes of character men, 40-50, c/o above address.

"Fair Sex" (C) Producers, Len Wayland & Alan Seiden, c/o Bill Doll, 729 Seventh Ave., N. Y., JU 6-4344. Parts available for character men and women. Mail photos and resumes, c/o above address.

"Farewell, Farewell Eugene" (C) Producer, Ron Rawson, 14 W. 14th St., N. Y., CI 7-1381. Parts available: tenor male, 40's, all Irish. Accepting photos and resumes by mail only. Through agents, c/o above address.

"Five In The Afternoon" (D) Producers, d'Arcona-Howard Productions, 232 W. 11th St., N. Y., CH 3-8082. Seeking young star as male lead; no further casting until he is set. Photos and resumes to mail only, c/o above address.

"Irma La Douce" (MC) Producer, David Merrick, 246 W. 44th St., N. Y., LO 3-7520. Accepting photos and resumes of male singer-dancers, c/o Mike Shurtleff at above address.

"Lauretta" (D) Producer, Alan Pakula, 1619 Broadway, N. Y., JU 2-6012. Parts available: youth 20's, intelligent, humorous, Italian; 45-55, fatty character man; 45-55, friendly doctor type. Send photos and resumes by mail only, c/o above address.

"Look, We've Come Through" (C) Producer, Producer's Theatre, 165 W. 46th St., N. Y., PL 7-5100; casting director, Terry Faye. Part available for girl, 25. Mail photos and resumes, c/o casting director at above address. Contact will be made for appointments.

"Love A La Carte" (MC) Producers, Arthur Klein, in association with Conrad Thibault (St. James Theatre Bldg., 246 W. 44th St., N. Y., LO 5-6376. Available parts: girl, 22, leading man, 30, second leading man, 30, character comedienne, 50. Accepting photos and resumes, above address.

"Middle Purvis" (D) Producers, Robert Fryer & Lawrence Carr, 234 W. 44th St., N. Y., LA 4-2044. Available parts: handsome man, 30-35, large, plump, slightly grey, woman, late 40's, beautiful, blonde, wholesome woman, 30's, girl, 10, two boys, 9 and 7 or 8, young man, very efficient type, handsome man, 27, burly, grey-haired, florid-faced character man, 55, country club type, affected woman, 50, handsome, blond-looking male, middle-aged, handsome man, 30's, cynical man, 50's, crew-cut, dapper man about 52. Apply through agents or send photos and resumes by mail only, c/o above address. Do not visit office without appointment.

"Music Man" (MC) Producer Kermit Bloomgarden (1545 Broadway, N. Y., JU 2-1600. Part available for leading girl, dancer. Phone or send photo and resumes c/o Lillian Stein, at above information.

"Once There Was A Russian" (C) Producers, Leonard Kent & Marvin Segal, 120 E. 56th St., N. Y., PL 2-4190. Accepting photos and resumes of character men and women by mail only, c/o above address.

"Rhinoceros" (D) Producer, Leo Kerz, 146 E. 70th St., N. Y., RU 8-2664; director, Robert Lewis. Available parts: sexy femme young woman, 23, two character men, 45-50, distinguished, elegant man, 35. Accepting photos and resumes, c/o above address.

"Shifting Heart" (D) Producers, Charles Bowden & H. Ridgeley Bullock Jr., 137 W. 48th St., CO 5-2630. Available parts: leading man, 35, woman, 50, girl, 32, boy, 21, all Italian types, leading man, 35, two character men, 40, character woman, 40, all Australian characters. Accepting photos and resumes, above address.

"Sound of Music" (MD) Producers, Richard Rodgers & Oscar Hammerstein 2d, 598 Madison Ave., N. Y.; casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14, all with trained voices. Mail photos and resumes, c/o above address.

"Taffy" (D) Producers, George Heaton & Malcolm Wells, 1501 Broadway, N. Y., LO 3-3440; in association with John W. Cassavell & Don LaNosa. Available parts: man, 70-80, middleaged woman. All roles are Negro. Apply through agents only, c/o above address.

"The Guide" (D) Producers, William David, Eleanore Saidenberg & Leonard Rosen, 1137 W. 46th St., N. Y., CI 5-0820. Available parts: young man, 30, poet of memorial talents and destiny, brazen-set man, 50, unimaginative materialist, wise man, 60-80, simple, passive, innocent, small, delicate young woman, able to dance slender boy, 16, innocent, bashful, almost vacant face, young man, 20's, dull man, minor civil servant, early 50's man, 30, unimaginative horsecart, two carney men, miscellaneous villagers, men and women of all ages, entertainer, inventive, Madison Ave. type adventurer. All characters, except the latter, are from South India, the play's locale. Photos and resumes being accepted by mail only, c/o Betty King, at above address.

"Two Queens of Love and Beauty" (D) Producer, Jay Julien, 156 W. 44th St., N. Y., PL 7-5250. Available parts: girl, 27, woman, 45, attractive policewoman, 35, woman, 38, sexy. Mail photos and resumes, c/o Janet Stewart, above address.

GENERAL CASTING

"Love and Libel" (C) Producer, Don Herbert & Theatre Guild, 27 W. 53d St., N. Y., CO 5-6170. Management says that director Tyrone Guthrie has lined up most of the cast but, a few roles are not set.

"Sweet and Sour" (C) Producers, Theatre Guild, 27 W. 53d St., N. Y., CO 5-6170 & George Kondoff. Several roles available, however, contact must be made through agents only.

"The Wall" (D) Producer, Kermit Bloomgarden (1545 Broadway, N. Y., JU 2-1600. All parts being cast, but management reports it is presently seeing specific performers, and after which the complete of 30-odd will be cast.

"Wildcat" (MC) Producers, Michael Kidd & S. Richard Nash, 1501 Broadway, N. Y., CR 4-6834. Casting all roles.

OFF-BROADWAY

"Captain Jinks of the Horse Marines" (C) Producer, Scott D'Arcy, 112 W. 72d St., N. Y., EN 2-4800. Available parts: male, late 20s, a charming dandy, plump, bubbly character woman, slender, sweet, character man, Italian accent, newsboy, comic rascal type, 14, elderly charwoman type, woman pretty, voluptuous, not too bright, three very bad harlotings, several stuffy character women, several bits and extras. Photos and resumes are being accepted by mail only, c/o above address. Script available at Samuel French Inc., 25 W. 45th St., N. Y.

"H.M.S. Pinafore" (MC) Producer, T. Edward Hambleton, Phoenix Theatre, 189 Second Ave., N. Y., OR 4-7150. Auditions for singers today, Wed., girls at 1:30 p.m., and boys, at 2:30-4 p.m., above address.

"King of the Dark Chamber" (D) Producers, Harold Leventhal & Ann Jones, 58 W. 93d St., N. Y. Available parts: man, agelessness, ethereal, woman, 20's, beautiful, dynamic, vacillating, aggressive, woman, 30's, attractive, man, Mediterranean authoritative, women, 20's, artistical, cheap, man, old, wise, 10 male chorus roles. Mail photos and resumes c/o above address.

"Leave It To Jane" (MC) Producers, Joseph Berbu & Peter Kent, c/o Sheridan Square Theatre, Seventh Ave. & Fourth St., N. Y., CH 2-0609. Auditions for men and women singers under 21 for ensemble. Call above number for appointment.

"Squaring The Circle" (C) Producers, Cecil Reddick, Dick Mendelsohn & Harvey L. Bilker, 6295 Broadway, Riverdale 71, N. Y., KI 8-1245; director, Reddick. Available parts: two Ingmars, three men, 20's, one character man, a few male and femme walk-ons. Mail photos and resumes, c/o above address.

"The Mime and Me" (D) Producer, Lionel Shepard, c/o Living Theatre, 530 math Ave., N. Y., CH 3-4569. Part available for a male narrator-guitarist warm, outgoing personality. Phone WA 9-0408 for appointment.

"Falmouth" (MC) Producers, Gene Andrewski, Barbara Gruner & Mort Segal, 122 Willow St., Brooklyn Heights 1, N. Y. Available parts: two grande-dame character women, three men, 20's, young Negro femme, must sing and dance, two character men, 40's, sing and dance, ingenue, comedienne, sing and dance. All applicants should have British accents. Mail photos and resumes, c/o Andrewski, at above address.

TOURING

"Andersonville Trial" (D) Producers, Lee Guber, Frank Ford & Shelly Gross, 130 W. 55th St., N. Y., CI 5-1800. Accepting photos and resumes for the fall touring production, c/o Marvin A. Krauss, c/o Westbury Music Theatre, Box 36, Westbury, L. I.

"Once Upon A Mattress" (MC) Producer, National Phoenix Theatre, 322 E. 50th St., N. Y., OR 4-7160; casting director, Frances Ann Hersey. Open call for dancers next Tuesday 26, men 5 feet 11 inches tall, at 12 noon and girls 5 feet 4 inches tall, at 11:30 p.m., Women's Garden Theatre, 1634 Broadway, N. Y.

"World of Suzie Wong" (D) Producer, David Merrick, 246 W. 44th St., N. Y., casting director, Michael Shurtleff. Accepting photos and resumes of oriental actresses under 30, c/o casting director at above address.

FUTURE PRODUCTIONS
OFF-BROADWAY

"Friends and Romans" (D) Producer, Stage Society, 103 E. 86th St., N. Y.

"Epitaph For George Dillon" (D) Producers, Edward Hastings & George Morrison, 220 W. 10th St., N. Y.

"In Jail's Test" (D) Producer, Chekov Co., Bleecker Street Playhouse, 145 Bleecker St., N. Y.

"Little Eyolf" (D) Producers, Lee Garfield, Alan Lawrence & Alfred Sandor, 35 W. 90th St., N. Y., LE 2-1100.

"Silent Rage" (D) Producer, Brett Warren, c/o Actor's Mobile Theatre, 247 W. 42d St., N.Y., BR 9-2591.

SIGNED
BROADWAY

"Donnybrook": Eddie Foy Jr.
"Face of a Hero": Ellen Holly.
"Five Finger Exercise": Pinkie Johnstone succeeding Juliet Mills.
"Irma La Douce": Zack Matalon, Joe Rocco.
"Miracle Worker": Mary Bell succeeding Kathleen Comegys.
"Vendetta": Rex Everhart.

OFF-BROADWAY

"Measure for Measure" (Central Park): Marietta Hartley, Lori March, George Ebeling, Mark Lenard, Philip Rooro, Philip Andrum.
"Program One": Sydell Kaplan, Roo-Ann Kaplan.

TOURING

"Once Upon a Mattress" (road company): Harold Lang.

Television

Artist Management Associates, 200 W. 57th St., PL 7-2157. Accepting photos and resumes of applicants for commercials and industrial every Wednesday, 10 a.m. to 5 p.m., c/o Jerry DiGeronimo at above address.

"Camera Three" (educational dramatic series), Producer, CBS (524 W. 57th St., N. Y., JU 6-6000; casting director, Paula Hindin. Accepting photos and resumes of all types, men and women, c/o above address. No duplicates.

Children's Show (Untitled), Producer, Herb Homes (WPIX, 220 E. 42d St., N. Y., MU 2-8500). Spot open for m.c. for show to start in the fall. Mail photos and resumes, c/o producer, above address.

Dela McCarthy Assoc. (41 E. 67th St., N. Y.). Casting, Colin D'Arcy. Submit photo and resume of male and femme variety talent for files.

"Lamp Unto My Feet" (religious-dramatic series). Producer, CBS (524 W. 57th St., N. Y., JU 6-6000); casting director, Paula Hindin. Accepting photos and resumes of all types, men and women, c/o above address. No duplicates.

"Moment of Fear" (D) Producer, NBC (30 Rockefeller Plaza, N. Y., CI 7-8300); casting director, Edith Hamlin. Accepting photos and resumes, c/o casting director at above address.

"Naked City" (dramatic series). Producer, Herbert B. Leonard (Screen Gems, 711 Fifth Ave., N. Y., PL 1-4432. Accepting photos and resumes of general male and female dramatic talent by mail only, c/o above address. Appointments will be made for interviews.

Rheingold Beer Commercial. Producer, Foote Cone & Belding, 247 Park Ave., N. Y., MU 8-5000. Auditions today (Wed.) men singers who can dance at 10 a.m., and men dancers who can sing, at 3 p.m. Variety Arts Studio, 235 W. 46th St., N. Y.

Industrial

Industrial Shows Incorporated, 41 E. 28th St., N. Y., MU 3-6039. Accepting photos and resumes of men and women variety performer, c/o Harry Beckmen at above address.

Films

"A Girl in the Night" (D) Producer, Vanguard Productions, 527 Madison Ave., N. Y., PL 3-4865; Warner release. Parts available for men and women extras. Photos and resumes being accepted at Central Casting, Room 1110 at 200 W. 57th St., N. Y., CO 5-0756. All applicants must bring SAG membership cards.

Musical Drama (Unspecified title). Producer, Robert Wise (United Artists, 729 Seventh Ave., N. Y., CI 5-6000). Parts available for teenage male and female Puerto Ricans, dancing ability preferred but not necessary. Photos and resumes being accepted at Central Casting, Room 1110, at 200 W. 57th St., N. Y., CO 5-0756. All applicants must bring SAG membership cards.

"Something Wild in the City" (D). Producer, Jack Garfein (United Artists, 729 Seventh Ave., N. Y., CI 5-6000). Parts available for male and female extras. Photos and resumes being accepted at Central Casting, Room 1110, at 200 W. 57th St., N. Y., CO 5-0756. All applicants must bring SAG membership cards.

"Splendor In The Grass" (D). Producer, Newton Productions (1545 Broadway, N. Y., CI 6-9700), for Warner Bros. release. Parts available for extras. Photos and resumes being accepted at Central Casting (Room 1110 at 200 W. 57th St., N. Y., CO 5-0756). All applicants must bring SAG membership cards.

Literati

Still More Show Biz Books

Fleet has two upcoming "My Daughter, Maria Callas" by Evangelina Callas in collaboration with Lawrence G. Blochman, and "50 Years of Music," by Sigmund Spaeth. Meredith Wilson did the foreword for the latter.

Doubleday has several on its fall-winter lists: Mary Margaret McBride's memoirs, "Out of the Air," John Chapman's "Broadway's Best 1960," Edward Jablonski, who authored "The Gershwin Years," doing the bios of Harold Arlen, "Harry With The Blues" by puppeteer Shari Lewis, "Fun With The Kids," Noel Coward's novel "Pomp and Circumstance," Aaron Copland's "Copland On Music", dancer Ted Shawn's "One Thousand and One Night Stands," in collaboration with Gray Poole. Leon Uris' "Exodus Revisited" with photographs by Dimitrios Harissiadis. Michael Crest "Favorite Stories From Favorite Operas," edited by Crest, piano arrangements by Alexander Steinert, translation by Christov Kullman and annotations by Henry W. Sullivan.

No Ex-New Yorker She

Lillian Ross is still a New Yorker staffer and not ex-that mag, as errationed in VARIETY last week.

With her sister, Helen, she has done a book titled "The Player" which Simon & Schuster will publish. Some of the New Yorker closeups on player personalities will be incorporated in the new book.

Turk's TV Book

Jay Nelson Tuck, former tele editor for The N. Y. Post, and now managing editor of Confidential mag, has a nonfiction video book in the works.

Houghton-Mifflin has an option on the ms. which concerns the mediums programming as it's affected by business and Government practices. Publication some time next year.

Femmes On The Griddle

By coincidence Prentice-Hall is publishing three books by three different authors, each treating with women, and each taking a different viewpoint.

Artist Jon Whitcomb's book will dissect them in an as yet untitled book. AP women's editor Dorothy Roe titles her book, "In Defense of Women" (not due until 1961), and Dr. Joseph Peck, whose "All About Men" sold 60,000 copies in 1958, has a similar one due next year titled "All About Women." He treats with the femmes objectively. Incidentally, Dr. Peck is the medico who, when he retired at 70, started writing for the Saturepost and kindred periodicals, and subsequently turned to authoring books.

More Italo Film Tomes

The 15th and 16th volumes in the series of tomes (Capelli Pub., Bologna, $9.50) illustrating the making of outstanding Italian films are dedicated, respectively, to "Yovanka" (Five Branded Women), and "Era Notte a Roma" (Blackout In Rome). These are valuable additions to the series which reached its greatest success with the previously reviewed item on "La Dolce Vita," now in its fourth reprint.

"Yovanka," pic directed by Martin Ritt in Italy and Austria is analyzed especially in implications of difficulties in adaptation of a Yank director to the European milieu, and of how this influenced the development of the production. It also contains interesting interviews with most concerned in the production, as well as notes showing shaping of film cut sequences, plus complete shooting script and common photographs.

Roberto Rossellini's "Era Notte a Roma" is covered in more cursory fashion, and is less successful due to apparent rush in getting book to printers, which makes for certain feeling of incompleteness and inaccuracy despite efforts of Renzo Renzi, the compiler, to take a critical stand. It's at its best when analyzing Rossellini's complex personality and in its revelation of critical notes submitted by a pic collaborator which gives a valuable insider's glimpse of how a pic was (or was not) shaped. It also contains a large number of illustrations from the film and a complete script (though not final one). Both Lire 2,000 ($3.30) at Capelli, Bologna.

Hawk.

Borbert's Projects

Mystery writer John Borbert's "The Mobsters" deals with the brooklyn bonds of the '20s, keyed to the current "The Untouchables" tv vogue and as a sequel to his "Al Capone," which sold 500,000 to date. Incidentally, the top cop this time is named Rapolo and the bonds have Anglo-Saxon names, as a device to circumvent the State of Italy distribes, of late. This a Fawcett paperback, on the heels of his just-published "Baby Machine."

Borbert's next for Random House is "The Cop and the Saint," a modern miracle story done as a suspense yarn.

Newspaperman Stuff

Walter Davenport and James Devereux have collaborated on "Ladies, Gentlemen and Editors," dealing with the men and women who have edited some famous and infamous U. S. magazines. Among the subjects are S. S. McClure, Curtis Bok, Col. Mann (Town Topics), George Horace Lorimer, the timid editor of the Police Gazette and others.

Doubleday will publish this as it will Bob Considine's bios of the late Bob Ripley, "Modern Marco Polo: Robert L. Ripley of Believe It Or Not," and also "The Smut Peddlers," by James Jackson Kilpatrick.

Newspapermen Jack Kofoed (Miami Herald) and Herb Caen (San Francisco Chronicle) respectfully have "The Florida Story" and "Only In San Francisco" due this fall. Jean Kerr is tallyhoing up her "Please Don't Eat the Daisies" with "The Snake Has All the Lines."

Fourteen overseas correspondents, among them Sam Pope Brewer, Frank Gervasi, Charles Hurd, Flora Lewis, Irving R. Levine, Drew Middleton and David Schoenbrun, have done a handbook on 22 countries for Doubleday titled "Cavalcade of Europe," edited by Lowell Thomas and Charles Hurd.

Editor Carl E. Lindstrom has one due from the same firm titled "The Fading American Newspaper" and Beverly Pepper's "See Rome and Eat," in collaboration with John Hubert, is also on the fall list, as is "The Phoenix Nest," edited by Martin Levin, foreword by comedian Henry Morgan (cartoons by F. B. Modell), anthology of humor from the Saturday Review. Among the contributors are George S. Kaufman, Ben Hecht, Harry Golden, Howard Lindsay, Edmund Wilson, Robert Lewis Taylor, Marc Connelly, Newman Levy, H. Allen Smith, Peter DeVries, Howard Teichmann et al. Levin revived this column in SR in 1957 after it had lapsed for some years following the death of William Rose Benet who originally founded the column in the late '30s.

K. K. Knecht Retires

Karl Kae Knecht, after 54 years as staff cartoonist on the Evansville (Ind.) Courier, is retiring to travel and write. He's now 76. After studying at the Chicago Art Institute he hit the newspaper in 1906 and stayed to complete 18,000-odd cartoons.

During his tenure K.K.K. was close to many theatrical folk in the days of travelling shows. He was a close friend of the late humorist and aerobat Joe Cook, who grew up in Evansville as the adopted son of a prominent mercantile family (Cook was born Joe Lopez, son of a circus performer).

Along the course of his career at the Courier he was the paper's first photographer, too (in the side he was for some years Variety's Evansville stringer.

'Punch' Poaches It

Punch, the London humor weekly, via its Bradbury, Agnew & Co. Ltd. ownership, has one of the most elaborate warnings ever encountered in a periodical. It reads:

"All rights of reproduction are reserved in respect of all articles, sketches, drawings etc., published in Punch in all parts of the world. Reproduction or imitation of any of these are therefore expressly forbidden. The Proprietors will always consider requests for permission to reprint. CONDITIONS OF SALE AND SUPPLY (Punch's copy)—This periodical is sold subject to the following conditions, namely, that it shall not be lent, resold, hired out or otherwise disposed of in a mutilated condition or in any unauthorized cover by Trade except at the full retail price of 9d (18¢)c, and that it shall not be lent, resold, hired out etc."

New Paris Humor Mag

Paris has always had its full share of highbrow and literary mags but rarely the literary comic equivalents of a New Yorker, Punch, etc. Jacques Houbart has started a quarterly called Haute Societe (High Society) featuring top French cartoonists, as well as some Yanks, and also with a broadside of good names for humor articles, as well as the American "beats."

It sells for $2 a copy.

Publicists' Shifts

Betty Vaughan ex-Hilt and ex-Morrow, is now publicity aide to Eleanor Kask at World Pub., now that Susan Gelg has retired to marriage.

Esther Burke, longtime Look ex-publicist, is now director for Hillman Pubs' Pageant and others.

'Ercan' Editor Retires

Maria Romero, editor of South America's most popular film mag, Ercan, published in Santiago, Chile, has retired after holding the helm for 21 years. Miss Romero, married to Raul Silva Castro, editorial writer of "El Mercurio" of Santiago, has served as a member of the juries at the Cannes and San Sebastian pic festivals.

Marina de Navasal, her assistant, the top spot at Ercan, the top spot at 'Ercan.'

Norman Phillips' Book

"The Tragedy of Apartheid" by Norman Phillips, Toronto Star's foreign news editor will be published in August in New York by David McKay and in Toronto by Longmans, Green. It's the story of his experiences in South Africa while reporting the Sharpeville massacre aftermath there last March.

He was jailed, incommunicado, for three days after a report criticizing South African government had been vetoed by censors, he reconstructed it from memory after reaching London en route home.

New Hollywood Press Club

Army Archerd, Daily VARIETY columnist, has been elected proxy of newly-organized Hollywood Press Club, which has some 65 charter-member applicants. All-pic'le org is composed of newsmen, columnists, fan mag writers, photographers and publicists covering the entertainment field.

Other officers elected for six-month terms include Dan Jenkins, TV Guide, vp; Tony Arnone, KHJ-TV publicity director, secretary; Don Boutyette, indie p.a., treasurer; Eddie Kafafian, Daily VARIETY, sergeant-at-arms.

CHATTER

Another book sales promotion item is Franklin Savings & Loan Bank, N. Y., giving away Random House's "General Foods Cookbook" with every new $100 account and or adding of $100 to an existing account.

Simon & Schuster, Inc. has changed its capital stock from 100,000 shares at $10 par value, and 3,000 shares at no par value, to 480 shares of no par value and 100,000 shares of $10 par value. Selig J. Levitan, 630 Fifth avenue, was filing attorney at Albany.

Reader's Digest reprinting some pieces from Art Buchwald's latest, "Don't Forget To Write." World's Editor Bill Targ of World printed an initial edition of 27,000, unusual for a book of this nature. Dell has the paperback rights.

Jack Faulhaber, who made a living for many years selling gags to cartoonists, has authored "Just For Laughs" (edited by Jack Irwin) which Doubleday will publish in November.

The Bulletin, longtime Scottish morning daily, closed down after appearing for 48 years without a break. First issue was on June 10, 1915. Increasing costs and the import of tv were blamed by the proprietors, George Outram & Co. Ltd., Glasgow, who said it was financially impracticable to publish the sheet any longer.

William H. Rastoff succeeded Dale Wilson as feature editor of Milwaukee Journal, latter retiring.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood

Every generation of show biz it seems must have a Harris for marquee strength. Fifty years ago it was Sam Harris. 25 years ago it was Jed Harris, today it's Jack Harris. Jack Harris adds a middle initial of H to his name so as not to be confused with others, though judging from the success of all of them it wouldn't be a handicap.

I'm always curious about these Harrises, hoping somewhere to find an heir to Frank Harris, but apparently the end results of the Harrisian comings and goings were strictly literary. Obviously Frank Harris left no heirs or they would be suing the producers of the various Oscar Wilde pictures.

Jack Harris, like John Harris of Ivecapades, was born in Pennsylvania both of them operated picture houses around Pittsburgh, but Jack Harris actually is a Philadelphia boy and in no way related to John Harris. In Philly Jack Harris went to school, hopping from high school to a job as a theatre usher (about the lowest thing around the theatre, barring possibly the role of washroom janitor) and within a year he had climbed to managing the house. This in itself is a pretty good performance, but he moved up from there and by 1941 was managing and only that house but 13 others.

Then the loving arms of Uncle Sam wrapped themselves around him and the next thing he knew he was performing as a third class private, the reason being we had no fourth class privates in our Army. But he had a good instinct for survival because he worked himself up into the Signal Corps, a division of the armed forces almost wholly populated by writers who fought it out in the bar in the Mayflower Hotel in Washington till the shooting was over.

Released from the clutches of Uncle Sam in 1945, Harris fell back into the second rank of the picture biz. He didn't return to exhibition but enlisted in the distribution end. Though he did 50,000 miles peddling a Boy Scout thing called "Jamboree" he did some figuring on the side and decided that more money was made in six months by even a mediocre producer than in six years as a distributor or 60 as an exhibitor. And yet it was as an exhibitor that he learned most what not to do if he ever got the call to become a producer. "I learned what folks want most on a movie screen," he said. "I had been listening to their comments in theatre lobbies for 20 years."

No Help From The Audience

Well, I've listened to their comments in lobbies longer than that and all I could get from them is "Stinks," "Ugh," "Too long," "Can't make more than a million profit, even if their relatives pay."

But Jack Harris obviously has a dog's ears, the kind that can hear sounds far above the normal human ear, because what he heard was: 1. Always make it in color. 2. Get quality, even if you go broke doing it. 3. Never stint on hiring a first-rate director. 4. Always hire good actors, even unknowns. They can do more for a picture than a star who can't act. 5. Always be sure you have a good musical score. And, finally, get a story that is fresh and has a twist, because after all, otherwise you can see the same old thing any night you want on tv, so why go out?

With such a solid basis for picture-making you would have thought any door in Hollywood would have been open to him. But when Jack Harris got around to making money the easy way, that is to say the producer's way, he found the nearest thing to an open door in Hollywood was a farm near his home in Pennsylvania. That was where he made "The Blob."

Now, it used to be an old law in Hollywood, "Never try to sell a picture with a can under your arm." But that's how Jack Harris came into Hollywood. Par took his picture for distribution and it grossed several million dollars, which immediately put Harris in the money.

That he had still not gone Hollywood is best illustrated in the way he used the money. Far from buying a racehorse or a piece of a Vegas gambling den, he put his profits back into another picture. This was "The Four-D Man." He must have been a singularly attentive kid in high school after all, he's now only 42, tall, dark and handsome enough to play leads, because he asked the physics teacher, "If length, breadth and thickness described the three dimensions in the world, what is the fourth dimension?" The professor's reply was, "The use of time and space to go through."

Harris didn't ask to go through what, but he thought he had enough without this to build "The Four-D Man." He made this one, too, on that Pennsylvania farm, got a UI release, and was again in the money.

It was when he was mulling with the idea of making "Dinosaurus" that I first met him in Palm Springs. I thought maybe he was Irish because he wanted to come over and have some Irish coffee, but it was simply that he liked Irish coffee.

I asked him where he was going to play it, in the Museum of Natural History?

He said he'd play it anywhere that Tarzan played and to better his, because this one would be for the whole family. It would be short on sex and violence, but it would have a Neanderthal man who though he used only grunts for dialog was more civilized than most moderns, and some characters who would talk in a way that would have entertained Einstein.

His cave man turned out to be Greg Martell, a giant of a lad who had been a cop in Montana and the first heroic caveman since Elmo Lincoln granted his way through the first Tarzan picture.

Harris has clicked again with "Dinosaurus" and has certainly proved his point in three pix, that it is easier to make money as a producer, any kind of a producer, than it is in almost any other field of human endeavor.

But I'm still confounded by one of his credos. He has said that the old Hollywood attitude, "We make 'em, you sell 'em," is gone. "From now on," he's quoted as saying, "every one who makes theatrical pictures to be successful must pay ever increasing heed to what the public is patronizing, and no one knows what that is better than the theatre operator."

This strikes me as less profound than the comments of a catcher who might say that the best ball to pitch is one that can't be hit. If Harris made his pictures on what the public was decreasingly patronizing, he would not have hit out in original directions at all and he would not have got his hits. What brought the patrons back to theatres was that he was giving them something new, something that would not have either eggheads or their eggshells.

It's quite a trick to keep these two divergent interests in their seats and Harris deserves every credit for having done so. But the nonsense of giving the public what it wants when the public has no more idea of what it wants than a baby being asked to choose between a coke and its formula. Its formula will give it strength and strength is what it wants, even if it doesn't know it.

Another thing that Jack Harris has taken great pride in is his titles. Actually some of them are pretty terrible, and the pictures have succeeded in spite of them. This is a hard thing to convince a man, but I'm an old hand at top titles and the "Blob" would only get me into the picture house by word-of-mouth, which is what did it. As for the "Four-D Man" he could just as well be the guy who flunked everything in college but physical ed, and the "Dinosaurus," the story of the politician who in 1960 talked like Coolidge. But the Harris stories can even overcome their titles as the box-office has proved.

In the hopper Harris has "Jonah" (a whale of a story), "Rip Van Winkle" (a sleeper) and "The Terrible Game" (probably the story of the world's champion Dodgers performing any day in 1960.)

That Harris will come out with good commercial pictures is a safer bet than that Joe Louis can remake Ingemar Johansson as he did Floyd Patterson.

Broadway

Oscar A. Doob off to Italy and the Venice Film Fest

Victor Mature and singer Rickie Richards are made to Europe on the SS Liberte.

William Ivey Paul, formerly assistant production manager at 20th-Fox, now joined Lorimar Film Distributors as prod. booker.

A second Saratoga Trotter Youth Center is slated for the Kilmore House hotel in Old Town, of Bowery, near the Gem Spa, in toilet.

Robert Stigwood's "Hair" show, now in Holmdel, is enjoying its fourth week. D. Lightner is check [illegible]

Mr. Charles Jackson Brown to Mexico to catch the performances of "Taxco" Pedro Sosa, he and his wife Lucia Evangelina, working there [illegible]

Rocky Roman, indie producer Robert Alpert and his attorneys Jack Weiss and comedy pianist Harry Bennett sailed for Europe last week on the Queen Mary.

Michael Lonzo Walker, Shepard Gordon's son of Robert K. Shapiro, composing director of N. Y. Philharmonic, engaged to marry Mrs. Lesley Lerner, who her Argus about [illegible]

Blackie, editor by David Berk Music, journey has Zia Zia Gabor [illegible] of Gerald Frank, Pres. of the Paul Newman-Martin Ritt "Hud" [illegible]

The Hotel Astor in Paris hall will produce, for rent to an agency, [illegible] from the actor type of [illegible] and accordingly [illegible] at the Hotel Astor. Charles E. Philippe will hold [illegible]

Rita Montaner's Carnegie Hall concert drew overflow. The Philharmonic Orchestra has decided to [illegible] Phillipsbrook, for a film about [illegible] was considered perhaps as the premiere [illegible] Hunter College Auditorium. Now will open for N. Y. [illegible]

Frank M. Folsom is this year's recipient of the John Henry Cardinal Newman Honor Society's Award for 1960, to be presented on Saturday, Sept. 3, in Cleveland during the course of the National Newman Club Federation's annual convention. On Sept. 29 the RCA exec goes to Vienna as the Valentine's Ambassador to the 4th general conference of the Int'l. Mental Health Agency.

Minneapolis

By Bob Rees

(4000 Vincent Ave. So. JE 6-6955)

Norman Vale runs Freddie's.

Key Club has songstress Doris Henry.

Elliot Reid Theatre offering "The Gamble."

"No Cue for Comedy" on tap at Minnesota St. Paul.

"Dark at Top of Stairs" in second week at Old Log playhouse.

Four Lads challenging up a second week at Hotel Radisson Flame Room.

Great Minneapolis Repertory Theatre presented with "School for Scandal."

Dorothy Bernier Burkhard just acquired Cincinnati Fine to exclusive contract.

Gil Boomberger new Northwest Variety club annual golf tourney chairman.

Almost continuous cold and rain this spring and now at summer's start dousing plans to outdoor the shows.

"South Pacific" now making first-time rounds of local outdoor theatres with film projection at $1 admission.

Leading loan features include among couples as Lorne Jakers now fathering at age from 75 to 87 years of age.

Flip Fitzgerald and Ann Fay were first of the summer's annual "Minneapolis Night Show" attractions at Brooklyn Lanes.

Ric Lewis, son of handsome Howard Lewis, joined the cast of Vincent Lopez's "Hotel of Angels," now [illegible]

Aldo Cole (see Jim) includes recordings Tony O'Neil, comic Lenny Janel Charles and singer Sandra Parker.

"Lil Dave at Passion," and "Swan Queen" had local first-time dat-dates at five nites ordinarily in [illegible] subscription shot.

Taylor Lake Music Fair installed new 35,000 sound system following Rick Nelson, second engaging week in Technicolor of the August Moon.

Lucie [illegible] run of "The [illegible]

St. Louis Park dressed successful test of its roadshow sans hard tickets potential.

Apparently finding going tough, or local American Association ball team caused giving prexc attendance figures for first time in local diamond history.

Lorelei, recruited cast presenting "The Trial of Jack McCall" for 25th consecutive season at an all-summer show for Black Hills tourists at Deadwood, S.D.

New show lineup for Aquatennial annual local summer month grand ball outdoor "Music on Parade" spectacular with Woody Herman and his Band, Vic Damone and Melissa Jackson.

Mrs. Isabelle Mayhew, former wife of local comedian, moving to Coast to work as secretary for legitimate producer-director Morton Dubrofsky, with first assignment the forming of "Music Man."

Westport, Conn.

By Humphrey Doubleon

J.D. Paris off for France to visit his mother.

Lou Shurman has added a hanging mobile to his interiors.

Victor Gilbert joined Jane Fonda at Southbridge last Thursday (7).

Bob Hope was for the final rehearsal of Cinemascope "Page" in New Angel.

Henry Mitchell celebrated his birthday Independent and new producing pact with 20th Century on the same day.

Richard and Dorothy Rodgers, Jean Dalrymple, Mrs. Will Lawrence Lucchese, Arnold Marshall, Emma Fisher, Fay, Arthur Lawrence, Michael Kidd, Joel Schenker, Peter Wyn attended the opening of "An Evening of Music" at the Country Playhouse last week.

Albuquerque

By Chuck Mittlestadt

(Phone [illegible])

Lee Wasserman ad agency have brought out to Blind Prince agency.

Bernie Lafferty back in staff post at KOAT-TV, after short absence.

Traffic department at indie station KMGM now headed by Sherwood O'Sullivan.

Bob Dunigan exited sales post with KMGM to join forces with radio station KQEO.

Mary Heald formerly with KMGM radio now heads up pro motion dept. at KOAT-TV.

Clyde J. Lang is building a new ballroom in Albuquerque. He was former ballroom op in LA area.

Tony Bennett drummer who heads the Tony Rubio Trio here, formerly a [illegible] booking agency tagged Sun Vista Attractions.

Ed Pennebacker, news director of KQEO, and Allen Morgan, who has been with KMGM, have started a new pub relations firm in city.

Construction started last week on $3,000,000 First American Indian Land amusement park, slated to be open to public later this summer.

Carlsbad Caverns, in southern New Mexico, taken 2,529 gate attendance on Sunday, July 3, an all-time attendance for a single day, as attributed a 20-year history. Total of 12,745 were counted in on five days of July weekend, also a record.

Pakistan

Government here is considering the commercializing of radio. Details are being worked out currently.

Cabaret show in Karachi have improved a lot since the government lifted the ban on performers receiving money only in Pakistan currency. Current bills include Sis and Sonny Arthurs and Selma Murray at Hotel Metropole, and Maria Angelica at the Beach Luxury Hotel.

News that Burt Lancaster had bought rights of "High Grass," a story by Pakistani writer Jalaluddin Ahmed, on the front pages of nearly all papers in this country. "Grass" is a story about the struggle for Pakistan and its people. Lancaster will shoot the horror part of the film here.

Pakistan film actor Zia Mohyeddin has been a hit in London's West End play, "A Passage to India." He plays the role of Dr. Aziz. Pakistan President Field Marshall Ayub, on visit to London, [illegible] the young actor on his excellent portrayal.

London

By Hy De Part (461 2 3)

"Ben-Hur" MGM opens in Dublin Sept. 8 with a charity gala.

"Mexican Schmoes" WB won the Cartoon Challenge Cup at the Soho Fair.

Metro is launching "Adventures of Huckleberry Finn" with a special morning preem for youngsters. It will be at the Rialto July 23.

Anna Dorice Wilman for Cambridge Theatre which is owned by Tom Arnold and Emile Littler. Asking price is reportedly around $900,000.

Discount physicians, surgeons and 300 nurses were among the guests at preem of Rank's "Doctor in Love" at Odeon, Leicester Square, last Thursday (14).

Jack Lemmon signed for upcoming Horizon British production, "Dangerous Silence" which Robert Parrish will direct from a screenplay by T. E. B. Clarke.

Mike J. Frankovich and Kenneth N. Harper have formed a forward launch to H. H. Publishing, Columbia's inclusive company, with a revolving fund for company.

Joseph L. Mankiewicz, guest of honor Monday (18) at a British Film Institute march to immortalize first of his films at National Film Theatre, Oxford Street works.

Robert Stolz gets Mex. in from Vienna to attend the premiere of "Blue De Vienne," the musical based on Teodore Reinhardt's French Without Tears, for which the Viennese composer wrote the score.

Sacheverell Sitwell's "Zeera," based on Samuel Richardson's "Moore Without Words," is the offered British short entry at Venice Venice short and documentary fest. It stars Zeera Mowry and was directed by Ai Dunn Angelis.

Bob Erwin, director of the Hollywood Hackers of Cecil, Selznick & Erwin, have had work to coordinate with his company's European affiliate, Eur-Ham Associates. His territories include Denmark, Switzerland and Spain.

Philadelphia

By Jerry Gephan

(1310 S. 11th St., Lockey 4-4848)

Sid Gould playing his 14th engagement at Pennsylvania.

Al Fusco of Fisher and Marks at St. Luke's hospitalization—disc trouble.

Nick Rizzo plus Bonny Eunice and his girls set for a summer run at Vincent's Zodiac Room.

Bobby Evans leases the RDA Club to play the summer season at Atlantic City's Zodiac Room.

George "Buddy" Kane, former laughter, parked for dual in new U.S. Air Force pic "War of Life."

Barbara Todd "Miss Pittsburgh of 1959" now gracing the boards in the Moulin Rouge, local strip joint.

The Playhouse-in-Park bringing back the Anne Jackson-Dane Clark edition of "Two for Seesaw" later in the season.

Sid Weinstein, local newsman and a partner in Joe E. Lewis, Paul Gray and Alan Drake inked forever with comic Jackie Kannon as a volume of poetry and prose.

Fay Adelphia and the Bellevue-Stratford are putting out special efforts to book casts of upcoming Broadway shows, and have special reps on Manhattan to contact press agents and company managers.

Wilbur Evans and a group of Philly vocalists introduced the area's first "theatre restaurant" at Dr. Robbins's Buckingham Inn. Evans singing will only program numbers from hit Broadway musicals.

Tokyo

By Dave Jampel

(Imperial Hotel, Kyo 160)

Thresh Peggy Hayama leaves July 31 for U.S. on first leg of global tour.

Annie ready Rita Ellen starting at Nichigeki Music Hall while doubling at interiors.

Offline actor George O'Brien back to Korea this month to make another film for Dept. of Defense.

New York Times Tokyo bureau chief Robert Trumbull and family left on Thy month global vacation. Richard Johnston is sitting in.

Cordon Cruz and Tirso Cruz arch playing concert, theatre and club dates here. Top-drawer Filipino outfit has a Hawaiian booking.

New effort named Kei Hoh hoped to dominate section with British performer Leo Prescott and Yank agent Don Sawyer partnering.

Harry Belafonte due this month for 10 days of dates in Tokyo and Osaka, accompanied by four singers, a six-piece combo and a conductor.

Japanese-language edition of James Michener's Hawaii checked for fall publication by Jiji Tsushin, probably in three volumes.

Publication of "Bride to the Sun," a Metro co-production with Daiei, will tell here soon. Story deals with American woman who was married to Japanese diplomat during war.

Chiho Kanko interests have broken ground on Dotonbori Akasaka area for what is reported will be biggest club in Orient, a Hawaiian-theme called The Mikado which will seat 1,200 for dinners.

Rome

By Robert F. Hawkins

(Grand Hotel, Tel. 474001)

Vittorio Gassman signed for July 25 to start work on "The Wanted" under the direction of Michael Cacoyannis.

Suzanne Sugnoret off to Paris after prolonged local stay of Mario Gallo, Zeffiro Productions of Milan and Sal Calhoun, Cinevox.

Anthony Stephens Sutton to be able to attend Geraldine David prem convenient July 28 at Taormina, Sicily. She was for "Nun's Story" (E).

Introduced at Rome: Ethel Merman, Bernie Wilkins, Richard Pecker, Charles Sabatini, Samuel Bronston, Gianni Navarrete and Mr. Bertolucci.

Akira Kurosawa's Japanese film, "Yojimbo," expected here Sept. 15 to widely Olympics. Rita Hay here, set to depart long enough to see 1964 Tokyo Games.

Colonel Adkins prepped for the arrival of Russell Emmons here for Fabiola pic, prepped by Paolo Mella publicity for Nassiri Mohammed for LA exploitation.

Jean Paul Belmondo and Pierre Petit in from Paris to start work on Alberto Lattuada's [illegible] Cara a Napoli, to be shot in southern Italy for Carlo Ponti's Produzione.

Rudy Salvatore has cast Rosanna Schiaffino for lesbian lead in his Elysia Productions of "Young People in a Hurry," which starts in September under the direction of Silvio Amadio.

Rudy Vera and Giorgio Vanzetti in Athens to look over Greek facilities and backdrops for "Thermopylae," which 20th-Fox will release. Vanzetti also has "Women of Pharaoh" going to Egypt with Linda Christal starting in the Universal release.

Berlin

By Hans Hocha

(Phone [illegible])

Frank Wisbar set up his own video producing company in Gauting.

Fritz's "Schachnovelle" (Royal Game) will be Germany's entry at forthcoming Venice Fest.

The West German pic, Spartacus, is currently in the most advanced feature pic in Berlin's Studio Section.

German actress Renate Mannhart whose American husband died recently, returned to Germany.

Paramount releasing several oldies such as "Rear Window," "Roman Holiday" and "Samson and Delilah."

Erwin Piscator will stage Boris Blacher's new opera "Rosamunde Floris," at Municipal Opera here starting Sept. 21.

The successful German pic, "The Bridge" (Pano-DFH, winner of the Federal Film Prize 1959), released at Atelier am Zoo.

Hildegard Knef (Neff) marked her local stage comeback via Felicien Marceau's comedy "The Mask," at Schlosspark Theatre.

William Dieterle directing the vulpic "Catch A Falling Star," with Lil Dagover, Ingmar Zeisberg, Werner Finck and Ralf Hemmer in the leads.

Leonard Bernstein and N.Y. Philharmonic Orch. as last year will perform here during the 10th Berlin Cultural Festival (Sept. 18-Oct. 4). Other U.S. contributions include dance duo Cunningham-Brown, N.Y., and soprano Leontine Price.

The seven stages of CCC studios are currently utilized. Lineup of pics being shot here include Perlberg-Seaton's "Counterfeit Traitor," Pilmcolhaus's "Ambassadress," Zeva's "Division Brandenburg" plus CCC's "Angry Youth" and "1,000 Eyes of Dr. Mabuse."

Hollywood

Robert Rivenbark elected prexy of L. A. Publicity Club

Martin Manulis recuping at home after hospitalization for auto injuries.

Jack L. Warner appointed film industry chairman of Project 10,000.

Walt Disney also leasing location scenes for "Greyfriars Bobby" in Edinburgh area.

Clark & Murray Seat remodeling into William Morris sumoner store at South Pier, Blackpool.

Margie Henderson anniversaried, out of "Five-Past Eight" revue at Kings Theatre, Pittsburgh, for surgery.

David Richardson and Michael Wise joined Julie Agency the former assigned to talent dept., latter to literary.

Ken Walton, current music director for John Gielgud's "Ivy Rise to Water" series, takes over similar post on new CBS-TV's "Close Harmony" series.

Chicago

(Dillmore 7-4801)

City Parks work dark again for balance of summer.

Patrice Munsel topping "Kiss Me Kate" cast at Music Theatre.

Ken Murray and "The Disenchanted" are at the Ivanhoe.

Bill Stern, Vincent's Fitness club, have last week contract renewed.

Talbot's Restaurant, Irving Cooper's Wife at Edgewater Beach Playhouse.

Howard Mendelsohn doing fairly fair business at "Mr. and Mrs." Marilyn Maxwell-Jackie Cassidy co-starring pair now the Civic Theatre.

Ground floor are being completely through for all Auditorium Theatre to transform a hard drive to convert it to Civic Opera Company.

Paris

By Gene Moskowitz

([illegible] Jan. 1, 1960)

French actor Serge Reggiani to Rio for a pic after.

In and out are Rosalind Russell, Fred Astaire, Louis Jourdan and Nancy Kwan.

Yank singer Jane Cavanaugh opening a stint City Inn, in Monte-Carlo with local singer Jean-Paul Nani.

M Charabon, richard of the national tele setup here, now made director of the public relations firm of Agence Havas.

Valentine Tessier will play the lead in the French legit revival of Fredericks Dorsenmatt's "The Visit," to be revived next season.

Claude Autant-Lara will direct another version of the much-filmed "The Count of Monte Cristo," of Alexandre Dumas, with actor with Robert Hossein at the count.

John Nelson-Sullivan, formerly Universal pub head for Great Britain and Ireland, moving into Paris U. offices to be European coordinator of publicity for "Spartacus."

United Artists celebrated Gil Jules Dassin's $125,000 pic "Never on Sunday," will make its merry back in its first-run Paris date again. Dassin produced and LA director.

The French southern town of Pradhes will have a Film Week from July 28 to Aug. 3, showing both old and new films with a special box to late French star Gerard Philipe.

Serge Bourguignon, young French director whose short "The Shell" won the Grand Prix at the last Cannes Film Fest, set for his first feature pic "Rolled in the Sun." It would be made in Mexico with Andre Hakim producing.

Yank original French film producer Gilbert De Goldschmidt is prepping two projects here for this year. They are "Vacation in Hell," with Jean Kerchbron doing his first direction stint, and a pic based on Honore De Balzac's "The Girl With the Golden Eyes," to star Marie Laforet.

Pittsburgh

By Lenny Litman

(6230 Darlington, HI 1-2739)

Mike Abriola, composer of the Town House, recovered from a serious appendectomy.

Jack Reynolds, "The African Story Teller," now the top draw among the local coffee houses.

Will Disney, promotion man for Pittsburgh Playhouse, parted company with the civic theatre here.

Marty Allen and Steve Rossi set for Jack Paar show. Rossi is also set for a new musical. During showing here will play club dates in the L.A. area.

OBITUARIES

LAWRENCE TIBBETT

Lawrence Tibbett, 63, former Metropolitan Opera baritone, died July 15 at the Roosevelt Hospital, N.Y. following surgery for an old head injury. He had suffered severe arthritis in recent years and been professionally inactive.

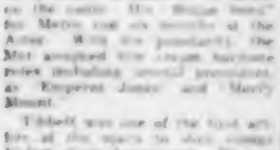
Tibbett was a tall, 200-pound Californian who literally leaped from undergraduate university to public avatar in the Romany role of Beethoven's beloved Dumaine, as a last minute substitute. Fired in "Falstaff." He was then 28 years old, had gotten the highest treatment for his years from the Met conductors and was singing Nanda for the 8th performance when paid, and still every in the fashionable churches.

Once Toscanini noticed at the Met, Tibbett became a top income artist in films or concerts or broadcasts (he made the radio "Hour Boys" for Metro and six movies at the Astor. With his popularity, the Met assigned him certain baritone roles including several premieres, as Emperor Jones and Marty Mount.

Tibbett was one of the first artists at the opera to show strong Italian stage deportment. He was a clear student of acting, sense humorous and make up. In his personal life he was nearly.

Sympathetic in the handicaps and indignities afflicting newspaper, he lent to was a member and first president from 1937 of the American Guild of Musical Artists, a broken thing then than today. He was also active in the American Federation of Radio Artists and a vice president.

Among memberships Tibbett had the impulsive of promoting at the outset, a business at full power and made it go. He was somewhat amazed at the pace to which he put here once and health



and his name almost in an recent years, but he continued to appear.

Tibbett married twice. His second wife survives. There were three boys by the first, one son by the second wife.

ARTHUR WONTNER

Arthur Wontner, 81, retired actor died July 10 in London. He made his home in Bedford 43 years and after a trip to Hong Kong was joined by Kathleen, a generation at the old Globe Theatre as "The Three Musketeers." He was Tom's mother from the Shakespeare Festival at Stratford-on-Avon, Theatre in 1919 and the Lyric, Hammersmith, in 1920 and "Hay Fever" in Henry James.

He retired from the stage at the end of 1953, just two months before his wife died. He gave his last performance in repertory in Bedford and Kingston, Surrey, in 1954. Last year he was President of British Actors Equity and his membership in the Actors Orphanage.

Married to his first wife was and a daughter by his second wife survive. Her name is Ruth. Wontner is pilgrimage and regular director of the Naval Home and of trustee of the Lady Cade Home Georgian.

JAKOB TUDIKE

Jakob Tudike, 81, retired Gaumont studio cutter, film actor, died June 16 in Berlin. He had retired to the Film Sunday just one week before. Born 19 **C native** Berlinger, he began his acting career in 1909 and was a prominent stage and film player **before World War I.**

He was seen in nearly all of Fritz Lubitsch's silent **films and a** member of the Max Reinhardt ensemble in Berlin in the **1920s. In** all, he appeared in **more than 100** films.

His last screen appearance was in "Carnival and Cinderella" in 1955 at Berlin's Sultan Theatre. One of his last pics was "Leave Us Parole" also in 1955. In 1951 he published his autobiography, "Sincerely of a Tired Lion."

CHESSER M. CAMPBELL

Chesser M. Campbell 62, president and publisher of the Chicago Tribune and a director of WGN Inc., in that city, died July 10 of a heart attack in Baie Comeau, Que., where he'd been vacationing.

He held the top Trib post since the death of Col. Robert R. McCormick in 1955. He was advertising chief of WGN from 1944 to 1947, and was a Mutual Broadcasting System director from 1944 to 1949. At time of his death he was also a director of WPIX, N.Y., and the Tribune-N.Y. News Syndicate, as well as other Tribune properties.

Wife, daughter and a son survive.

VICTOR JANSON

Victor Janson, 75, German film actor and director, died recently in Berlin after a long ailment. He was a prolific character actor and a prominent pic director. His directorial pre-war credits include such pics as "Yellow Veil," "Black Forest Girl," "Beggar's Student" and "Tarrovitch."

After the war, Janson turned primarily to acting and appeared in such films as "Marriage of Figaro" (1950), "Prince of Pappenheim" (1952, "Hit Parade" (1953) and "Anne of Tharau" (1954), among others.

DESIREE LAZARD

Mrs. Desiree Marks Harris, 71, former actress, known professionally as Desiree Lazard, died July 15 in New York. She was the widow of Harry Harris, stockbroker and theatre manager.

She began her career in 1906 with George M. Cohan's musical, "Forty-five Minutes From Broadway." Her legit credits include "Home Folks," "The Noble Spaniard," "Strongheart," "Polly of the Circus" and "The Miners." She retired from the stage 50 years ago.

Her daughter survives.

MARK SCOTT

Mark Scott, 48, sportscaster and tv actor, died of a heart attack in Burbank, Cal., July 13. Formerly a Chicago football broadcaster, he joined KTTV, Hollywood, to call the plays of the late Hollywood Stars.

Associated with the syndicate feature, "Home Run Derby," he was prepping a series titled "The Black Nine" for Mark VII at time of his death. He also had appeared in many telepix.

Wife, two children and mother survive.

HENRY J. DANNENBAUM JR.

Henry J. Dannenbaum Jr., vp president of the Houston ad agency of Goodwin, Dannenbaum, Littman & Wingfield Inc., died June 7 in Sugar Land, Tex., following a heart attack. A former proxy of Good Housekeeping, Inc., he spanned his year of ching and pub relations office in 1957.

Dannenbaum joined with John Paul Goodwin in 1952 to form the Goodwin-Dannenbaum company. It merged with Littman and Wingfield in 1959.

C. WARREN ROCK

C. Warren Rock, 41, assistant treasurer of Loew's and Loew's Inc. since 1942 in the hotel biz, died of cancer July 14 in Hollywood. He became associated with the Beverly Hills Hotel in 1942 as a management capacity and from 1956 to 1963 was managing director of the Hollywood Knickerbocker Hotel.

Surviving in his wife, actress Marie Blake, sister of Jeanette MacDonald.

EMIL J. LEHTO

Emil J. Lehto, 53, maritime musicians with top name bands of the 1930s, died recently in Youngstown, O. After playing trombone with Freddy Carlone's orchestra, he joined Horace Heidt's band as an arranger-trombonist in 1935, 1937. Later he played with Ted Weems' orch. In recent years he was in the grocery business.

Surviving are his wife, daughter, father and brother.

MRS. CECIL B. DEMILLE

Mrs. Cecil B. DeMille, 87, died of pneumonia July 17 in Hollywood.

Widow of the famed producer-director of biblical epics this surviving her husband more 19 months, he having died Jan. 21, 1959 at 77 while preparing his 70th feature film.

JOSEPH STANFIELD

Joseph D. L. Stanfield, 80, in charge of customs and brokerage for Empire-Universal Films Ltd. at its Toronto headquarters until his retirement last September, died July 11 in that city. He had been connected with the industry since early silent film days.

Survived by wife, three sons and a daughter.

NINA THOEREN

Nina Thoeren, 19, Los Angeles City College coed and daughter of late Robert T. Thoeren, Hollywood screen writer who wrote "Act of Murder" and "The Prowler," was found strangled to death July 11 on the college campus.

Mother, an artist in Paris, survives.

MARTIN BOOTZIN

Martin Bootzin, 54, former violinist with the Albuquerque Civic Symphony and prior to that with the Wisconsin Symphony, died July 2 in Albuquerque after a long illness.

Wife, son, two brothers and three sisters survive.

MARTHA DRAESEMER

Martha "Babe" Draesemer, vet agent, died of cancer July 10 in Hollywood. She had been associated for years with her daughter, Isabel who heads the agency bearing her name.

Daughter is only survivor.

Russell Griswold Colt, 78, retired stockbroker and executive of the Lewis Arms Company, died July 8 in Providence, R.I. He had been married to the late actress Ethel Barrymore. They were divorced in 1923.

Clarence Cameron White, 79, Negro violinist-composer whose opera "Ouanga" was presented at the Metropolitan Opera House in 1956, died June 30 in New York. His wife survives.

Countess Anne de la Barre, 66, operatic soprano who sang at Carnegie Hall and with the Los Angeles Philharmonic, died July 5 in Los Angeles.

Ely Landis, 47, circulation manager of TV Guide magazine, since 1956, died July 13 in Philadelphia, after a brief illness. His wife and two sons survive.

Gertrude Best, 55, production assistant and executive secretary to producer John C. Wilson for 29 years, died June 25 in White Plains, N.Y. Four sisters survive.

Wife, 28, of Edgar Needham, radio announcer at WAKR, Akron, O., died June 28 in an auto accident near Akron.

MARRIAGES

Marilyn Anne Clark to W. E. Dan Ross, July 2, Barrington, N.H. He's magazine radio-tv writer.

Barbara Wetzel to William Culton, South Bend, Ind., July 4. Both are on WSBT-TV staff there.

Natalie Schwartz to Herman Jacobs, Las Vegas, June 30. Bride's a booker in Continental Distributing L. A. exchange.

Gene Tierney to W. Howard Lee, Aspen, Colo., July 11. Bride's the actress; he's a Texas oilman formerly wed to Holly Lamarr.

Ellen Margaret Brown to Stanley Alexander Ginsberg, July 3, New York. Bride is the daughter of Leopold Brown, attorney associated with show biz latterly Julian T. Abeles.

Ruth Anne Bines to Alan Hall, July 4, Stamford, Conn. Bride is the daughter of Waldorf-Astoria gen. and Hilton Hotels exepev Joseph P. Bines. Hall is a contributing editor of Time.

Christine Lalande to Pierre Rolinck, New York, July 14. Bulfruck is gm of the Hotel St Regis, N.Y.

Lynn Ann Williamson to Timothy M. Young, Malibu, Cal., July 9. He's son of former film actress Lois Moran and Col. Clarence M. Young.

Birgitta Arnberg to Ted Fidler, Milwaukee recently. He's an engineer for WTOX there.

Dorothy M. Kingins to George R. Storer Sr., Saratoga, Wyo., July 16. Bride is widow of Keith Kingins, veteran radio-tv executive, he's president and chairman of the broadcasting company bearing his name.

Barbara Miller to David Thompson, Forest Hills, L. I., July 10. Bride is assistant to pres of The Jingle Mill, he's sales manager of the singing commercial outfit.

Judith A. Albert to John R. McGinnis Jr., Vernon, Conn., July 4. He's a control room operator at WTIC, Hartford.

Sally Cohen to Richard Reicher, June 19, in Kansas City. She was a promotion writer for WHKB in Chicago.

Irene Kristoff to Larry McCoy, July 3, in Chicago. Bride is promotion writer with WBKB there, he's on the United Press International staff in Chi.

BIRTHS

Mr. and Mrs. Jean Paul Poisonnet, son, Arbroath, Scotland, July 10. Mother is former Penny Smart, daughter of circus owner Billy Smart, father is an acrobat.

Mr. and Mrs. Bob Warner, daughter, Inglewood, Cal., July 7. Father is KNXT sales promotion and research analyst.

Mr. and Mrs. William J. Condon, daughter, Memphis, July 11. Mother is singer Marguerite Piazza.

Mr. and Mrs. Robert Keegan, daughter, June 22, New York. Mother is actress Deirdre Farrell, father is a legit stage manager.

Mr. and Mrs. Bob Holiday, son, July 8, New York. Mother is dancer Job Roberts, father is an actor.

Mr. and Mrs. Ray Briem, son, Hollywood, July 13. Father's a KLAC Rig 5 dj.

Mr. and Mrs. Richard Franchot, daughter, Los Angeles, July 15. Parents are thesps.

Mr. and Mrs. Ernest Player, son, London, July 13. Father is Ernie, of Variety's London bureau.

Mr. and Mrs. David Galbraith, daughter, Leicester, Eng., recently. Mother is Joan Marlowe, a former showbiz ice skater, father is a singer.

Mr. and Mrs. Murray Benson, daughter, New York, July 14. Father is director of licensing for CBS Films; mother was secretary to Steve Allen for seven years.

Mr. and Mrs. Mel Ferrer, son, July 17, Lucerne, Switzerland. Mother is film actress Audrey Hepburn; father is an actor.

Mr. and Mrs. William J. Condon, daughter, July 11, Memphis, Tenn. Mother is singer Marguerite Piazza.

Mr. and Mrs. John Rosica, son, Philadelphia, July 14. He's an RCA promotion man.

Mr. and Mrs. Ronnie Stevens, son, London, July 12. Mother is former dancer Ann Bristow; father is a comedian.

Hard Ducats

Continued from page 1

said Livingston. "It involves an important area of marketing and merchandising to the consumer."

Another factor extremely important to roadshow pictures, according to Livingston, has been the increased popularity of group sales. Communities everywhere, he noted, have become group sales conscious. "Theatremen no longer ask when is the publicity man coming to town. They want to know when the group salesman is arriving."

Killing Smallies

Rembusch, meanwhile, in a blistering speech last week in Minneapolis before the Allied Theatre Owners of Mid-South, charged that roadshowing is contributing not only to the more rapid decline of smaller theatres, but is setting up the hill for the next group of theatres, as larger houses and small cities. The price of exclusivity for the big pictures, Rembusch maintained, is doing untold damage to the prestige of most of the nation's theatres who have been "relegated to an old and tired service job to these pictures."

Rembusch contends that when the public finally gets a chance to see these pics at the smaller situations, it "blasts them as not good pictures, for the public classifies any old picture on marquee here superior as no good when it is old."

Rembusch blasted the formerly-affiliated circuits for contributing to the plight of exhibition by subscribing to the "modern phenomenon of fewer pictures, fewer theatres and higher admissions." He charges that the circuits grabbed eagerly at the guaranteed profit and delayed pay-off deals not available to exhibitors generally.

Despite Rembusch's efforts, the list of hardticket copies continues to grow. In addition to the current "Ben-Hur" and "Can-Can," the list of upcoming hardticket films includes "Spartacus," "Exodus," "The Alamo," "Sunrise at Campobello," and "King of Kings." Future entries include "Mutiny on the Bounty," "West Side Story," "Hawaii," and possibly "Pepe" and "Guns of Navarone."

Europe to Lure

Continued from page 1

of Trade and French-Italian government film representatives. Harrison disclosed before taking off from here Sat. (16) to return to his London headquarters.

He said film labor unions in the three countries anticipate to reap great benefits through production of more high quality and expensive features. The agreement as presently worded pertains exclusively to theatrical motion pictures and amendments would be necessary to include films for television markets.

Any American film interests, indie or major, could obtain the triple benefits, provided coproduction setup qualified under the quota regulations of any one of the three countries. 20th-Fox, Warners, MGM, for instance, already qualify under British quota law, Harrison pointed out, and therefore could at once take advantage of the pending agreement.

Benefits that could result from such a treaty would include tax savings as well as lifting exhibition restrictions on coproductions from American financing standpoint since resultant features would enjoy same privileges accorded native product in each of the three countries. Under certain circumstances it would be possible for an American company to get back most of its production cost in the treaty countries and look to the American market for its profits. This could bring about an important change in the income structure of the business which at present looks, in the majority of cases, for picture profits from the foreign market.

Spyros P. Skouras, 20th-Fox prexy, said that he did not believe such an agreement would affect greatly the production situation in regard to Hollywood. He added that he always welcomed competition from any source and for any reason because he believes competition is good for the business.

Prospect is that any concerted bid by the three countries to attract more American production would draw strong protest from U.S. labor unions in general as concern is mounting about the tightening job situation in Hollywood.

This is not the only factor, however. An even more important long-range consideration, some contend, is that Hollywood stands to lose its identification in the eyes of the world as the capital of filmdom through coproductions. Moreover, it is said there is grave danger American industry generally might suffer since autos, appliances, fashions, etc., in pix would not have that American "LOOK."

Gags-to-Acting

Continued from page 1

the total effect will bring about audience laughter.

Bishop, who is determined not to be classified solely as a "Bishop comic," is carefully nurturing his career of this stand. It has skyrocketed in the last few years, stemming to Bishop, mainly, because of his association with Frank Sinatra, as a member of good standing of the so-called clan, and because of his appearances on the tv show "Keep Talking" and as a frequent guest on the Jack Paar talk-session.

Before accepting any additional film roles he insists on reading the script. In its outlings, he has refused to appear in straight variety shows on which he is asked to do his others act. On tv, he's open for situation stuff as he exemplified, for instance, skits on a Jack Benny show and a Esther Williams special. In pictures, he's considering a role in "Rip Van Winkle in the 20th Century," a comedy by Morton Hargrave which Jack Harris has acquired.

Bishop is convinced that the changing patterns of show biz make it essential that a performer diversify his talents. Point in recentially standup offers comic he has now become known. In addition, as an outsider of his contemporaries, he is a straight man to other funny people in situation comedy sketches, and potentially as a straight actor. This summer he makes his first attempt at being a legit actor via summer stock appearances in "Who Was That Lady?"

I'm on vacation now (except for the Hollywood Bowl next Friday, July 29th) – but it's the "Evening With....." tour starting in September. We kick off at the Academy of Music in Philadelphia September 24th. Watch for my new albums this fall ("Harold Arlen Song Book," "Ella Sings Christmas," and the original soundtrack album from my Columbia Picture: "Let No Man Write My Epitaph").

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TV WEBS EYE FAT & PAT SEASON

Plenty of Show Biz Along the Tiber To Fortify Rome's Olympic Spree

Rome, July 26

Rome is perfectly capable of handling the 250,000 visitors expected in the Eternal City during the period of the upcoming Olympic Games, according to Italian Minister for Tourism & Entertainment Umberto Tupini. Statement, designed to watch alarmists reports that shortage of rooms and beds might force many visitors to spend their Roman nights during the games at Ostia, though thousands of campers are expected to do just that in opposite camping sites around the city, was made here this week at a press conference at which the minister detailed some of the preparations made to receive a record number of tourists in Rome.

Total of those from about 75 nations is expected to reach 200-250,000 which, added to the normally heavy tourist influx of other years, will just about double the fluctuant population of the city. Special trains and bus services will be added, a new international airport at Fiumicino will be opened just ahead of the Games to unburden the crowded Ciampino airport, while special traffic regulations are being worked out to cope with the difficult local situation in that sector. In an attempt to keep Romans from moving around much

(Continued on page 126)

The Outdoor Life

Albuquerque, July 26

Brewers Assn. of America has given the greenlight to a project kicked off in Santa Fe recently calling for slogans on beercans in an attempt to keep highways, recreation areas and oceans free from litter, it was learned here last week.

New Mexico Wildlife & Conservation Assn. tossed the idea to brewers group after it was proposed by a Santa Fe wildlife group.

Suggested wording wasn't revealed, but it's doubted here whether guzzlers can drive, drink and read slogans on cans too, all at the same time.

Brenda Lee, 15 ('Sorry'), & 16-Year Bryan Hyland's 'Bikini' Top Pop Disks

Show biz, at least that segment of it pertaining to the recording business, has had more than its share of teenage stars, many of overnight, flash-in-the-platter import and rarely heard from again. But among the youngest yet on the current scene are 15-year-old Brenda Lee ("I'm Sorry" on Decca) and 16-year-old Bryan Hyland's "Itsy Bitsy, Teenie-Weenie Yellow Polka-Dot Bikini" (Leader, a Kapp subsidiary label).

As a matter of fact Miss Lee, who has been singing professionally since nine in her home town near Augusta, Ga., but who didn't start to make impact until three years ago when her parents moved to Nashville ("Tin Pan Valley"), has another strong concurrent seller, "That's All You Gotta Do."

Soviet Actor Up For Christ Role

Hollywood, July 26

Soviet actor Yuri Yakovlev, who plays the title role in "The Idiot," cultural exchange pic being released in the U.S. by 20th-Fox, is reportedly being considered for the role of Christ in the 20th-George Stevens production of "The Greatest Story Ever Told." The hands-across-the-sea casting is said to be the idea of 20th prexy Spyros P. Skouras, but before it could ever be, it would have to be approved by producer-director Stevens.

Even if all Hollywood hands agree to the use of the Russian star, there is the question of whether or not Soviet authorities, officially atheists, would permit one of their foremost personalities to be seen not only in an American film, but in a Christian religious epic. There's also the matter of the American public. Presumably, in a time of Cold War thaw, the casting of the Soviet actor in such a film could be regarded as a fine move towards international understanding. In the current climate of increasing suspicion, it might well be considered as grim irony, especially in view of the so-called Waldorf declaration, under which the major companies have agreed not to employ known Communists or Communist sympathizers.

BILLINGS AT PEAK, BUT SHOWS 'SAFE'

By GEORGE ROSEN

Whatever the evaluation of the collective or individual programming rosters on the three television networks for the upcoming '60-61 season, one thing's for sure: the economy was never more immediately promising. Whichever way the networks are playing it in the bid for audience supremacy, the advertiser is going for it—with result that, when the fall curtain goes up, the three-network billings will exceed $850,000,000, representing an all-time high.

Never before in video annals have the webs enjoyed such a pre-sold status, with CBS-TV, for one, locked up tight every inch of the way in all prime nighttime segments three months before "curtain time." It hasn't enjoyed that kind of sponsor acceptance since 1952. ABC-TV is only a fraction away, with an SRO considered only a matter of days. NBC-TV still has several hours of open time, notably on alternate-sponsorship of half-hour shows, but by courtesy of some concessions on program buys, appears to be rapidly filling the gaps.

Within the last two weeks alone, NBC-TV wrapped up billings approximating $20,000,000, both on

(Continued on page 127)

Wolper-Sterling's 'H'wood & Movies' 400G Telementary

Hollywood, July 26

"Hollywood and the Movies," a two-hour television special will be the first venture under the new Wolper-Sterling Productions banner.

Production costs, according to Wolper-Sterling, will be in excess of $400,000, claimed to be the most extensive budget ever scheduled for a telementary.

Syndicated columnist Sidney Skolsky, who wrote and produced the films "The Jolson Story" and "The Eddie Cantor Story," has been signed to write the script.

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Chi Amusements In Re GOP: 'Give Us A Good Furniture Show Any Time'

By LES BROWN

Chicago, July 26

For the Windy City cabaret and theatre ops, it's "give us a good furniture show any time." Political conventions they don't need. They've had 'em before.

The GOP's in town, in force, and all it means to the theatrical industries here is headaches. Not only don't the politicos give particularly of their patronage; they put on a pretty good show themselves, keeping many of the regular rounders home watching television. Hotels and motels from one end of the Loop to the other are benefitting, of course, but no more than they would from any convention of similar size. The bars and restaurants near the GOP lodgings are enjoying a spurt, but as of yesterday (Mon.), when the convention got under way, the main nightlife arteries went virtually dead. As one of the local theatremen cracked, "They might as well be the Shriners."

Even though this Republican powwow starts up, as of now, as pretty much a cut-and-dried affair, still truant delegates seem to be sticking close to the Amphitheatre or to the Conrad Hilton headquarters, instead of running off to do the town. For some reasons that's usual with national party conventioneers. Maybe it's convenience that tells them they haven't come to play. Or maybe it's because Chicago, especially these days, is

(Continued on page 124)

G.O.P. Gamesmanship

Chicago, July 26

Political bookworms at the Republican National Convention turned out a list of suggested titles for the political manuscripts which the Democrats wrote in Los Angeles.

The Democratic best read list was, according to the GOP, as follows:

"One Man's Family"—by Jack Kennedy.

"My Brother's Keeper"—by Bobby Kennedy.

"The Uncertain Trumpet"—by Adlai Stevenson.

"The Perils of Prosperity"—by Frank Church.

"Kidnapped" — by Lyndon Johnson.

"The Crisis of the Old Order"—by Harry Truman and Sam Rayburn.

How To Curb Too Many Festivals?

By HAROLD MYERS

San Sebastian, July 26

How best to introduce a film festival rationing scheme was a priority item on the agenda of the International Federation of Film Producers Associations held here last week and, ironically, there's little doubt that if a limitation plan can be put into operation, San Sebastian runs the risk of being one of the first international events to go by the board.

In all honesty, it must be conceded that the "international" appellation is in itself a misnomer so far as this Spanish fest is concerned. It is indeed little more than a national film promotional effort, even though it attracts a number of films from various countries including, surprisingly, several from behind the iron curtain. There were, however, few international trade personalities other than a number of artists who happened to be in the vicinity, and it only really justified the international tag by becoming the venue for the

(Continued on page 127)

Pro Acts To the Rescue As Chi Convention Seeks To Offset a Dull Week

Chicago, July 26

The Republicans have called in show biz to get some fixin's for their turkey.

The GOP National Convention here, one of the poorest shows ever to monopolize so much television time, is due for some flamboyant dressing up, courtesy of George Murphy and LeRoy Prinz.

With actor Murphy as the overall producer of entertainment and film producer Prinz as stage director, the GOP is in for two days of spectaculars Wednesday and Thursday if their advance work pays off.

Demonstrations following the nominations for President Wednesday have been carefully planned

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15th ANNUAL
RADIO-TELEVISON-TV FILM REVIEW and PREVIEW
(1960-1961 SEASON)
(Starts on Page 33)

Zeckendorf Hotel Conk-Out Affects Phillipe, Toots Shor, Astor Ballroom

By ABEL GREEN

As exclusively [illegible] in Variety last week, the [illegible] Ridge City will erect a 42-story office building on the 6th Ave. and 51st St site which William Zeckendorf has announced for the "Big Z" development to be [illegible] new hotel built on 6th Avenue in New York and to the [illegible] the Waldorf.

Word A. Rector Realty Corp. [illegible] the debut [illegible] of the proposed [illegible] Zeckendorf Hotel, is [illegible] the [illegible] of a [illegible] of the 2000 Century Fox Plaza [illegible] in Beverly Hills (N.Y.) [illegible] next month.

Tipoff on Zeckendorf "light money" problem came [illegible] the shelving of Claude C. Philippe [illegible] the people created out of [illegible] and gang of the Hotel Corporation, [illegible] other of the Zeckendorf sector of [illegible] Manhattan [illegible]. The famed "Philippe of the Middle of [illegible]" [illegible] the Conrad N. Hilton flagship expands for the purpose of supervising the [illegible] of the new Zeckendorf [illegible] especially with an eye to banquet facilities.

Philippe had [illegible] $10,000,000 in national conventions and annual [illegible] the first three years of the proposed new Hotel Zeckendorf and in fact had the unique "[illegible]" in 100% tips on the premise [illegible] the present "[illegible] the ground" [illegible] special

Continued on page 6

Yale Prof in Note To TV: 'Voters Are Voting More for Personality'

Minneapolis, July 26.

In the opinion of Dr. David M. Potter, Yale University [illegible] professor, [illegible] more [illegible] personality than over [illegible] especially the [illegible] voters [illegible] this [illegible] of [illegible] expected to remain [illegible] personality.

Speaking at Twin Cities [illegible] series lecture, Dr. Potter declared that former President Dwight Eisenhower and Adlai Stevenson [illegible] Taft and Coolidge would be [illegible] avoid the [illegible] in front of the TV camera [illegible] all by their parlors.

Because of the need to appeal across a candidate [illegible] a campaign [illegible] in getting [illegible] voters [illegible] to Potter. That [illegible] is [illegible] in a different and more direct way.

Continued on page 127

Diane Varsi's Mysterious Departure of Vermont

Bennington, Vt., July 26.

Diane Varsi, the starlet who deserted Hollywood two years ago after being featured in "Peyton Place" and other films and some here, has departed, but with no indication that she plans to pursue her acting career.

Her landlady reported that the former actress and her three-year-old son, Shawn, gave up their rented apartment July 17. Some acquaintances thought Miss Varsi was returning to her parents in California.

Her mother, Mrs. Beatrice Varsi, visiting another daughter in Greenfield, Mass., was reported to have voiced doubt that the 22-year-old Diane was returning to Hollywood, where she is under a 20th suspended studio contract.

Miss Varsi recently told a Bennington newspaper reporter that she had no intention to going back to the film capital.

David Ladd Superior To Allowance From Poppa; Boy Rates 25G Per Pix

David Ladd, newcomer actor son of Alan Ladd, looks to be freeing himself from the need of a family allowance. Youngster is getting $25,000 per picture plus a percentage.

David, one of the leads in Allied Artists' "Raymie," arrived in Grand Rapids building the picture on the same day John Kennedy's Democratic running mate in the Presidential sweepstakes was being chosen. Young Ladd was greeted by hordes of teenagers and the camera coverage made for a front-column cut on Page 1 of the Daily Press. A shot of key points was taped three columns.

'Holiday on Ice' Drops Oct. Bookings in Congo

"Holiday on Ice" has cancelled its dates in the Congo because of the current disorders in that country, which was recently granted independence from the Belgians. "Holiday" was to have played Stanleyville and Leopoldville in October but those engagements have been called off.

Not affected are dates in surrounding countries which include Nairobi, Sept. 12; Mombasa, Sept. 27; Kampala, Uganda, Oct. 7, and another in Bujumbura, Lake Tanganyika, Oct. 17.

Show is currently in adjacent French Equatorial Africa.

"Holiday" carries its own pre-making equipment to these African countries.

'Miss Thailand' For TV

Hollywood, July 26.

Rondi Bedrat, "Miss Thailand" in the 1960 Miss Universe contest, set by producers Richard Goldstone and William Prosy as a regular in 20th-Fox-TV's "Adventures in Paradise" videseries.

She previously appeared in one "Adventures" episode, creating the role of Sonda, which she'll now continue as a slot character.

Bowling & Scotch Bars, New Lures For Monte Carlo

Monte Carlo, July 26.

Monte Carlo is flogging the old casino and the roulette tables unconfused for the modern tourists. Not so long ago slot machines were introduced inside the portals of the long standing and traditional casino, along with dice tables. Latest added, by comission with the trend, is a nearby French town, not a "Scotch Club" site spot with dancing to latest American and platters.

Newest lure for boughts is an Automatic Tenpin Bowling alley-cum-bar with a lush setting opened by the Societe des Bains de Mer, owners of the Casino and Hotel de Paris in Monaco.

Set as an extension to the Scotch Club in the Casino gardens, with a grind 10 a.m.-4 a.m. schedule, it is destined to draw in addition to "sporting" gamblers and the touring bus gawkers who pour into Monte Carlo from all over Europe.

Pro Wrestler Teaches Fake Punches and Falls To 'Story' Tent-Tourers

Philadelphia, July 26.

It's apparently true that there's better acting among the good guys and bad guys of wrestling than of its vaudeville. At least, promoters Lee, Guber & Ford have given that indication by picking a professional grunt-and-groan master to instruct the cast of "West Side Story" in how to take punches and falls without injury.

Since the dancers of the tent-touring production of the Leonard Bernstein-Arthur Laurents-Stephen Sondheim musical are generally sound and inexperienced, it was feared that there might be more numerous and perhaps more serious injuries than usual during the three-week engagement at the Camden Music Fair. So they hired Charles "Buddy" Rogers, a local car washer who works the televised mat circuit under the name of Great Scott, to give pointers-in-taking pointers to Lee Dale, who doubles as choreographer and a dancer in the show, and stage manager Jack Fisher. The cast watched.

Because of the violence of the dancing, including two numbers representing "rumbles" of juvenile street gangs, "West Side Story" has been afflicted with minor but troublesome injuries during its long run on Broadway and on tour. Lee, Guber & Ford, operating a number of different tunetents playing their production of the musical, hope to minimize the bills for medical services and bandaids.

Hurok 'Resting'

Paris, July 19.

Sol Hurok arrived on the United States for his annual vacation. Refused to talk business with anyone, because, he says, he is "resting," but just to keep in action he signed a couple of contracts.

Jorda Wings To Latin Lands

San Francisco, July 26.

Enrique Jorda, San Francisco Symphony conductor, flew to South America last week for 13 guest stints with orchestras at Montevideo, Buenos Aires and Lima.

He will then go on to Europe for guest shots at Berne, Lisbon, Zurich, Bordeaux, London and Helsinki. Winds his travels in November with a pair of guest stints at Vancouver, B.C.

Film Innovation: The 'Swim-In'

Eilat, Israel, July 26.

Innovation pert on the Red Sea, natives and tourists celebrate by first taking a dip and then enjoying a sandwich and a cold beer while watching an outdoor film.

The theatre actually an adjunct of a local restaurant, is situated just a few feet from the waters edge and dark figures, dripping salt water are forever changing places on the cement platform that constitutes the auditorium of this 16m installation.

The man who runs this unique setup (no admission is charged since the customers are expected to patronize the restaurant and bar) is Samuel Nelser, known around town as Moky. He's an enterprising young Israeli who settled in this southern Israeli hot spot several years ago and figured people would like to combine a free movie with a cool swim and a delectable hot dog. The film movie works since Moky's gratis film pretty much empties the lobby of the nearby Eilat luxury hotel each night.

He buys his film prints from Tel Aviv and, for the sake of the locals, runs Hebrew translations of the dialog, vertically next to the film. The translation usually is a couple of reels behind, but nobody cares. Least of all the Jordanian frontier guards stationed about 100 feet away. They're taken to watching the show via opera glasses and their derisive hootings can be heard through the dark night from time to time.

Moky shows cool, jaded Yanks and the fact that he's not exactly up on the latest release sked doesn't bother him. "In the States, when people watch a long film on television, they can turn it off," he says. "Here, outdoor film is heard has a better chance." He can entice my restaurant or he can go for a swim. If he does both, he's a wise man.

Moky's free movie, romantically backed by the Red Sea glittering in the moonlight, is a great love with the tourist males. And for a good reason. Eilath has rather a surplus of men. There are 800 bachelors in this bustling but swordsmanship but little town, and they have 25 unattached females to choose from. The fellow who can't get a date can come to Moky's swim-in to cool off and commiserate with his fellow pioneers.

Catholic Sheet Raps Tennessee Williams

Albany, July 26.

The Evangelist, local Roman Catholic weekly that recently issued a new listing of unsuitable listings of summer stock shows, has now warned Tennessee Williams plug would heard their as "guilty of heart" and "looking for an outlet for their hidden shames and fears." The warning used the words of Williams himself in a recent article in the N.Y. Times Magazine.

"Little do decent people realize the category in which they are placed when either unwittingly or knowingly they patronize a play or movie that is sub-standard," the

Continued on page 125

Locomotive Toots Chase Stokowski From Podium Of Phila's Robin Hood Dell

Philadelphia, July 26.

The unusual toots of a Diesel locomotive horn drove maestro Leopold Stokowski from the podium at Robin Hood Dell 21 and probably ended his chances of accepting the musical directorship of the outdoor concert orchestra in 1961.

A crowd of 31,000 the largest in the history of the Philly al fresco concerts got an extra charge from the conductor's display of temperament. Stokowski's exit to the wings followed a fourteen-and-half minute previous wait while a Reading

Continued on page 126

May Heed Hope Tax Plea: Away Amusing Troops, CPA Couldn't Verify

Washington, July 26.

Internal Revenue Service is considering a request by Bob Hope to lift $18,341 in penalties assessed against him and his wife for underestimating his potential tax liability in 1953.

Hope filed a petition with the U.S. Tax Court last week following receipt of a so-called 749-D letter from IRS, giving him 90 days to pay the penalties or appeal to the Court. In the petition, he agreed that his attorneys and accountants could not contact him at the time the declarations were filed because he was away giving shows to GI's.

An IRS spokesman said an answer to Hope's petition has not yet been prepared. It's possible, he added, that the entertainer might be given a break. He explained that IRS frequently makes concessions to taxpayers following their appeals to the Tax Court.

Russia No. 3 in TV

Moscow, July 27.

Russia now has about 3 million television sets, which makes it third in the world market after the U. S. and England. Government is making a great effort to build and distribute sets throughout the country.

Unofficial official estimate is that there will be 10,000,000 sets in operation in Russia by 1965. They hope.

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ABEL GREEN, Editor

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20TH TO LEVINE: 'COME ON OVER'

Question: Good Films Underplayed?

Question of the day in film industry circles: Is good product being wasted?

There's distributor muttering that many exhibitors, not committed to control-figure procedures, are refusing to hold over productions that warrant it. Those in the position to grab one good picture after another are playing them off too rapidly without concern for possible lean times ahead.

Countering this is the policy of United Paramount, among others, to spread out the better boxoffice offerings as much as possible.

Then, too, this: If certain exhibs are running the well dry, isn't it also a fact that the distrib, in looking for the big summer payoff, could be indirectly-unwittingly concentrating release of important properties?

Newcomer Hoffer Would Reissue '48 Italian-Made Film as 'Exodus'; Preminger, UA Studying Situation

An Italian-made film, released in the U.S. in 1949 under the title "The Earth Cries Out," is being readied for release under the title "Exodus," which the sponsor of the film claims was the original imprint. The film, obtained from Lux Films of Italy, is now owned by Bernie K. Hoffer, a newcomer to the picture business. Hoffer, a New Yorker, describes himself as a former executive of Eastern Aircraft Corp., a distributor of airplane parts.

Hoffer, efforts via his attorney, Sidney H. Asch, to obtain a distribution deal on the picture under the "Exodus" nomenclature is of course capital concern at or United Artists which financed Otto Preminger's film version of Leon Uris' best-selling novel, "Exodus." The Preminger film, shot in Israel and Cyprus, is now being edited and is scheduled for its initial hardticket engagements in mid-December. The film has the largest advance sale ever obtained for a roadshow picture.

Shot in 1948

Although Hoffer contends he can supply documentary evidence that the film was originally known as "Exodus," the material he has presented so far points to "The Earth Cries Out" title. The production notes (in English), apparently issued at the time the film was being made in 1948, list the title as "Il Grido Della Terra" ("The Earth Cries Out") and indicate that the film "is now being shot." Moreover, the original Lux pressbook contains the "Il Grido Della Terra" title. Hoffer asserts that Lux has evidence that the titles "Exodus" and "Genesis" were filed with the Society of Authors in Rome. He charges too, that there is a similarity in story and characters in his film and Uris' novel.

Hoffer maintains that the film was made in association with Lux by a corporation known as Exodus Motion Picture Corp., a corporate

(Continued on page 15)

Joe Hyams' Christ Novel Verbally Committed, Tho Unfinished, to Ray Stark

Hollywood, July 26.

In the middle of a contest between 20th-Fox and Metro over film versions of the life of Christ comes still another projected feature based on the same subject. Ray Stark has reached verbal agreement with New York Herald Tribune ex-film Joe Hyams for screen rights to a novel which Hyams is writing under one of two titles—"The Young Christ" or "The Hidden Life of Christ."

Hyams prepared the outline some years ago, covering the period in Christ's life from the time he was taken from His mother's home at one week until. He reappeared 31 years 8 months later.

Current schedule has Stark aiming production start for spring 1961. It's likely the Stark-Hyams film would be put into release while Metro's "King of Kings" and 20th's "The Greatest Story Ever Told" are in major playdates.

A Joe Kennedy Alumnus

Albany, July 26.

Possibly the first Kennedy-for-President Club in the motion picture industry is being organized here on an informal basis.

Arthur Newman, longtime Republic branch manager, now representing UMPO, Times and Astor Pictures in Albany-Buffalo, is taking lead.

He worked for old Pathe when Senator John F. Kennedy's father, Joseph P. Kennedy, headed it.

Marion Jordan New Paris Head For Columbia

Paris, July 26.

Marion Jordan, longtime Continental distribution manager for Universal Pictures, is getting the top sales job here with Columbia Pictures. He succeeds Norbert Auerbach who is going into independent motion picture production and distribution in Paris with his father, Josef Auerbach, long domiciled in the French capital but who, prewar, was the top film man in his native Czechoslovakia.

Jordan was the Motion Picture Assn. of America topper in Germany until 1959 when he joined Universal.

When Lary W. Kastner takes up Paris residence again as vice-chairman of Col International, he will concentrate on local film production deals, working with Mike Frankovich's extensive European coproduction operations. Kastner will not be concerned with distribution as was the case when he was president of Col International.

The new chief executive officer of Col Intl. now is Mo Rothman who joined the company recently after a longtime hitch with UA, both in Europe and back in New York where he was supposedly being groomed to take over the Arnold Picker top foreign distribution post, in anticipation of the latter also starting to ease some of the load. When Kastner's illness (heart attack) indicated an inevitable lightening of his day-to-day responsibilities, Col prexy Abe Schneider snared Rothman, with an eye for the latter taking over, in full charge of the overseas distribution operations as soon as feasible.

AX 26-YEAR VET

Harry Wallace Out as Buyer & Admgr of Circuit

Los Angeles, July 26.

Harry Wallace, film buyer and advertising director for United Artists Theatre Circuit in Southern California, terminated his association Friday (22) due to an economy move.

Has no plans. He had been with UATC and with National Theatres for past 26 years.

ROAMING ROMAN BALLYHOO ROLE

By VINCENT CANBY

20th-Fox would like very much to have showman extraordinaire Joe Levine join the company, representatives for both parties admitted last week. 20th veepee Charles Einfeld reported that preliminary talks have been held and though Levine considers himself too busy at the moment with his own projects, further negotiations are a likelihood.

Should an agreement be made, it would probably result in a new category of major company film exec, an indie producer whose productions have been produced for him by others.

Levine, obviously, is not interested in joining 20th just as a publicity and promotion expert, no matter how highly paid. Idea, as outlined in early talks, would be for Levine to "take over" a number of 20th films which have already been completed, with the showman promoting and selling them as his own, with 20th, of course, releasing.

20th has a number of pictures on its schedule, either completed, shooting or in active preparation which might be considered likely product for the Levine-type treatment. Company even has a tentable interest in a Hercules picture, the Italian-made "Loves of Hercules," which stars Jayne Mansfield and Mickey Hargitay. 20th, however, would not restrict Levine to "strong man" pix.

At the moment, Levine's Embassy Pictures is releasing its "Hercules Unchained" through Warners, as was done with Embassy's first "Hercules" pic. Another Levine attraction, "Jack The Ripper," went out through Paramount earlier this year.

Einfeld expressed himself as very much in favor of a deal with Levine. The vet film exec, who trained many of today's younger promotion execs, reported that Levine was somewhat surprised that he, Einfeld, should want Levine on the same team. Said Einfeld: "If I can get talent, I don't care how big his desk is."

Einfeld had returned earlier in the week from a swing through London, Paris and Rome where he checked on 20th overseas production units, now shooting or set to get underway shortly. Exec was most optimistic about the company's overseas schedule as well as the new stewardship of Robert Goldstein, who has been appointed temporary studio head in Holly-

(Continued on page 14)

BILL GOLD AD SHOP FOLLOWS WB EAST

Hollywood, July 26.

Bill Gold Advertising, Inc., which moved to Coast from N.Y. last year for greater facility in handling ad art for Warner Bros., one of its principal accounts, will move its operations back to Gotham Aug. 1.

Return east is in line with WB transferring virtually its entire homeoffice activities to N.Y. WB's ad art dept. already has completed its move to east coast.

A Beefcake Merchant's Beef: Levine Says UA Free-Rides His British Saturation Campaign

Bulls Outdraw Jurgens

Pamplona, July 26.

Annual San Fermin Fiesta here July 6-14 was a big hit despite usual horn-shaving scandals, accusations of sadism, etc. Daily bullfights packed the 20,000-capacity arena and drew the international as well as the Spanish trade.

Ernest Hemingway, who has been a regular at the Pamplona fest in the past, did not show this year but his looks-like complete from beard to baseball cap, a Yank professor named George Vanderveort, accepted the homage of the crowds. Vanderveort even had a bull dedicated to him but it turned out, poetically, to be a bad fight.

Curt Jurgens, invited to the nearby San Sebastian film fest, showed for a few fights but got little attention alongside the bulls. Hotel and cafe biz was excellent as usual.

What Russians Should—& Did—Get to Look At

All but five current American films have been recommended as "off limits" to the visiting Russian film trio which 20th-Fox has been entertaining in connection with the U.S. premiere of the Soviet-made "The Idiot." The Russians—director Ivan Pyriev and stars Yulia Borisova and Yuri Yakovlev—are currently in Hollywood after whirlwind visits to New York and Washington. They're returning to New York Friday (29) for four more days.

Last Thursday (21), the day after the group left New York, 20th officials received a wire from Turner Shelton, chief of the Motion Picture Service of the U.S. Information Agency in Washington, recommending five films which the Soviet personalities should be allowed to see. Three of the five films recommended were filmed entirely abroad, largely with non-American stars. The skayed pix "Ben-Hur," "Solomon and Sheba," "Gigi," "Psycho" and "From The Terrace."

The Shelton recommendations, however, reached New York somewhat late. The trio had already been to see "The Apartment" and "Bells Are Ringing," both of which were well liked, especially "Apartment."

Russians attended the lefti "Miracle Worker," which moved at least two of the visitors to tears. In addition, they found time to tour Harlem. Shelton's views on the propriety of the lefti offering or the Harlem tour are not known.

Joseph E. Levine, who spent $180,000 to ballyhoo the saturation opening of "Hercules Unchained" in Britain, an unheard-of promotional expenditure there is peeved at United Artists for rushing "The Last Days of Pompeii" into release in London a week before "Hercules" hows at 80 seaside theatres.

Both the Levine entry, being released by Warner Pathe in the United Kingdom, and "Pompeii" star Steve Reeves and Levine feels that UA took advantage of his concentrated drumbeating by booking "Pompeii" in number of J. Arthur Rank houses just before his July 31 saturation of "Hercules."

As a retaliation measure, Levine is considering releasing in the U.S. "Sins of Pompeii," release rights of which he has held for some time, to coincide with UA's domestic distribution of "Last Days of Pompeii."

The Levine-UA incident appears to be symptomatic of a number of recent conflicts among rival film companies about the release of or the making of pictures with similar titles or subject matter. The most glaring example is the simultaneous release in both England and the U.S. of "Oscar Wilde" and "The Trials of Oscar Wilde." Presently engaged in a controversy over the title "Exodus" are United Artists which financed the Otto Preminger production and two rival outfits, one which plans to release an Italian-made film under that title and another which plans to make a quickie film under a similar imprint. (See separate story.)

Metro and 20th-Fox were recently embroiled in a battle relating to different versions of the life of Christ. M-G-M took on the distribution of Sam C. Bronston's "King of Kings" when 20th is getting set to make "The Greatest Story Ever Told." At the same time Ray Stark is entering the race, having reached an agreement with the N.Y. Herald Tribune's Hollywood columnist Joe Hyams for a novel Hyams is writing under one of two titles—"The Young Christ" or "The Hidden Life of Christ."

Both Allied Artists and French producer Raoul Levy have indicated their intention of making a film titled "Marco Polo," but it appears now that Levy now has dropped the project.

Aver 'Malice & Prejudice' Erased Charles Chaplin From Hollywood Walk

Los Angeles, July 26.

Omission of Charlie Chaplin's name in bronze among Hollywood Blvd.'s "Walk of Fame" has led to his son, Charles Jr., filing suit in L.A. Superior Court against the Hollywood Chamber of Commerce, Hollywood Improvement Assn. and others.

Actor charged that his own reputation has been damaged by the scratching of the film pioneer's name and alleges that the name was dropped for reasons of "malice and prejudice." He asked for such relief as the court may deem fit.

'MARK' ROLLS IN DUBLIN

Continental Also Producing In France and Britain

Continental Distributing's third coproduction to start filming in the last 30 days, "The Mark," starring Maria Schell, Rod Steiger and Stuart Whitman, was launched last week at the Bray Studios in Dublin, Irving Wormser, Continental prexy, reported Friday (22).

Company's two other films now in work are "The Hands of Orlac" shooting on the French Riviera, and "The Long and The Short and The Tall," being made in London.

Important Difference

Expounding on "growth" stocks, fact is that every industry of any stature at one time "grew up," Theodore Levitt, in the Harvard Business Review, stresses the difference in business concept once that economic stature has been achieved.

In re Hollywood he observes that the reason it clobbered the film business was that "Hollywood thought of itself as being in the movie business, though actually it was in the entertainment business." Hollywood had become product-oriented (making movies) rather than customer-oriented (providing entertainment).

He carries this analogy into a number of other industries, among them railroads which did not stop growing because the need for transportation declined. Levitt opines that their mistake was that they regarded themselves as "being in the railroad business rather than in the transportation business."

Estimate AB-PT Operating Profit Up 45%—But Broadcasting Did It

Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres reported this week that the company's operating profits for the first six months of 1960 and for the second quarter of the fiscal year were the highest in the history of the firm.

Estimated net operating profit for the first half-year was $5,952,000, equal to $1.23 per share, an increase of 45% over the $3,886,000 or 90c per share for the corresponding status of a year ago. Including capital gains, net earnings for the current six-month period rose to $6,983,000 or a $1.67 per share as compared with last year's $4,885,000 or 90c per share.

Estimated net operating profit for the second quarter amounted to $2,811,000, equal to 58c per share, an increase of 47% over the $1,919,000 or 40c per share last year. Including capital gains, consolidated net earnings were $3,802,000 or 80c per share compared with $1,619,000 or 37c per share in 1959. The second quarter net capital gains of $1,190,000 or 25c per share included gains on the sale of the site at Disneyland Park stock.

According to Goldenson, the ABC broadcasting division continued the improvement shown earlier in the year and the ABC television network turned its viewing competition positive. He pointed out that for the second quarter, the television network reported a sharp increase in gross time billings than that of the other networks, at the rate of about 30% over the same three months of last year.

However, theatre business did not match last year's level, Goldenson noted. An upturn in theatre business is expected in the summer months and it is hoped that it will be better than the quarter just ended, the AB-PT report indicated. Since the start of the year, AB-PT has divested 19 industrial properties and has acquired [illegible]

Goldenson reported that the sale of the company's 37% interest in Disneyland for $7,500,000 [illegible] dends had been received since the original investment of [illegible] was made in 1954. Total [illegible] was received in cash and reported as capital gains. The balance of $8,497,500 will be paid in annual installments over a period of approximately five and half years and will be reported as capital gains as the cash is received. Proceeds will be added to working capital. Part of the deal was AB-PT retain operation of the Disneyland food concessions.

Curriculum & Eggs Set For TOA's L.A. Convention

As part of its 19th annual convention in Los Angeles Sept. 13-16, Theatre Owners of America will establish a "university" for its delegates.

The "curriculum" thus far established includes courses to be served each morning at breakfast sessions, in equipment, concession operations, community, and community relations.

Theme of the convention will be "Take Way for Tomorrow." This theme was selected according to prexy Albert M. Pickus "because it suggests optimism, hope, imagination, and practical planning." Pickus disclosed, too, that a number of chains are sending their managers to the convention, the trips serving as first prizes in showmanship contests.

Geo. Stevens' Own Tooter For 20th's 'Greatest Story'

Hollywood, July 26.

George Stevens has hired Mervin Houser as international director of public relations for the Stevens Co. to work with the 20th-Fox organization on worldwide campaign for "The Greatest Story Ever Told."

Houser for past two years publicist for Samuel Goldwyn, reported yesterday (Tuesday) to the Stevens unit at 20th.

Republic Sues Hayden; Actor Asks Court Okay To Take Tots Overseas

San Rafael, Cal., July 26.

Republic Corp., formerly Republic Pictures, charged actor Sterling Hayden in Marin County superior court last week for $49,513.36, thus confirming Hayden's plea that he is heavily in debt.

Hayden plans to file a motion in the court shortly asking that he be allowed to go abroad with his four children to make enough money to pay off his debts, which he says come to about $71,000.

He could go alone without court permission, but he won't travel without the youngsters and that is forbidden under a court arrangement with his ex-wife.

So Republic's attorney is, in a sense, support for Hayden, even though it says he haven't paid a cent on the promissory notes, one dated Oct. 2, 1958, the other dated Jan. 16, 1959.

Highest sum he could have made $125,000 in recent months by going to Italy and Yugoslavia to make two films. He ex-wife tangled the actor last year for taking his kids with their children without court permission.

Hayden now lives in a Fairfax suburb. Remarried, with his new wife he has one girl, his four children by the previous marriage.

N. Y. to L. A.

Zanuck Plans
Lawrence Feldman
Samuel Goldwyn Jr.
Taylor Gordon
Joseph H. Hazen
Jack Irving
Ed Kaplan
Evan J. Pullen Jr.
Jack Spector

L. A. to N. Y.

Irwin Blumell
Diane Baker
Barbara Bailey
Jim Beiro
Arthur Carter
Harold Cherman
Carl Dudley
Jack Karp
Irving P. Lazar
Robert H. Lewis
Arnold Mann
Wynne Miller
Joseph Sargent
Burt Sloane
Lester Wolff
Shirley Wiener

U. S. to Europe

Shirley Blume
Martin Davis
Robin Harris
Arthur Hornblow Jr.
Herman M. Levy
Victor Saunock
Norman Tozer

Prime Legal Fire Versus Atlanta Bluenoses For 'Room At The Top' Ban

Censorship subcommittee of the Independent Film Importers and Distributors of America, meeting in New York last Wednesday (20) authorized exec director Mike Mayer to retain Georgia counsel to institute proceedings against the Atlanta censorship board which has banned Continental Distributing's British-made "Room at The Top."

Plan is to attack the constitutionality of the Atlanta ordinance as well as its administration. Whether or not the legal fight will cite any other pix, in addition to "Room," will depend upon the advice of the Georgia counsel, Mayer said Friday (22).

Two other prominent possibilities are "The Case of Dr. Laurent" and "Naked Amazon," both of which were banned in Atlanta although they received Production Code Administration seals of approval.

Nate Blumberg, 66, A Heart Casualty

Via Nice, Cal., July 26.

Nate J. Blumberg, 66, board chairman of Universal Pictures Inc., and recognized as one of the shrewdest theatre execs in the business, died at his home here on Saturday (24). He had been seriously ill with a heart condition for the past two to three months, after having suffered several previous attacks during the past few years.

When Blumberg joined Universal as prexy Jan. 1, 1938, taking over from RKO, he faced the task of saving the company from collapse. Almost immediately he began bolstering the firm's reputation. Improved production output, for years that had been running into the millions and gradually turned into profits running in the same figures.

In 1946, after establishing U' firmly on a sound financial standing, Blumberg, in association with J. Cheever Cowdin, then U' board chairman, reorganized the company with Lou Spiro and William Goetz's International Pictures, the new setup becoming Universal-International. Company continued to prosper as a major, turning out an average of 37 pix annually. On July 15, 1952 coincident with the election of Milton R. Rackmil as

(Continued on page 20)

Europe to U. S.

Russel Greene
Robert Dowling
Maurice Evans
Anne de Lappe
Howard Lindsay
Elizabeth Seal
Paul Shaw
Dorothy Stickney

Chagrin, Yes; But Suicide, Not Yet

That Sums Up Current Theatre Chain Reaction To WB Dumping of 110 Oldies

Although considering any sell-off of feature films to television as "disappointing," exhibitors are not ready to commit suicide over Warner Bros.' relinquishment of a package of 110 post-1948 pix to video. Nor are the theatremen in a turmoil over possible unloading by United Artists, Columbia, 20th-Fox and Samuel Goldwyn.

The reason for the apparent calmness is that the exhibitors do not feel that the market will be swamped by features on television to vie for attention when huge blocks of the pre-1948 films were let go. Exhibitors appear to be convinced that the post-48s heading for tv will contain only a few of the top grade pictures and that most of the better known pix will be held back for reissue purposes.

The attitude of theatremen is perhaps expressed in a statement in a recent bulletin of Theatre Owners of America. "There are no prospects of any large scale dumping such as was mentioned in both exhibitors and the film companies about five years ago," said TOA. "We have every reason to believe that while the film companies are anxious for the extra revenue from such sales, they will release the films to tv on a limited and controlled basis so as to minimize the effect upon theatrical grosses of current releases."

Also encouraging to exhibitors is the known attitude of Universal, Metro and Paramount. Universal, for example, has no present plans to package or sell any of its post-1948 films. The company, which has one of the largest backlogs (315 features and 1,000 shorts), is presently enjoying a very advantageous cash position and has no need for any immediate cash. In addition, prexy Milton R. Rackmil has stated emphatically on several occasions that he has no plans to sell the U backlog. Metro's Joseph R. Vogel has also indicated that MGM is in no hurry to release its post-48s to tv. Paramount is believed to be holding out with a view toward the value of the old films as programming for pay-tv.

New York Sound Track

Buddy Adler estate, $4,000,000.

Producers of "The Misfits," now shooting in Reno under the direction of **John Huston**, want to make sure **Marilyn Monroe** shows up on time. So the daily starting time is 11 a.m. **Arthur Miller**, Miss Monroe's husband, wrote the original screenplay.

"Unprecedented" continues as the favorite word of film press-agents. In a Columbia handout announcing "a summit meeting" of the company's toppers on the Coast, the word is used a number of times. The conclave is also described as "a first in the company's history" and as a "unique" gathering.

Actress Nancy Baker feels she's regressing professionally. First she did a French stint in Warners' "Girl of the Night," then a teenage voice for a radio commercial, and finally the voice of a year-old infant boy on NBC's "Moment of Fear." "Walking Target" is the new title of the U.A film formerly known as "Never Stop Running." The Pick-of-the-Month Guild has chosen Universal's "Spartacus" as its first selection of the fall season. The theatrical subscription organization has bought out 21 performances, representing some 30,000 seats.

R. P. Bingaman Jr., security analyst with Hayden, Stone & Co. keeps close tabs on the amusement industry. Recent reports were devoted to Decca-Universal, United Artists and American Broadcasting-Paramount Theatres. Upcoming is one on Metro. . . . **Arthur Hornblow Jr.** off to Europe to begin advance work on "The Contrive," which he'll produce for Columbia. . . . Paramount studio chief **Jack Karp** in N. Y. for several days of talks with homeoffice execs. . . . Columbia pub-ad officials **Ira Tulipan**, **Richard Kahn** and **J. Raymond Bell** went to Washington to confer with government officials on **Charles H. Schneer's** "I Aim at the Stars," story of rocket scientist **Dr. Wernher von Braun**. . . . **Susie Kaye** and **Carole D'Andrea** signed for the film version of "West Side Story."

Father Patrick J. Sullivan, assistant exec secretary of the Legion of Decency, returns from his annual vacation trip Aug. 4. . . . **Mike Mayer**, exec director of the Independent Film Importers & Distributors of America, takes off Friday (29) for a two-week vacation in Maine and New Hampshire. . . . Two Motion Picture Export Assn. execs in and around town: **Irving Maas**, director of the Asian division, and **Fred Gronich**, chief of the Paris office. . . . **Don Frankel**, prexy of Zenith International, and his wife are on a conditioned homecoming-type trip to Biarritz, France. They'll return Aug. 8. . . . **Joe Moskowitz**, who has been working on the script of 20th-Fox's "Justice" in the south of France, currently is in London for the festival of his film being sponsored by the British Film Institute. Moskowitz is due back in New York in the early part of September. . . . **Don Siegel** to direct **Elvis Presley's** 20th-Fox vehicle, "Flaming Lance."

Taylor Mills, MPAA information director, returned to his desk Monday (25) after a vacation in the east. . . . Allied Artists has signed **Marla Schell** to star in "Unarmed in Paradise," based on the **Ellen Marsh** novel. Film will be shot in Paris early next spring. . . . 20th this week trade-previewed five new films and the press handout modestly noted that the company's screening slate "is expected only to whet the prompted publicity appetites." . . . **Milton "Tiny" Paris**, formerly with 20th-Fox, has joined the staff of Union Film Distributors as print booker. . . . **Irwin Shapiro's** German import, "The Lost Island," opens at the Fifth Avenue Cinema next Monday (1). This is a subtitle version of "Hurlar." . . . **Marshall Schacker**, producer of rep stripper "Hurlar" (29) for two-week run at Cinet. . . . **Yves Montand** joins **Lee Remick** in 20th's film version of **William Faulkner's** "Sanctuary" and "Requiem for a Nun." . . . Producer **Rex Carlton's** "The Head That Wouldn't Die," which was filmed entirely in New York, will be distributed by Sterling World Distribution Corp. . . . Business being done by Zenith International's "Hiroshima, Mon Amour" in the Fine Arts here indicates that the pic will stay as well into the fall.

Samuel Goldwyn returned to the Coast after a week in Gotham following his return from Europe. . . . **Joseph Hazen** to the Coast for his annual visit and eyeshade with partner **Hal Wallis**. . . . Sports writers of New York have organized a Variety Club-Bill Corum fund in honor of the late Journal-American sports columnist. **Dan Daniel** of the World-Telegram & Sun and **Max Kase** of the J-A are co-chairman. The first project of the group is a night at Yankees Ravinia on Oct. 3. . . . NYU's summer motion picture workshop started this week with 30 persons from six states.

Bobby Darin makes dramatic film bow in Universal's "Come September" starring **Rock Hudson**, **Gina Lollobrigida** and **Sandra Dee**. . . . **Paul Newman** with **Elizabeth Taylor** in Metro's Seven Arts "Two for the Seesaw." . . . **Arthur Pierce** and actor **Robert Clarke** will produce "The Frozen Continent," original screenplay by Pierce, for their first indie under their Excalibur Productions banner. . . . **Lang Jeffries** contracts with his wife, **Rhonda Fleming**, in "Revolt of the Slaves." **Raymond Moffa** production which rolls in Madrid for United Artists release. . . . **Richard Brooke** will produce and direct "Impromptu," which he's also scripting from a French novel by **Maurice Druon** owned by Metro.

R. M. Fraschi, director of the New Yorker Film Society heading new Cinema House which proposes to publish monographs and books on films. . . . It has taken over publication of N. Y. Film Bulletin, formerly handled fortnightly by Abbey Film Society of Fordham U.

Allied Artists' indie producer **A. C. Lyles** ("Raymie") saw the Roxy being razed and sentimentally asked the wreckers to give him one of the fancy rosettes (handsomely gilded, which he recalled as decorating the interior of the boxoffice. He's making it into a paperweight and will append a legend, "over this passed the most beautiful millions in the world." Lyles is just back from a barnstorming tour with **David Ladd** (Alan's son, star of the $128,000-budgeter which inspired one Texas newspaper-owned radio station to take voluntary space, plugging the kid picture.

Shirley Jones doing a promotion tour of UA's "Elmer Gantry". . . . **Paul B. Ross** retained by Universal for a special assignment on "Spartacus". . . . **Herman M. Levy**, general counsel of Theatre Owners of America, off to Europe. . . . **Max Baer Jr.**, 22-year-old son of the late heavyweight champ, signed by Warner Bros. . . . **Jessica Tandy**, on vacation from her starring role in "Five Finger Exercise" on Broadway, flew to England to confer with **Jan DeHartog** about appearing in a film the latter has written. . . . **George Nelson** & Co., industrial design firm, retained to design titles, screen credits and graphics for "The Misfits."

Screen Producers Guild has nominated **Billy Wilder's** "The Apartment," **Bernard Smith's** "Elmer Gantry," **Arthur Freed's** "Bells Are Ringing" and **Joe Pasternak's** "Please Don't Eat the Daisies" as second-quarter entries in its best features of 1960 competition.

Stuart Millar Productions Inc. formed by producer to film "The Young Doctors" jointly with **Dick Clark's** Drexel Corp. . . . 20th-Fox has now and also registered "Circus the King." . . . Director **Allen Reisner** bought screen rights to **Robert Colby** novel, "The Captain Must Die," for indie production. . . . **Don Murray** and **Walter Wood**, added "A Most Civil War" to their slate. . . . **Plato Skouras** changed tab of "The Joyful Beggar" skedded to roll in Italy, to "Francis of Assisi."

According to United Artists v.p. **William J. Heineman**, "Elmer Gantry" set an all-time house record for the Capri Theatre in Dallas with an $18,507 gross for the first stanza. . . . "Something Wild," which **George Justin** is producing in N. Y. for United Artists, got underway last week with the first scene being shot in St. James Park in the Bronx. **Jack Garfein** is directing his wife **Carroll Baker** in the film. . . . Metro's "The Adventures of Huckleberry Finn" is set to open in 100 N. Y. area theatres on Aug. 3.

SPACE-GRAB VIA NAME LENSMEN

'Kings' Vs. 'Kingdom'

Hollywood, July 26.

Metro and 20th-Fox are hammer-and-tonging it out over a pair of titles, former filing protests with the MPAA over two announced 20th titles.

As expected, Metro objected to 20th's registration of the title, "King of the Kingdom," as in harmful conflict to its prospective Samuel Bronston Spanish release, "King of Kings." Spyros Skouras, 20th prexy, registered his title for use on "15 Mysteries of the Rosary," a Catholic film biog of Christ which firm is interested in acquiring.

Twentieth's selection of the tag presumably stems from its announcement over Metro's deal with Bronston on "King of Kings," a story of Christ. Twentieth for some time has been prepping "The Greatest Story Ever Told," also a story of Christ.

Skouras was so aroused when Metro made the Bronston release deal he had 20th tender its resignation from MPAA, effective later this year. In registering "King of the Kingdom," 20th was setting up an ambush for an anticipated Metro-Bronston protest, trade insiders believe, for 20th holds priority to the film title, "Keys of the Kingdom," having produced that pic in 1945.

Metro's second protest was over "Messala," obviously basing its claim on "Ben-Hur" story in which the character appears. Twentieth projects filming "Messala" as a starring vehicle for Stephen Boyd, who essayed this character role in the Metro epic.

20-Year Old Founds a National 'Motion Picture Appreciation Assn.'

Kansas City, July 26.

Formation of a new non-profit organization aiming at promoting better understanding of motion pictures and their more appealing aspects among the teenagers is under way here. Motion Picture Appreciation Assn. for, has been formed with a non-profit Missouri charter, and is seeking officers in the downtown Scarritt Bldg.

Organization is inviting membership of teenagers across the country at a nominal fee probably in the $1.00 area, and will furnish them with a membership card and a monthly fact sheet, pointing up cultural, educational and inspiring angles of forthcoming productions.

Idea is the brainchild of Charles Fisher Jr., 20, son of a city councilman who is a consultant for the RKO Missouri Theatre. Fisher is serving as president of the organization, with a slate of officers including Dennis M. Berkey, III, Missouri Theatre chairman, as vice president; Mary Nasri, concession attendant, secretary, and Diane Beckinger, former theatre employee, treasurer.

Various major film producers are offering encouragement to the group in the way of furnishing advance material and assisting in the monthly information sheet. What can be done in the way of financial help is being studied by several majors. Group already is in receipt of a personal contribution of $25 from Barney Balaban, and other industry leaders have indicated active interest.

The group hopes to raise the interest level of teenagers in the more favorable phases of motion pictures and believes the teen theatre goers will welcome such a move, young Fisher said.

McLENDON'S PAR RELEASE

May Include Mickey Rooney Jr. And His Pop

Dallas, July 26.

Gordon McLendon has returned to Dallas from Hollywood after a conference with Paramount Pictures on a new medium budget film to be made at the McLendon studios at Lake Dallas. This is the site of the three McLendon-made films, "The Killer Shrews," "The Gila Monster" and "My Dog Buddy."

The forthcoming film is tentatively titled, "Tom Sawyer's Adventure." Eddie Hodges was considered for the main role, but feeling has now moved toward Mickey Rooney Jr. If so, Rooney Sr., would be part of the package.

McLendon's film making plans call for four films a year. He has a contract for five more films to be made with "Buddy," the dog plus a film to be made in Sweden this fall. The recent writers strike slowed plans.

A fall shooting schedule is being held up, awaiting a decision by Richard Boone who was here recently, as to whether he will shoot some of his Paladin tv series there.

Marina's First Firstrun With Roadshow 'Sunrise'

San Francisco, July 26.

Hardy Circuit's 816-seat neighborhood Marina Theatre has closed deal for exclusive roadshow engagement of Warner Bros. "Sunrise at Campobello," starting Oct. 6.

It will be the first time the Marina's game firstrun.

Ill, Joe Schenck Is Selling Out

Hollywood, July 26.

Joseph M. Schenck, a founder of both United Artists and 20th-Fox and one of the motion picture industry's most influential pioneers, is contemplating withdrawal from Joseph M. Schenck Enterprises. Move would mark disassociation from active participation in the film business for Schenck, who has been ill for more than a year.

Schenck, a top stockholder in 20th, owns 70% of the stock in Schenck Enterprises, a company established three years ago to finance and package independent film and television projects.

It's understood Greg Rautzer, also a stockholder in the firm, has overtured Marion Davies and Lou Chesler, among others, to purchase Schenck's interest, valued three years ago at $250,000.

Schenck, who is proxy of the company bearing his name, guided the firm for the first two years of its existence, but for the past year has not had an active hand in its operation. His departure from the firm will take place at the moment his stock is transferred.

Among the projects in which Schenck enterprises has been involved—either as financer, packager or seller, are:

(1) "Journey to the Center of the Earth," brought to 20th-Fox in association with Bryan Foy and subsequently produced by Charles Brackett and Pat Boone's Coogs Moogs productions.

(2) "I Passed for White," Fred Wilcox's Allied Artists release in which Schenck Enterprises purchased a 25% interest.

(3) "Champagne Complex," package of the Leslie Stevens Broadway comedy, to star Debbie Reynolds, with Michael Gordon to direct for 20th release.

Ed Susse Detroit Sales Manager For Metro

Edward R. Susse has been named Metro's Detroit branch manager.

Susse, who had been Albany branch manager, succeeds Lou Marks who was promoted to central division manager. Susse has been with Metro since 1932. Herman Rippe succeeds Susse.

FILMS HIRE MAGS' OWN 'STILL' KIDS

By HY HOLLINGER

An industry known as "motion" pictures is currently giving a great deal of attention to "still" photographs. Expert still photographers who command as much as $500 to $5,000 a week are being retained by the film companies to shoot special material for all important pictures.

These photographers augment the work of the regular unit lensman assigned to each picture. The unit man concerns himself only with the essential material required for lobby displays, the press books, and newspapers. However, with space at premium, especially in the class and big circulation magazines, the film companies have come to the conclusion they need the photo specialists to gain an entrée. In a sense, many of these "glamor" photogs serve in a dual role—they're planters as well as photographers. Since their work is well known and their material is often purchased by the top magazines, they have a better chance of placing the photos than a press-agent showing up with a batch of stills.

Point of View

According to Bob Ferguson, Columbia's national pub-ad director, efforts are being made to get away from the old-fashioned stereotyped stills issued with each production. The so-called "glamour" photogs, he pointed out, provide "offbeat stuff" and an unusual and fresh approach to the subject matter. This often involves unique color effect suitable for magazine layouts and other promotional purposes. Ferguson noted, for example, that Dpon Mill, who shot special material for Samuel Goldwyn's "Porgy and Bess," was able to obtain a 10-page break in Life.

Fred Goldberg, United Artists national pub-ad director, terms the use of the photo specialists as "a new client in movie coverage." UA, for example, is employing a staff of well-known international photographers to shoot stills of "The Misfits," the Marilyn Monroe-Clark Gable starrer. These photographs were retained through a firm known as Magnum, a sort of MCA of international lensmen. The outfit not only provides the photographers, but also supervises the planting on a world-wide basis, placing the material in top foreign publications as well as U.S. magazines. Similar operations are conducted by such firms as Globe, Black Starr, and Rapho-Guillumette.

Lens 'Aristocrats'

Among the photographers retained for "The Misfits" are Henri Cartier-Bresson and Inge Morath. In addition, other lensmen who have accepted assignments to cover "The Misfits" are Richard Avedon, a fashion and color specialist, Eve Arnold, Cornell Capa, Bruce Davidson, Elliott Erwitt, Hans Haas, Eric Hartman. It's understood that UA is spending as much as $25,000 for the special still coverage of "The Misfits."

In addition to Mill and Avedon, among the best known photographers who have taken special assignments on pix are Bob Landry, Gene Cook, Sam Shaw, Bert Glinn and Zinn Arthur. Mill did some work on "Exodus." Landry worked on "Solomon and Sheba" and recently wound up an assignment on Universal's "The Grass Is Greener" in London. Stern is currently working on Col's "Matter of Conviction." Cook, who worked on "Our Man in Havana" and "Anatomy of a Murder," also did some "Exodus" shots. Shaw, who recently completed "The Alamo," is now on "Something Wild" in N.Y.

Col is high on a Negro photographer, Roy de Carava, who went to Chicago with poet Langston Hughes for some special material on "Raisin in the Sun" now shooting in the Windy City.

End Self-Sponsorship of Oscar; Distribs, Who Paid, Philosophical; Exhibs, Who Didn't, Very Dismayed

'Altogetherness'

Washington, July 26.

Ad copy on "For Members Only," British-made nudie pic now playing its first U.S. date at the Plaza Theatre in Washington, is getting a "mixed" reaction in the Capitol dailies.

The Post would not accept the tag line: "The picture about altogetherness," while the Star did—at first. Subsequently, however, the Star changed its mind about the pun on McCall's magazine's slogan and decided not to accept any of the ad copy on the picture. Star execs still later agreed to take a large "white space" ad on the film which read, approximately, for information on the intriguing attraction at the Plaza call the following telephone number.

Ask Nasser Okay For 'Cleopatra'

Hollywood, July 26.

Spyros Skouras, head of 20th-Fox is in Egypt for confabs with United Arab Republic President Gamal Nasser, seeking to open the door to Egyptian locations for the filming of "Cleopatra."

It is not known whether Skouras' plan is to ask for second unit filming in the Near East country—with not star Elizabeth Taylor—or first unit shooting with the top leading femme. Until now, UAR has refused to allow Miss Taylor's films to be seen there because of her conversion to Judaism.

"Cleopatra," which Rouben Mamoulian will direct for producer Walter Wanger, originally was to be lensed in Hollywood. When Miss Taylor entered picture lensing was shifted to Europe. Subsequent change moved anticipated shooting to England, and Miss Taylor balked at the film's being done on soundstages.

ATLANTA SHOWWOMAN DIES

Mrs. Katherine T. Murray Long Late Spouse's Partner

Atlanta, July 26.

Death of Mrs. Katherine Tanksley Murray removed from the Atlanta scene one of the real pioneers of the motion picture industry. The widow of William T. Murray, whose death occurred in 1954, she had been associated with him in the operation of theatres here for many years.

Murray, almost totally blind at the time of his death, and Mrs. Murray had operated the downtown 1,200-seat Rialto Theatre for 18 years before selling their interest in the house to take over management of the Hilan Theatre, a de luxe nabe, of which the Murrays were part owner.

The Murrays took over management of the Rialto in 1933 and built it into one of the most successful houses in the Southeast. Long affiliated with Columbia Pictures Corp., they played that outfit's top pictures at extended runs that lasted into weeks. When they left the Rialto in 1950, Mrs. Murray estimated they had missed only four days away from the theatre since 1932.

Due to Murray's eye ailment his wife carried the brunt of management duties. She averaged putting in 12 hours per day—every day in the week. During their span at the Rialto, the Murrays saw the house establish—and break—records for long runs in Atlanta. The last record run under their management was "The Johnson Story," which stayed for 12 weeks at the Rialto and ran for three weeks at their Hilan.

Industry reaction to the Motion Picture Assn. of America's decision to drop sponsorship of the annual Academy Awards telecast has been just about as expected. Producer-distribs representatives are noncommittal, except to say that the results of the "institutionalized" show have not been worth the dollar costs, especially when it's assumed that almost the same excitement can be generated by a commercially sponsored show. Exhibitors, on the other hand, who have never contributed a dollar towards the cost of the program, are exceedingly disappointed, if not dismayed.

MPAA decision, considering the difficulty in raising the necessary $550,000 budget for the 1960 show, shouldn't surprise anyone. It is, in fact, simply another indication of the changing face of Hollywood. The question the major company heads asked themselves: "why should we bear all the cost for a show that promotes only one or two of our own pictures, or those of outsiders. There has been an increasing tendency in recent years for one or two films to win almost all the Oscars. Metro's "Ben-Hur" took nine this year. The only other films to figure prominently in the 1960 awards were Continental Distributing's "Room at the Top" (best actress) and Loperti's "Black Orpheus" (best foreign language film).

At least one major company exec found ironic the published statements of various exhibitors to the effect that abandonment of the institutional approach was "a step backward for the industry." He pointed out that several years ago when the Oscar show costs were included in the budget of an overall business building campaign, only an extremely small proportion of the nation's exhibs came forward with their part of the telecast bill.

Last April's Oscar show ended the sixteen year pact the Academy of Motion Picture Arts & Sciences had with NBC, to the network outlet of next year's program also is up for grabs. B. B. Kahane, Academy prexy, confirmed last week that he already has had talks with CBS and ABC, as well as NBC. That "CBS is interested but I would hazard the assertion that ABC and NBC are more interested and that ABC is the most interested—at this point — in the exploratory talks."

According to Kahane, here's the Academy approach: the Academy will select one of the three interested webs, that network will submit a sponsor. If the sponsor and his product and sales approach meet Academy approval and if all Oscarcast expenses are met, a deal can jell.

MPAA companies, as a group, began grumbling early this year when it became known that Universal determined it would not contribute to supporting the Oscarcast. The other companies were persuaded to stay in ranks and Eastman Kodak anted up around $100,000 to help fill the kitty to make up the full sum of about $550,000 needed to underwrite the program costs and the extensive time buys on all available NBC stations.

Australia Takes Fewer Features From U.S.

Washington, July 26.

Australia imported 208 American feature films during 1959—a drop of 52 from 1958, according to Commerce Dept. During the same period, European countries increased their film exports to the subcontinent, Golden reported.

Of the 477 films imported during 1959, 20 were rejected by censors. Fourteen of these were horror films, mostly for excessive violence.

A total of 10,466 television films were imported and cleared by the censors last year. This was a 20% increase over 1958.

Studs Lonigan

Arty, but unsatisfactory screen translation of James T. Farrell's tome. Book's reputation may help prospects. Doubtful b.o. candidate.

Hollywood, July 20.

United Artists release of Philip Yordan production. Stars Christopher Knight; features Frank Gorshin, Venetia Stevenson, [illegible] Directed by Irving Lerner. Screenplay, Philip Yordan, based on James T. Farrell's novel; camera, Arthur H. Feindel; editor, Verna Fields; art director, Jack Poplin; music, Gerald Goldsmith; [illegible] Previewed at Goldwyn Studios, July 20, '60. Running time, 103 MINS.

Studs Lonigan	Christopher Knight
Kenny Kilbrane	Frank Gorshin
Lucy Scanlan	Venetia Stevenson
Catherine Banahan	Carolyn Craig
Weary Reilly	Jack Nicholson
Paulie Haggerty	Robert Casper
Patrick Lonigan	Dick Foran
Mrs. Lonigan	Katherine Squire
Father Gilhooley	Jay C. Flippen
Miss Julia Miller	Helen Westcott
Frances Lonigan	Kathy Johnson
Charlie the Greek	Jack Kruschen
[illegible]	Suzi Carnell
Mother Josephine	Mme. Spivy
Joe Doyle	[illegible]
[illegible]	[illegible]
[illegible]	[illegible]
Gangsters	[illegible]
	[illegible]
Mrs. Reilly	[illegible]
Mrs. Haggerty	[illegible]
[illegible]	[illegible]
Judge	[illegible]
Policeman	[illegible]
Funeral Director	[illegible]
[illegible]	Ed Nolan
[illegible]	[illegible]
[illegible]	[illegible]

New Year's Eve Party: [illegible]

Compressing James T. Farrell's respected trilogy into a 103-minute film ranks as one of the more courageous screen efforts of recent times. Sad to relate, it doesn't come off. Philip Yordan's production of "Studs Lonigan" is an earnest attempt gone wrong, partially an overly-artistic conception, but principally through incoherent execution coordinated by authority-lined [illegible]. In itself it not more plain; Yordan's approach is too arty, and Irving Lerner's direction fails to guide the inhibited affectations of his inexperienced star, Christopher Knight.

Where this leaves "Studs" in the boxoffice tournament is debatable. In view of the book's classic areas of exploitation and the book's provocative reputation, Studs' wasteful youth figures to be regularly negative; the United Artists release may have difficulty locating a receptive audience. On the surface it appears to be art house fare, but arty patrons are not likely to be impressed. On the other hand, general audiences may be attracted by its offbeat lure and unstable content.

Yordan's scenario is quite faithful to Farrell's novel, which, of course, centers its attention on the essentially decent Irish youth's struggles around slum life of Chicago's South Side district in the 1920's. Knight, as the hero, has a distressing tendency toward facial contortion and mannerism exaggeration, a common flaw in the film. The role is an extremely demanding one for any actor, yet alone a newcomer to the screen. Steadier direction than Lerner seems to have offered was an absolute necessity in this instance.

The three standouts in the large cast are Frank Gorshin, Helen Westcott and Dick Foran. Gorshin has an instinctive ability to generate a natural reaction. He's one of the most promising young actor-comics on the screen today. Miss Westcott creates a figure of pathos and dimension, despite the fact that Yordan's screenplay leaves the character she is playing—the loveless schoolteacher who becomes Stud's secret counsel and companion — essentially undeveloped and unexplored. Foran comes through admirably in the role of Stud's decent father—an abrupt departure in casting for that veteran actor. Others prominently cast, but generally less effective, are Venetia Stevenson, Carolyn Craig, Jack Nicholson, Robert Casper, Katherine Squire and Jay C. Flippen.

A great deal of cinematic artistry and technical inventiveness have gone into this product. Together with helmsman Lerner, lensman Arthur H. Feindel and special photographic consultant Haskell P. Wexler have chosen an unusual assortment of sharp, tilted angles at which to place the camera. In combination with some unusual shading effects, this emphasis on startling composition is clever, but frequently distracting. The production definitely captures the look of the '20s through Jack Poplin's perceptive art direction and the props and costumes, but Yordan's dialog seems a little up-to-date to be fully consistent with that era. Verna Fields' editing tends to be choppy. As a result of this and the staccato pace commandeered by Lerner, the viewer never gets the proper feeling of passage of time. Scenes that are supposed to be widely spaced in time to form a quick, atmospheric image of general activity seem instead to be happening right on top of one another, creating a ludicrous sequence of disconnected behavior. It's a serious miscue.

Gerrald Goldsmith's variable score is interesting, but at times doesn't jell snugly with the action onscreen. *Tube.*

The Nights of Lucretia Borgia

Handsome costume "epic" from Italy. More subdued and less exciting than most of its predecessors. May rate a quick, but ample, response.

Hollywood, July 21.

Columbia Pictures release of Fideo Musa production. Stars Belinda Lee, Jacques Sernas, Michele Mercier; features Arnoldo Foa, Franco Fabrizi, with [illegible] Directed by Sergio Grieco. Screenplay and original story, Mario Caiano, Aldo Segri; camera, Massimo Dallamano; music, Alexander Derevitsky. Reviewed at the studio, July 21, '60. Running time, 108 MINS.

(No character name credits supplied)

History, which gradually is being revamped by the Italian filmmakers to supply modern audiences with an unbroken flow of escape spectacles, takes another beating in "The Nights Of Lucretia Borgia." Loosely, but decoratively, built around the early 16th century activities of the big, bad Borgias, Cesare and his wicked sister, Lucretia, it tumbles on for an overlong 108 minutes of swordplay, horseplay and boudoir-play, with the emphasis on the latter. One of the less enthralling arrivals of its genre, but the initial domestic response should be brisk enough for Columbia's final satisfaction.

Belinda Lee draws the title role and fills its physical and temperamental specifications more than amply. Her principal quarrel is with dashing Jacques Sernas, a young swordsman employed by her brother. She finds him irresistible, but he is enamoured of the Borgia's arch-rival, attractive Michele Mercier, who in turn appeals to brother Borgia.

After a great deal of derring-do by Sernas and derring-don't by the Borgias and their legion of scoundrels, everything falls into place for the expected "happy" ending. Enroute, only one vial of Lucretia's famous poison comes into play, instantly felling its victim. That should pacify the natural anticipations of those aware of the lady's habits.

The acting is generally competent under Sergio Grieco's direction, within the absurd screenplay by Mario Caiano and Aldo Segri and the dubbing factor. The physical production, under the helm of Carlo Caiano, is impressive. Key embellishments are Alexander Derevitsky's music, as played by the Rome Philharmonic, Massimo Dallamano's adept camera work, and the eye-pleasing Eastman Color. *Tube.*

Belles and Ballets
(FRENCH—EASTMANCOLOR)

Chicago, July 20.

Excelsior Pictures release of a Celle Film (Paris) production. Features members of Ballet de L'Etoile, Paris. Directed by Louis Cuny; camera, Jacques Mercanton; [illegible] World Playhouse, Chicago, July 20, '60. Running time, 91 MINS.

French entry makes the cinematographic most of its specialized subject matter, the classic dance form. It faces a limited U.S. market, even on the arty circuit, but with sagacious selling could do well enough, particularly in areas where ballet has popularity. Fact that the Ballet de L'Etoile company has never been to U.S. shores is balletomane bait that shouldn't be overlooked.

Film is a thin representation of a day of studio rehearsal. While dancers go through exercise paces, gimmick dissolves are used to launch dance segments. Poignance, humor, symbolistic drama and sensuality are choreographed to often arresting effect, and set to scores by, among others, Rossini, Aaron Copland and Villa-Lobos.

Some French words are soundtracked in a few sequences, but there's no character dialog as such. There's compelling, if sometimes self-conscious, use of camera. Color is excellent and at one point offers interesting mood use of monochromatic tints. *Pit.*

Robbed Bank of England

Metro release of "The Day They Robbed the Bank of England," produced by Jules Buck in Britain, was reviewed in Variety on May 25, 1960. Rich, reporting from London, opined: "The result is a sound but not wholly convincing drama which will satisfy easily pleased tab buyers in average houses."

Further quote: "There are some useful performances in the pic but not enough stellar value to help much." And: "theatre managers will find the title itself rather cumbersome on marquees."

The story, according to Rich, is certainly more fiction than fact and "has Aldo Ray leading a bunch of Irish patriots in a 1901 raid on the Bank's bullion vaults to raise money for their struggle for Home Rule."

Mi Madres es Culpable
(My Mother Is to Blame)
(MEXICAN)

Mexico City, July 19.

Peliculas Nacionales release of Cinematografica [illegible] production. Stars Marga Lopez, Carlos Baena; features [illegible] Directed by Julian Soler. [illegible] Running time, 90 MINS.

Central theme of this film is the controversial subject of euthanasia, with a distraught mother finally making the difficult decision of mercy death for an adored son.

Marga Lopez, as the mother, gives one of the most brilliant performances of her career, interpreting a difficult role with restraint. Carlos Baena, as the husband, gives credence to the family scenes. The doomed boy played by new discovery Herbert Wallace Foronda is standout. All actors underline the central problem as carefully prepared by writer Julio Alejandro, culminating in anguished decision to give painless release to a lad doomed to agonizing death.

This is one of the few Mexican pictures that has dared to present a controversial theme of this type. Film was previewed by panelists and medical men before public release and given a clean bill of health.

With the skillful direction of Julian Soler who avoided the pitfalls of lush situations in tearjerker cliches, this one has been doing excellent business at two houses here. It is one of the better product for export to the Spanish language market. *Emil.*

La Chatte Sort Ses Griffes
(The Cat Shows Its Claws)
(FRENCH)

Paris, July 19.

[illegible] Stars Francoise Arnoul; features Horst Frank, Harold Kay, Francoise Goulin, Jacques Fabbri. Directed by Henri Decoin. [illegible] camera, Pierre Montazel; editor, Claude Durand. At [illegible], Paris. Running time, 100 MINS.

Cora	Francoise Arnoul
Von Hollwitz	Horst Frank
Charles	Harold Kay
[illegible]	Francoise Goulin
[illegible]	Jacques Fabbri
[illegible]	Francoise Spira
[illegible]	Anne Tonietti

This is a sequel to a successful actioner of last year which detailed the underground activities of a femme resistance worker called "La Chatte" during the occupation of France in the last World War. Here she is captured by the Germans and brainwashed and turned loose to betray her friends. But she finally comes through for and not against them.

Slickly made, this is still conventional and the suspense is telegraphed. It thus looms mainly an action or dualer item abroad. Technical credits are good and it has a handle on the brainwashing development. Francoise Arnoul can not do much with an ambiguous role that is unclear without knowledge of the first pic.

Supporting cast is okay but direction overdoes the suspense to make characters shallow. Direction is competent but uninspired. *Mosk.*

Nacht Fiel Ueber Gotenhafen
(Darkness Fell On Gotenhafen)
(GERMAN)

Berlin, July 26.

Deutsche Film Hansa production and release. With Sonja Ziemann, Gunnar Moeller, Erik Schumann, Brigitte Horney, Mady Rahl. Directed by Frank Wisbar. Screenplay, Wisbar and Victor Schuller; camera, Willy Winterstein; [illegible] At Zoo Palast, Berlin. Running time, 101 MINS.

Maria Reuter	Sonja Ziemann
Kurt Reuter	Gunnar Moeller
Hans Schott	Erik Schumann
Genevieve von Reeve	Brigitte Horney
Edith Marquardt	Mady Rahl
[illegible]	Erich Dunskus
[illegible]	[illegible]
[illegible]	Wolfgang Preiss
[illegible]	Tatjana Iwanow
Gaspo	Dietmar Schoenherr

This is after "Sharks and Little Fish" and "Inferno," Frank Wisbar's third film that deals with the last World War theme. While the first two pix centered around men in action, "Gotenhafen" is dedicated to the women who suffered hardly less during the war. War films have lately been doing remarkably well in this country. "Gotenhafen" won't be an exception. As per its subject, film stands a good chance to do well in foreign markets despite not being an extraordinary vehicle.

Pic depicts one of the major tragedies during the final phase of the last war—the sinking of "Wilhelm Gustloff," German luxury liner turned refugee ship, by a Soviet submarine on Jan. 31, 1945, in the Baltic Sea. Of the more than 6,000 people, mostly helpless women and children from Russian invaded East Prussia, that were on board of this ship, only 928 were rescued.

Screenplay contains a strong anti-war message but latter, unfortunately, loses much of its conviction by overly philosophical talk. In its present form, "Gotenhafen" has its shocking impact. It also takes a clear anti-Nazi stand via a scene which shows the brutal arrest of a [illegible] Jew. Acting is generally okay. Pic's highlight is the sinking of the ship. Latter's staging has technically been well made and is the best thing in this film. *Hans.*

Classe Tous Risques
(Consider All Risks)
(FRENCH)

Paris, July 19.

Cinedis release of [illegible] production. Stars Lino Ventura; features Jean-Paul Belmondo, Sandra Milo, [illegible] Jacques Dacqmine, Claude Cerval. Directed by Claude Sautet. Screenplay, Jose Giovanni, [illegible] At [illegible], Paris. Running time, 110 MINS.

Abel	Lino Ventura
Eric	Jean-Paul Belmondo
Liliane	Sandra Milo
[illegible]	[illegible]
[illegible]	Jacques Dacqmine
Fargier	Claude Cerval

Neatly made gangster pic follows the last days of a gangster on the run. It concerns his loss of family and his revenge and his finding of friendship before the police close in on him. Somewhat too diffuse, and with too many side complications, this is still a well-done pic with possible dual possibilities abroad. It lacks the individuality for more arty chances.

Lino Ventura is the professional gangster at the end of his rope. He plays it with the right resignation. When he is trapped in Italy, his old French friends, who he had helped set up in business, are afraid to help him and hire a young hoodlum to do it. A friendship springs up between these two and they get back to France where Ventura has it out with his cowardly friends before he is also taken.

New director Claude Sautet shows a good feeling for pacing, characterization and action in his first film. He should be heard from again soon. But overplotting and lack of names will hurt its American chances. Technical credits are very good as is the acting. *Mosk.*

Valliant's 13th Branch

Denver, July 26.

Valliant Films Corp. is opening a branch office in Denver this week (18) on Film Row.

The new office, the company's 13th, will serve the Omaha, Des Moines and Salt Lake areas as well as Denver.

Manager will be Jack Felix, former Allied Artists branch manager, per Joseph Emerson, western sales manager, who was in the city last week to set up the necessary arrangements.

Faith, Hope And Witchcraft
(DANISH-COLOR)

Berlin, July 19.

Nordisk Films (Copenhagen) production and release. Stars Bodil Ipsen, [illegible] Directed by Erik Balling. Screenplay, William Heinesen and Balling; camera, Poul Pedersen; [illegible] At Zoo Palast, Berlin, July 8, '60. Running time, 96 MINS.

Set in one of the smallest of the Faroe Islands, with a community of only five inhabitants, this is a light-hearted comedy of people who have some faith, limited hope and practice a little witchcraft on the side. It's a safe bet for the Scandinavian market, and should have some chance in Europe, though a dubious bet for the U.S.

The plot concerns the oldest inhabitant who is determined to find a bride for her grandson, a naive and inexperienced young man who is scared of the opposite sex. It's a thin story, but there is a refreshing naivety about it which is thoroughly acceptable. Choice of locale provides an attractive background to the story, and the scenic views are enhanced by Eastmancolor photography. Pic is a little slow, but the acting is quite adequate. Other technical credits are okay. *Myro.*

Zeckendorf

Continued from page 7

office at the nearby Hotel Chatham, phone number, etc.

Another, milder debacle is the frustration attendant to the new Toots Shor's Restaurant. He was the last holdout for his two buildings at 51-53 West 51st St. and for which he was paid $1,500,000, with the "understanding" of a new location in approximately the same locale. Nearest to that was the parking lot next-door to the 21 Club but that, too, has petered out, and Shor is still inactive.

Chain reaction from the proposed new Zeckendorf Hotel included a possible shuttering of the Hotel Astor's grand ballroom because the realtor envisioned the improved banquet facilities at the "Z" being able to "take care of both the Astor and the Waldorf combined." Webb & Knapp Construction Corp. prexy Joel Schenker, already familiar as a legit impresario and theatre investor, also had designs on converting the Astor ballroom into a "different" type of theatre-in-the-round theatre, with "advanced facilities re food service, drinks, viewing a Broadway musical, and overnight facilities on a package deal for commuters and visitors."

It's generally agreed that "no other new office building is what New York now needs the least of" but that there is great need for new hotels.

Besides the $40,000,000 for the 20th-Fox deal, Zeckendorf has an $80,000,000 office development in Montreal's Place Ville Marie, with Canadian capital, but is also seeking additional European capital. Overseas money (Lord Astor) earlier figures in the Hotel St. Regis acquisition, later sale to Kratter and leaseback, with that New York landmark now operated by Col. Serge Obolensky and his son, Ivan, who are respectively prez and exec veepee of the management corporation. Ivan Obolensky, who is also a novelist and book publisher, is also the son of Vincent Astor's sister, hence the financing interest by the British branch of the Astor family.

Col. Obolensky, like Philippe, has been influential in getting many of the top fashionable "east side" social events booked into the Hotel Astor and will so continue, although Philippe will naturally now favor the Commodore, which has the third largest ballroom facilities (after the Waldorf and the Astor). The more fashionable Drake and St. Regis, both Zeckendorf, also have no ballroom facilities of any size, other than for small social events.

28,404 PRINT SHIPMENTS

United Artists set a new all-time high of 28,404 print shipments for a two-week period designated "UA Week," June 27 through July 11, according to James R. Velde, domestic sales v.p.

Pictures involved are "The Apartment," "Elmer Gantry," "The Last Days of Pompeii" and "Macumba Love" in key city engagements and "The Gallant Hours," "The Fugitive Kind," and "The Unforgiven" in playoff engagements.

NEW 'OFFBEAT': GO WHOLESOME

National Boxoffice Survey

Trade Continues Fast; 'Ben-Hur' First, 'Bells' 2d, 'Apartment' 3d, 'Terrace' 4th, 'Can-Can' 5th

Regular cinema patrons seemingly are adjusted now to the fact that real summer is here, if late, are not making so many weekend treks to the outdoors, but are seeking relief from the heat in air-conditioned theatres. This is keeping first-run film biz at a high level. Some additional new product also is helping in current session.

"Ben-Hur" (M-G) continues to pace the field, being in first place by an even bigger margin than recently. "Bells Are Ringing," also from Metro, is moving up to second position after dropping back last round.

"Apartment" (UA) is capturing third place. It was second a week ago. "From the Terrace" (20th), just getting started last stanza, is winding up fourth. "Can-Can," also from 20th-Fox, is landing fifth money.

"Psycho" (Par), which was seventh last week, is pushing to sixth spot, with every indication of going higher as it is booked in additional spots. "Pollyanna" (BV), which was fifth a week ago, is capturing seventh place.

"Portrait in Black" (U), long high on the list, is winding up eighth. "Strangers When We Meet" (Col) is capturing ninth position with real promise of going places. "Last World" (20th), a Loeb, is landing in 10th spot.

"Rat Race" (Par) is finishing 11th while "Bellboy" (Par) rounds out the top 12 films. "I'm All Right, Jack" (Col) and "Carry On, Nurse" (Gov) and the two runners-up are pix.

"Elmer Gantry" (UA), a newcomer, gives indications of becoming a big grosser, being hotsy in L.A., big in N.Y. and great in Seattle currently. "Hercules Unchained" (WB) looks a comer, too, predicted on present week's showings, being sock in Detroit, neat in L.A., great in Louisville and potent in Buffalo.

"House of Usher" (AI), another newie, looks big in L.A. "Murder, Inc." (20th) good in Cht, boome fair in N.Y. and Cincy. "Rosemary" (Films Around World) also new, shapes nice in Balto and hep in Toronto.

"Savage Eye" (T-L), good in L.A., still is sturdy on longrun in N.Y. "Battle of Sexes" (Cont) boome torrid in Cincy. "Oscar Wilde" (FAW), okay in L.A., is nice in N.Y.

"Windjammer" (NT) is rated solid in both Cincy and Detroit. "13 Ghosts" (Col) smash in Frisco, is big in Toronto.

"Espresso Bongo" (Cont), socko in Boston, looks good in Buffalo. "Circus of Horrors" (AI) shapes beffo in Cincy.

"39 Steps" (20th), okay in Washington, looms nice in Boston. "Battle in Outer Space" looks mild in N.Y.

(Complete Boxoffice Reports on Pages 9-11)

License and Insurance Demanded Of Films' New Rival: Trampoline

Minneapolis, July 26.

With the tumbling craze spreading like wildfire here and trampoline centers springing up, the city council has under consideration a proposal to regulate their installation and maintenance.

A public hearing will be held on a measure to require the centers to pay a $25 annual license fee for the initial equipment and $5 for each additional one, carry $25,000 to $50,000 of public liability insurance and to provide off street parking in the ratio of one car space for each device at the location. Also, operating hours would be limited to the period between 8 a.m. and 8:30 p.m.

Local exhibs believe this new form of entertainment competition already has started to hurt them. They point out that the trampolines' patronage comes from the younger element which now is the boxoffice's mainstay. And if the kids spend their money and time on tumbling the showhouses are bound to suffer, the theatremen are saying.

INDIES SEEK GOALS VIA PRODUCERS GUILD

Hollywood, July 26.

The Screen Producers Guild will be asked to expand its organizational setup and policy to embrace program of public relations and legislative activities on the Federal government level contemplated by independent producers to revitalize Hollywood as the world center of motion picture production.

Idea of working through SPG, instead of forming a new organization as first discussed, came out of meeting last Thursday and is said to have the blessings of Paul Butler, The retired national chairman of the Democratic Party had been asked to become the indie filmakers' spokesman. He expressed interest, without making any commitment, at an exploratory meeting held a week ago at the home of Alfred Hart, Beverlite banker and a board member of Columbia Pictures.

Walter Mirisch, SPG prexy, confirmed that he was requested at the confab, which Butler also at-

(Continued on page 16)

ABC Vending Pays 25c

ABC Vending Corp. declared a regular quarterly dividend of 25c per share last week.

Melon, 43d consecutive cash distribution by the company since its founding in 1947, is payable Aug. 25 to stockholders of record Aug. 11.

Conventioneers Too Tired Proves Out Film Adage

By JACK PITMAN

Chicago, July 26.

As film theatre showmen point out, Chicago's summer visitors-on-business influx takes its entertainment for the most part in cabarets and or hospitality suites. Even when the wives and progeny tag along to a convention, there's usually a host of special activities to keep them occupied—luncheon-

(Continued on page 18)

NO SEX, NO SIN & A NOVELTY—LYLES

By GENE ARNEEL

What with all the sex and violence going on the screen today, the "family type" picture—onetime the industry's bread-&-butter kind of product—is now to be considered offbeat. This observation was made in New York this week by A. C. Lyles, indie producer of "Raymie," which is strictly grooved for the family.

Lyles said he's no prude about the rough cinematics, he simply finds himself with an offbeater because the industry trended away from Andy Hardy et al.

Feature, which was locationed in Malibu, centers on a boy (David Ladd) who sets out to prove a legend about the existence of a big fish in local waters.

It's no epic but Lyles says he's particularly delighted with the way some important names in Hollywood have taken to the smudge-free story and are contributing their support. John Wayne wrote an elaborate endorsement of "Raymie" and authorized Lyles to do anything he wanted with it. Jerry Lewis taped a song for the soundtrack, which can be underlined in the campaign. These were outright gifts from both Wayne and Lewis.

His Maiden Try

Lyles makes no pretentions about the initial boxoffice impact but figures his entry, which incidentally is his first as an independent, can stand up well in theatrical circulation for some time to come. And when the negative reverts to him the pic ought to do fine in television. Allied Artists is co-financier and has distribution rights for seven years.

Continental Enterprises put up 50% of the production budget and AA the balance. Continental is a diversified operation whose biggest stockholder is Florida money-man Louis Wolfson. Lyles, who is from Jacksonville, is a v.p. of Continental.

Interestingly, among the other leads in "Raymie" is Richard Arlen, along with John Agar and Julie Adams. Some years back Lyles was working at Paramount as an office boy and told Arlen his ambition was to someday become a producer. Arlen, at the time a top name, asked to be included in his pictures.

As associate producer of "The Mountain," Lyles saw to it that Arlen was signed and now the latter is in "Raymie."

Duke Clarks' 50th Anni

Dallas, July 26.

M. R. "Duke" Clark, who served Paramount Pictures for more than 25 years in executive sales positions and is now manager of the motion picture division of Cohen Candy Co. here, was feted in the clubrooms of Variety Tent 17. Occasion: his golden wedding anniversary.

He was presented with a plaque for his many years of service on behalf of Variety Tents all over the world, and especially Tent 17. A 21-inch tv set was also presented to the couple.

New Bum Rap: Drive-In Pregnancies; But As Usual Talk Very 'General'

Buffalo, July 26.

Villages and towns in this exchange area are blowing up a wind of protest against the type of product being shown in drive-in theatres. As is usual those attacking films seldom document their charges, but "generalize."

Children's court judges (unnamed) are quoted in a local newspaper to the effect that they know of cases (unspecified) of "numerous" cases of unwed mothers who got that way in parked automobiles in drive-ins. The judges and the newspaper bum-rap the film industry but do not imply that the Detroit automotive industry, or America's schools and churches, or even nature, had anything to do with it.

Apparently the latest outcry against "types" of product is related to the pro-censoring advocates' argument that after the U.S. Supreme Court knockout of the old system, New York state is open to "salacious" films (seldom named) which are, in the argument, now shown "without restraint."

Buffalo reporters interviewed a police officer in Cheektowaga, nearby, because juvenile delinquency was rife there. About as sociologically trained as most cops, he promptly put all of America's JD woes on the screen. The screen, not nature, excited the blood. He then hastened to say he did not mean all drive-ins were showing blood-hotting films or were negligent about policing the neckers in the parked cars.

The attack was echoed by several clergymen who deplored the type of current drive-in films dealing with nudist-health cults. Superintendent of local Catholic schools called upon parents to "keep their children away." A number of service clubs also got into the act with protests to their town and village boards in the communities where the offensive films are being shown.

A group of drive-in operators issued counter-statements that they were attempting to fight the showing of salacious pictures, but that the questionable films are the ones which are doing the business. The Sheriff of Erie County recommended that parents be guided by the National League of Decency (Roman Catholic) recommendations for pictures which their children should be allowed to see.

Complaint Made Real

Joseph E. Levine, head of Embassy Pictures, is also the owner of the Round Hill Drive-In in Springfield, Mass.

Last week Levine received a call from the manager of the theatre complaining that he couldn't book "Hercules Unchained," the Levine-owned picture which Warner Bros. is distributing.

WB's excuse, via its Boston office, was "no prints available."

Coast Ozoners Not Warm To 'Psycho,' With Time Curb

Los Angeles, July 26.

A number of Los Angeles area theatres, including the Pacific Drive-In chain, reportedly have not yet agreed to Paramount's admission policy on "Psycho." Negotiations, at least with Pacific, are in progress.

Par's policy dictates that no patron will be admitted after the picture has started, a plan the company says has worked successfully in the East. Up to now, it's understood, Paramount has insisted that its ad campaign be followed as a requirement of booking the Alfred Hitchcock film. Ad campaign, of course, is built around the policy of admitting customers only at the start of each performance.

Pacific had discussed booking the film into 12 of its Southern California theatres. Several meetings to iron out any differences between the company and Paramount have been held, with no resolution yet reached.

All ramifications of local objection to the Paramount plan were not known, but it is believed that the managements of some drive-ins are concerned about the stacking up of automobiles outside its theatres.

Nix From Minnesota

Minneapolis, July 23.

A check here indicates that Minnesota smalltown exhibitors generally are ignoring Alfred Hitchcock's directive that "Psycho" (Par) must be seen from the start. These exhibs point out that it's hard enough to get customers nowadays. And they ask "so why take chances on losing any of them by refusing them immediate admission if they arrive after the picture has started?"

The exhibs take the position "we can't afford to drive away a single customer and take a chance that he will not return."

WEINBERG TO WALD: AS TO ADAPTATIONS

New York.

Editor, VARIETY:

Jerry Wald, defending the Code, asks "During the past 10 or 20 years, what outstanding pictures, what great stories have really suffered in their transposition to the screen because of the Code?"

If by "suffered" he means that the strengths of the originals were vitiated in their transfer to the screen, I can think of more than a dozen offhand, in that period, that qualify.

"A Place in the Sun" (from Dreiser's "An American Tragedy"), "Love in the Afternoon" (from Claude Anet's "Ariane"), "Pal Joey" (Madame Bovary), "Desire Under the Elms," "Brothers Karamazov," "The Snows of Kilimanjaro," "The Sun Also Rises," "Farewell To Arms," "Sadie Thompson," "Arch of Triumph," "The Picture of Dorian Gray," "The Great Gatsby" and if you want to get technical about it, and for all its vitality and non-pussy-footing, "Elmer Gantry," too.

I am mindful of all the filmmakers' problems that novelists and playwrights do not have to contend with, but a fact is a fact.

Herman G. Weinberg.

If Shortage As Described, Oughta Be A Seller's Market, But Not—Norris

If there were as much of a product shortage as some people say, this would be a seller's market, and it definitely is not, Glenn Norris, 20th-Fox general sales manager, said in New York Monday (25).

Speaking from his experience as a distrib, Norris said that "there hasn't been any apparent shortage of product. There are many unfilled playdates and we are generally not satisfied that our films are getting all the bookings they deserve."

Exec says there may be a shortage of blockbuster films, but then, "there always is." He finds the crisis of product shortage particularly inappropriate for 20th, which by the end of this year will have released 50 pix over a 12-month span, with 27 of these going out between the first of July and the end of December. To sell this lineup, or, as Norris staffers say, "to meet the challenge of abundance," company has launched a new sales drive in its 38 U.S. and Canadian branches.

Acting as "sales captains" in the drive are three field execs: managers Clayton G. Pantages of Albany, William B. Williams of Dallas and Gordon Lightstone of St. John, N.B. The three completed a tour of all the company's branches last week, after which they conferred with Norris in New York and then accompanied him on a quick trip to Hollywood Thursday (21) for screenings of Marilyn Monroe starrer, "Let's Make Love" and AFI's "Desire In The Dust."

Major purposes of the drive, said Norris, is to sell product and assure customers that 20th has the films, not only for the rest of this year but for well into 1961. Sales

(Continued on page 127)

AS PREDICTED...

"FROM THE TERRACE"

IS A BLOCKBUSTER!

Add to the new list of fabulous openings: Atlanta! Birmingham! Charlotte! New Haven! Milwaukee! St. Louis! And the holdovers are terrific!

FROM 20th!

Heat Helps Chi; 'Terrace' Torrid $34,000, 'Apartment' Big 19G, 'Bells' Loud 18G, 'Portrait' Sockeroo 18½G

Chicago, July 26.

Summer's first hot spell is helping this round, but the Republican convention interest may trim some of the takes here. Generally, though, firstrunners are hitting genuine totals on longrun strength. New product is somewhat minor. "Belles and Bullets" world preem at the World looks hoff while Category "Three Strange Loves" opener is smash.

Second week of "From Terrace" is shaping hefty at the Oriental. "Psycho" continues hoff in Fifth Woods frame. "Bells Are Ringing" is fleet at State-Lake, also in fifth week.

"The Apartment" is rated fabu in sixth United Artists session. Roosevelt's "Portrait in Black" again is sockeroo in Fifth frame. "Murder Inc." looks only mild in second Chicago canto. "I'm All Right Jack" continues solid in Esquire fourth. "Pay or Die" is soft in Dillo Cinestage term. "Carry On Nurse" is figured fancy in ninth Surf Inn.

Firstrun trade is generally in good shape at the moment, but for most theatre owners it is a bit unnerving since grosses currently are below those of comparable periods in recent years. Unseasonable cool weather gets most of the blame. Town hasn't had more of those expectable June stretches at 90-plus weather that generates a rush on ticket sellers here.

Estimates for This Week

Carnegie (Telem) 495, $1.50-$1.80 — "Three Strange Loves" (Janus). Smash $6,500. Last week, "Mad Uncle Potatoe" (Kings), $3,700.

Chicago (RKO) 3,900, 90-$1.80 — "Murder, Inc." (20th) (2d wk). Mild $12,500 or near. Last week, near $20,000.

Cinestage (Todd) (1,000, 90-$2.40 — "Pay or Die" (AA) (4th wk). Soft $6,800. Last week, $8,000.

Esquire (H&F Balaban) (1,350, $1.25-$1.80 — "I'm All Right Jack" (Col) (4th wk). Swift $9,000. Last week, $14,000.

Monroe (Jovan) (1,300, 65-90 — "Prisoner of Volga" (Par) and "In Wake of Stranger" (Par). Fair $4,200. Last week, "Man Who Could Cheat Death" (Par) and "Walk Like Dragon" (Par), $4,200.

Oriental (Indie) (3,400, 90-$1.80) — "From Terrace" (20th) (2d wk). Hep $34,000. Last week, $45,000.

Palace (Indie) (1,434, $1.50-$3.50) (Continued on page 20)

'Race' Wham $18,000 In Pitt; 'Strangers' Sharp 14G, 'Pollyanna' 11G, 2d

Pittsburgh, July 26.

Hot, humid weather on last Friday and Saturday, Pitt's first taste of summer failed to dull trade. Three new entries, "Rat Race" at Penn, "Strangers When We Meet" at the Harris and "Conspiracy of Hearts" at Squirrel Hill loom wow.

"Portrait in Black" still is okay in its fourth week at the Fulton. "Pollyanna" at the Stanley is doing fine, but closes out a 6-day second week tonight for "Bellboy." "Ben-Hur" still shapes tremendous in 27th round at Warner.

Estimates for This Week

Fulton (Shea) (1,835, $1-$1.50 — "Portrait in Black" (U) (4th wk). Okay $5,000. Comes out tomorrow for "Lost World" (20th). Last week, $6,700.

Harris (Associated) (2,100, $1-$1.50 — "Strangers When We Meet" (Col). Smash $14,000. Last week, "Murder, Inc." (20th), $3,600.

Nixon (Rubin) (1,700, $1.50-$2.75 — "Can-Can" (20th) (12th wk). On three-week closing notice still firm at $6,500.

Penn (UAT) (3,300, $1-$1.50 — "Rat Race" (Par). Terrific $18,000. Last week, "Apartment" (UA) (4th wk), $14,700.

Squirrel Hill (SW) (834, $1.25 — "Conspiracy of Hearts" (Par). Hefty $4,000. Last week, "Black Orpheus" (Lopc) (3d wk), $2,900.

Stanley (SW) (3,700, $1-$1.50 — "Pollyanna" (BV) (2d wk-6 days). Fine $11,000. Comes out for "Bellboy" (Par). Last week, $15,100.

Warner (SW) (1,513, $1.50-$2.75 — "Ben-Hur" (M-G) (27th wk). Wow $16,700. Last week, $16,000.

'Bells' Strong $10,000, Indpls.; 'Portrait' 7G, 2

Indianapolis, July 26.

Rain over the weekend is blamed for slower biz here but most firstrunners still are in solid shape. "Hercules Unchained" at the Indiana looms good. "Bells Are Ringing" at Loew's shapes strong. "Portrait in Black" looks big in second at Keith's. "Ben-Hur" is loud in second at Lyric.

Estimates for This Week

Circle (Cockrill-Dolle) (2,900, 75-$1 — "Pollyanna" (BV) (2d wk). Nice $6,000 after $8,0000 opener.

Indiana (C-D) (3,200, 75-$1 — "Hercules Unchained" (WB) and "Tarzan Magnificent" (Par). Big $10,000. Last week, "Bellboy" (Par) and "Happily Goes to Town" (Indie) (2d wk), $6,500.

Keith's (C-D) (1,500, 90-$1.25 — "Portrait in Black" (U) (2d wk). Big $7,000. Last week, $11,000.

Loew's Lyric (2,427, 90-$1.25 — "Bells Are Ringing" (M-G). Strong $10,000. Last week, "Apartment" (UA) (3d wk), $6,000.

Lyric (C-D) (850, $1.25-$2.50 — "Ben-Hur" (M-G) (2d wk). Loud $9,000. Last week, $8,500.

'Race' Dandy 20G, Frisco; 'Hur' 22G

San Francisco, July 26.

Firstrun biz is strong here currently. "Rat Race" lone newcomer, shapes dandy at Golden Gate. "13 Ghosts" still is smash in second at the Paramount. "Apartment" looms big in sixth session at United Artists while "Can-Can" looks good in ninth round at the Alexandria. "Ben-Hur" continues wham in 31st frame at Coronet.

Estimates for This Week

Golden Gate (RKO) (2,859, $1.25 — "Rat Race" (Par) and "Music Box Kid" (Par). Dandy $20,000. Last week, "Portrait in Black" (U) and "Too Soon to Love" (U) (3d wk), $12,500.

Fox (FWC) (4,651, $1.25-$1.50 — "Pollyanna" (BV) (3d wk). Okay $8,000 or close. Last week, $11,500.

Warfield (Loew) (2,656, $1.25-$1.50 — "Bells Are Ringing" (M-G) (4th wk). Okay $8,000. Last week, $9,000.

Paramount (Par) (2,646, $1.25-$1.50 — "13 Ghosts" (Col) and "Electronic Monster" (Col) (2d wk). Smash $14,000. Last week, $30,000.

St. Francis (Par) (1,600, $1-$1.50 — "Strangers When We Meet" (Col) (4th wk). Okay $9,000. Last week, $11,000.

Orpheum (Cinerama) (1,454, (Continued on page 20)

'WORLD' FAIR $6,500, PROV., 'PORTRAIT' 6G

Providence, July 26.

Sunny beach weather is again cutting deeply into mainstemmers take with nearly all houses feeling the pinch. State's "Rosemary" is best among new entries but still disappointingly slow. Majestic's "The Last World" looms fair. Second week of "The Bellboy" is okay at Strand. RKO Albee's "Portrait in Black" is rated fair.

Estimates for This Week

Albee (RKO) (2,200, 60-90 — "Portrait In Black" (U) and "Too Soon To Love" (U). Fair $6,000. Last week, "Pollyanna" (BV), terrific $17,000 in 10-day stand.

Elmwood (Snyder) (724, $1.50-$2.50 — Ben-Hur" (M-G) (5th wk). Happy $11,000. Fourth was same.

Majestic (SW) (2,200, 65-90 — "Lost World" (20th) and "Trapped In Tangiers" (20th). Fair $6,500 or under. Last week, "Ice Palace" (WB), $6,000.

State (Loew) (3,200, 75-$1 — "Rosemary" (Films Around World) and "Music Box Kid" (UA). Disappointing $5,000. Last week, "Apartment" (UA) (3d wk), $6,000.

Strand (National) (2,200, 65-90 — "Bellboy" (Par) and "Name for Gunman" (UA) (3d wk). Ohe $5,000 or close. First was $8,000.

'World' Lively $7,000, Port.; 'Polly' 6G, 2d

Portland, Ore., July 26.

Town is loaded with holdovers but trade is holding at a fast clip in most locations. "Bells Are Ringing" shapes sturdy in fourth Broadway week. "Pollyanna" looks okay in second at the Fox. "Lost World" looms fast on opener at Orpheum. "The Bellboy" is rated neat at Paramount in second.

Estimates for This Week

Broadway (Parker) (1,890, $1-$1.50 — Bells Are Ringing" (M-G) (4th wk). Sturdy $4,500. Last week, $4,600.

Fox (Evergreen) (1,600, $1-$1.49 — "Pollyanna" (BV) and Operation Amsterdam" (20th) (2d wk). Okay $6,000. Last week, $7,300.

Hollywood (Evergreen) (900, $1.25-$3 — Can-Can" (20th) (4th wk). Upped to nice $6,500. Last week, $6,100.

Music Box (Hamrick) (640, $1.50-$3 — Ben-Hur" (M-G) (27th wk). Smash $16,000. Last week, $16,500.

Orpheum (Evergreen) (1,536, $1-$1.49 — "Lost World" (20th) and "Bobbikins" (20th). Fast $7,000. Last week, "Battle In Outer Space" (Col) and "12 To Moon" (Col), $5,800.

Paramount (Port-Par) (3,400, $1-$1.50 — "Bellboy" (Par) and "Tarzan Magnificent" (Par) (2d wk). Neat $7,000. Last week, $7,500.

'Apartment' Lush $14,000 in L'ville

Louisville, July 26.

Second week of "Apartment" at United Artists and "Hercules Unchained" at the Mary Anderson on first will help mainstem trade currently. Word-of-mouth is boosting "Apartment" to a bigger figure than in first week.

"Hercules" sole fresh film is great at the Mary Anderson. "Pollyanna" in second at Rialto shapes fine. "Portrait in Black" in fourth stanza at the Kentucky is rated good.

Estimates for This Week

Brown (Fourth Avenue) (1,200, $1.25-$2.50) — "Ben-Hur" (M-G) (10th wk). Fair $9,500, after ninth week's $11,000.

Kentucky (Switow) (900, 75-$1.25) — "Portrait in Black" (U) (4th wk). Good $5,000 after last week's $6,000.

Mary Anderson (People's) (900, 75-$1) — "Hercules Unchained" (WB). Great $6,000 or near. Last week, "Young Philadelphians" (WB) and "Searchers" (WB) (reissues), $4,000.

Rialto (Fourth Avenue) (1,000, 75-$1) — "Pollyanna" (BV) (2d wk). Fine $9,000 after first week's $11,000.

United Artists (UA) (3,000, 75-$1.25) — "Apartment" (UA) (2d wk). Making surprising upheal, to wham $14,000 or close. Sneak preview on Saturday (23) night proving out much pokiry to be a winner. First was $12,000.

'Bellboy' Brisk $20,000, Hub; 'Bongo' Socko 12G, 'Terrace' Huge 13G, 2d

Boston, July 26.

Pix big up with new product finding favor this round and weather leveling off from torrid heat to milder summer temperatures. "Bellboy" is fast at the Met. "Express Bongo" looks smash at the Gary. "Lost World" shapes good at Pilgrim. Second weekers, "Pollyanna" is bright at the Memorial and "From Terrace" looks wow at Capri.

"Psycho" is still lofty at Paramount in fifth round. "Apartment" shapes okay at Orpheum in sixth. "Portrait in Black" is big at Astor in third week. "39 Steps" is nice at the Exeter, also in third.

Estimates for This Week

Astor (B&Q) (1,270, $1.75 — (Continued on page 20)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include U. S. amusement tax.

B'way OK; 'Terrace' Smooth $56,500, 'World' Trim 24G, Both 2d; 'Gantry' 31G, 3d; 'Psycho' Great $56,500, 6th

In the face of ideal summer weather which has thousands out of the city over the past weekend and a dearth of new product, Broadway first-run film business is continuing at a high level. Only exception is "The Idiot" which bomb good at the arty Normandie in first week.

"From the Terrace" is heading for another big take of $73,000 in second round at the Paramount and $13,500 at arty Murray Hill where day-dating "Lost World" is off sharply to a great $24,000 in second session at the Warner.

Continuing as coin champ is "Bells Are Ringing" and stageshow at the Music Hall where a wham $135,000 looms for current 5th week. It holds on "Elmer Gantry" shapes big $11,000 in third session at Capitol.

"Psycho" continues to amaze holding at wham $38,000 or better same as last week, for sixth round at the DeMille and $18,300 at the arty Baronet where tops the fifth Ace second-weeker at the arties is "School For Scoundrels" smash $13,000 at the Sutton.

"Strangers When We Meet" held with great $32,000 in fourth stanza at the Criterion. "Apartment" held at solid $27,500 in sixth Astor round and $16,100 at the Plaza where day-dating "Mad Inc." is rated fair $12,800 for its fourth round at the Victoria.

"Portrait in Black" moves into the Palace and Trans-Lux 85th Street today (Wed.). "Battle in Outer Space" is off sharply to okay $9,000 or under in second frame at the Forum.

Estimates for This Week

Astor (City Inv) (1,094, 75-$2 — "Apartment" (UA) (7th wk). Sixth stanza completed last night (Tues.) was big $27,500 after $29,500 for fifth week.

Capitol (Loew) (4,820, $1-$2.50 — "Elmer Gantry" (UA) (3d wk). This round finishing today (Wed.) looks like big $31,000 after $42,000 for second week.

Criterion (Moss) (1,671, 90-$2.40) — "Strangers When We Meet" (Col) (5th wk). Fourth session ended last night (Tues.) was great $32,000 after $36,000 for third.

DeMille (Reade) (1,058, 90-$1.80 — "Psycho" (Par) (6th wk). This stanza finishing up today (Wed.) looks like wham $38,000 or over after same for fifth week. Continues indef at this rate.

Palace (RKO) (1,642, 90-$2) — "Portrait in Black" (U). Opens today (Wed.). Last week, "Ice Palace" (WB) (4th wk), mild $11,000 after $13,500 for third.

Forum (Moss) (813, 90-$1.80) — "Battle in Outer Space" (Col) (3d wk). Current round winding tomorrow (Thurs.) looks like modest $9,000 or less after $14,500 for second.

Paramount (AB-PT) (3,665, $1-$2 — "From the Terrace" (20th) (2d wk). First holdover week finishing tomorrow (Thurs.) looks like big $43,000. First was $49,000. Stays.

Radio City Music Hall (Rockefeller) (6,200, 90-$2.75) — "Bells Are Ringing" (M-G) and stageshow (5th wk). Current round winding today (Wed.) is heading for a bofto $155,000. Fourth was $167,300 over hopes. Stays with "Song Without End" (Col) due in next, likely Aug. 11.

Rivoli (UAT) (1,545, $1.50-$3.50 "Can-Can" (20th) (21st wk). The 20th stanza completed last night (Tues.) was rousing $27,000 on 14 performances. The 19th week $27,500 for same number of shows.

State (Loew) (1,900, $1.50-$3.50 — "Ben-Hur" (M-G) (36th wk). This round winding today (Wed.) is heading for wham $35,000 on 14 performances. The 35th week, $35,300 for 14 shows.

Victoria (City Inv) (1,003, 50-$2 — "Murder, Inc." (20th) (5th-final wk). Fourth round ended Monday (25) was fair $12,500 after $14,000 for third. "Sons and Lovers" (20th) opens Aug. 2, day-dating with Beekman.

Warner (SW) (1,414, 90-$2 — "Lost World" (20th) (3d wk). Second session completed last night (Tues.) was bangup $24,000. First was $33,000.

First-Run Artes

Baronet (Reade) (430, $1.25-$2 — "Psycho" (Par) (6th wk). This week winding today (Wed.) is heading for smash $18,000 or better after same for fifth round.

Fine Arts (Dorr) (468, 90-$1.80) — "Hiroshima Mon Amour" (Zenith) (10th wk). The 9th round finishing Sunday (24) was big $9,500 after $8,500 for ninth week.

Beekman (R&R) (500, $1.20-$1.75 — "Mediterranean" (M-G) ended yesterday (Tues.) was mild $3,000 after $3,200 in second. "Sons and Lovers" (20th) opens Aug. 2, day-dating with Victoria.

Fifth Ave Cinema (R&R) (256, $1.25-$1.80 — "Dreams" (Janus) (9th wk). The eighth round ended Monday (25) was moderate $2,300 after same for seventh week. "Devil's General" (Indie) opens Aug. 1.

Normandie (T-L) (592, $1.25-$1.80 — "The Idiot" (20th). Initial session ending today (Wed.) looks like good $9,500. Pix opened with an invitational preem the night of July 20.

Little Carnegie (L. Carnegie) (320, $1.25-$2 — "Mat in Cocked Hat" (Ohio) (7th wk). Sixth stanza completed Monday (25) was great $8,700 after $10,000 in fifth week.

Guild (Guild) (450, $1-$1.75 — "I'm All Right, Jack" (BL) (14th wk). The 13th frame completed Sunday (24) was great $11,500 after same for 12th week. Stays indef.

Murray Hill (R&R) (365, 95-$1.80 — "From the Terrace" (20th) (2d wk). First holdover round ending tomorrow (Thurs.) looks like socko $13,500 after $17,000 for opener. Stays.

Paris (Paltie Cinema) (568, 90-$1.80) — "Trial of Oscar Wilde" (Indie) (5th wk). Fourth stanza finished Sunday (24) was nice $6,300 after $7,500 for third week.

Plaza (Loper) (525, $1.50-$2 — "Apartment" (UA) (7th wk). Sixth session ended last night (Tues.) was big $16,100 after $17,000 for fifth week.

68th St. Playhouse (Leo Brecker) (370, 90-$1.65) — "Oscar Wilde" (Films Around World) (8th wk). Fifth frame ended Sunday (24) was trim $6,300 after $6,500 for fourth. "Captain's Table" (20th) opens in two or three weeks.

Sutton (R&R) (561, 95-$1.80) — "School For Scoundrels" (Cont) (3d wk). Second round completed Sunday (24) was smash $12,600 after $14,000 for opener.

Trans-Lux 52d St. (T-L) (340, $1-$1.50 — "Savage Eye" (T-L) (8th wk). Seventh round finished Sunday (24) was big $6,900 after $7,000 for sixth.

World (Perfecta) (390, 90-$1.80) — "Sexpot" (Mishkin) and "Shameless Sex" (Mishkin) (reissues) (12th wk). The 11th session completed Thursday (21) was smooth $6,300 after $7,000 for 10th week. "Nature's Paradise" (Indie) in this week because of prior commitment, with current pair of oldies to be brought back later.

'Pollyanna' Sock $8,000, Omaha; 'Bellboy' Fast 7G, 'Psycho' Boff 10G

Omaha, July 26.

Only one new entry at the downtown first runs this stanza, but biz is holding up well. New starter, "Pollyanna," is hotsy at State. Second sessions of "Bellboy" at the Omaha and "Psycho" at Orpheum are still potent, especially the former. Hard-ticket "Ben-Hur" is still solid in 23d week at the Cooper.

Estimates for This Week

Cooper (Cooper) (693, $1.25-$2.20 — Ben-Hur" (M-G) (23d wk). Looms good $7,000. Last week, $7,200.

Omaha (Tristates) (2,066, 75-$1 — "Bellboy" (Par) (2d wk). Big $7,000 after $11,000 here.

Orpheum (Tristates) (2,877, 75-$1 — "Psycho" (Par) (2d wk). Sock $10,000 or over. Last week, $13,500.

State (Cooper) (743, $1 — "Pollyanna" (BV) (2nd wk). Last week, "Bells Are Ringing" (M-G) (2d wk), $4,500.

METRO-GOLDWYN-MAYER Presents

AVA GARDNER DIRK BOGARDE

A TITANUS-SPECTATOR PRODUCTION

THE ANGEL WORE RED

Co-Starring JOSEPH COTTEN · with VITTORIO DE SICA · ALDO FABRIZI · ARNOLDO FOA' · FINLAY CURRIE · and with ENRICO MARIA SALERNO

Directed From His Screen Play by NUNNALLY JOHNSON · Produced by GOFFREDO LOMBARDO

Cincy Biz Hot; 'Circus' Wow $16,000, 'Murder' Fairish 8G, 'Apartment' 14G

Cincinnati, July 26.

Cincy film biz is booming this week. Outstanding bulge is on Twin Drive-In (Strike "Windjammer" repeat, at upped scale, and "Circus of Horrors" and "Amazing Transparent Man" on back-to-back screens. "Apartment" holds first-run lead with hefty second week take at flagship Albee.

Opener "Murder, Inc." bids fairish total at Palace. "Pollyanna" in third week and "Portrait in Black" in fourth both are doing well. Lou Washer's suburban Valley deluxer continues in clover with "Can-Can" in fifth round. Hard-ticket "Ben-Hur" remains today in 19th heat at Capitol.

Estimates for This Week

Albee (RKO) (3,100; 90-$1.50)—"Apartment" (UA) (2d wk). Hefty $14,000 after $17,000 preem. Holds for third.

Capitol (SW-Cinerama) (1,400; $1.25-$2.75)—"Ben-Hur" (10th wk). Hefty $18,500 on lift of extra kids show. Last week, $17,500.

Esquire Art (Shor) (500-$1)—"Battle of Sexes" (Cont). Fine $2,000. Last week, "Join on Summer's Day" (Indie) (3d wk), $1,200.

Grand (RKO) (1,400; 90-$1.50)—"Portrait in Black" (U) (4th wk). Good $6,000. Last week $7,500.

Guild (Vance) (300; $1)—"Wild Strawberries" (Indie) (5th wk). Slow $1,300. Last week, $1,400.

Hyde Park Art (Shor) (300; $1)—"Seventh Seal" (Indie) (4th wk-5 days). Fair $800. Last week, $1,200.

Keith's (Shor) (1,200; 90-$1.25)—"Pollyanna" (BV) (3d wk). Fast $7,000. Last week, $8,000.

Palace (RKO) (2,600; 90-$1.75)—"Murder, Inc." (20th). Fairish

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Key City Grosses

Estimated Total Gross

This Week	**$2,694,900**
(Based on 22 cities and 238 theatres, chiefly first runs, including N. Y.)	
Last Year	**$2,574,600**
(Based on 22 cities and 230 theatres.)	

'Ghosts' Giant 25G in Toronto

Toronto, July 26.

In a five-house item, "13 Ghosts" looms tall. Canadian preem of "Rosemary" is big while "Carry On, Nurse" also is fine. Of the hold-overs, "Pollyanna" in second stanza shows a hefty increase over opener. Fifth frame of "The Apartment" still is lusty. Second stanza of "Portrait in Black" also big.

Estimates for This Week

Carlton (Rank) (2,318; $1-$1.50)—"Carry On, Nurse" (Rank) and "Doctor at Large" (Rank) (reissue). Fine $9,000. Last week, "Mouton Road" (Col), $6,000.

College, Downtown, Glendale, Prince of Wales, Runnymede (FP-Taylor) (1,499; 1,059; 995; 1,200; 1,385; 60-90)—"13 Ghosts" (Col). Big $25,000. Last week, "Pay or Die" (AA). In nine-house combo, $49,000.

Fairlawn (FP) (1,080; $1-$1.40)—"Rosemary" (Films Around World). Hefty $7,000. Last week, "Oscar Wilde" (20th) (2d wk), $4,000.

Hollywood (FP) (1,680; $1-$1.25)—"Brandon Bond" (WB) (2d wk). Stout $9,000. Last week, $11,000.

Hyland (Rank) (1,097; $1)—"Carry On, Constable" (Rank) (7th wk). Fine $4,000. Last week, $4,100.

Imperial (FP) (3,343; $1-$1.25)—"Pollyanna" (BV) (2d wk). Lusty $11,000. Last week, $12,000.

Loew's (Loew) (2,745; $1-$1.25)—"Apartment" (UA) (5th wk). Swell $12,000. Last week, same.

Tivoli (FP) (935; $1.50-$2.50)—"Can-Can" (20th) (17th wk). Nice $6,500. Last week, $6,600.

University (FP) (1,363; $1.50-$2.75)—"Ben-Hur" (M-G) (22d wk). Hep $11,000. Last week, $11,500.

Uptown (Loew) (2,740; $1-$1.25)—"Portrait in Black" (U) (2d wk). Big $11,000. Last week, $13,000.

'BELLBOY' BRISK 15G, DENVER; 'WORLD' 18G

Denver, July 26.

Title shapes as another good stanza for first-run biz here, with two new entries helping brighten the setup. "Lost World" looms as top newcomer with a rousing take at the Denver. "Bellboy" another newie, shapes big at Orpheum. "Elmer Gantry" looks nice in second at the Paramount while "Portrait in Black" still is good in fourth at the Tivoli. "Pollyanna" is rated trim in second at the Centre.

Estimates for This Week

Aladdin (Fox) (900; $1.50-$2.50)—"Can-Can" (20th) (15th wk). Sturdy $5,500. Last week, ditto.

Centre (Fox) (1,270; $1-$1.45)—"Pollyanna" (BV) (2d wk). Good $9,000. Last week, $12,000.

Denham (Indie) (900; $1.25-$2.50)—Ben-Hur" (M-G) (13th wk). Wow $14,000. Last week, same.

Denver (Fox) (2,432; $1-$1.25)—"Lost World" (20th) and "Operation Amsterdam" (20th). Lefty $18,000. Last week, "Rat Race" (Par) (3d wk), $8,000.

Esquire (Fox) (600; $1)—"Carry On, Nurse" (Cov) (10th wk). Sturdy $4,500. Last week, $4,500.

Orpheum (RKO) (2,930; $1-$1.25)—"Bellboy" (Par) and "Name for Gunman" (UA). Big $15,000. Last week, "Bells Are Ringing" (M-G) and "Boy and Pirates" (UA) (3d wk), $5,000.

Paramount (Indie) (2,100; 90-$1.25)—"Elmer Gantry" (UA) (2d wk). Fine $12,000. Last week, $17,000.

Tower (Indie) (650; $1-$1.25)—"Portrait in Black" (UA) (4th wk). Strong $4,000. Last week, $5,000.

'Gantry' Great $9,000, Seattle; 'Pay' Mild 4G

Seattle, July 26.

Some new fare is perking up trade at first-runs currently. "Elmer Gantry" shapes socko at 850-seat Music Box while "Pay Or Die" is only mild on opener at Music Hall. "Can-Can" still is good in fourth at Paramount. "Ben-Hur" still is great in 25th session at the Blue Mouse. "Bellboy" looms solid in second at Coliseum.

Estimates for This Week

Blue Mouse (Hamrick) (739; $1-$1.50)—"Ben-Hur" (M-G) (25th wk). Great $10,000. Last week, $9,300.

Coliseum (Fox-Evergreen) (1,870; $1-$1.50)—"Bellboy" (Par) (2d wk). Swell $10,000 or near. Last week, $14,700.

Fifth Avenue (Fox-Evergreen) (2,500; $1-$1.50)—"Pollyanna" (BV) and "Operation Amsterdam" (20th) (2d wk). So-so $5,500. Last week, $7,700.

Music Box (Hamrick) (850; $1-$1.50)—"Elmer Gantry" (UA). Great $9,000 or close. Last week, "Bells Are Ringing" (M-G) (3d wk), $3,300.

Music Hall (Hamrick) (2,200; $1-$1.50)—"Pay Or Die" (AA) and "In-Between Age" (AA). Mild $4,000 in 5 days. Last week, "Portrait in Black" (U) (3d wk), $4,700.

Orpheum (Hamrick) (2,600; $1-$1.50)—"Stop, Look, Laugh" (Col) and "My Dog, Buddy" (Col). Dismal $2,500. Last week, "Dinosaurus" (U) and "S.O.S. Pacific" (U) (2d wk), $1,600 in 3 days.

Paramount (Fox-Evergreen) (828; $1.25-$2.50)—"Can-Can" (20th) (4th wk). Good $7,000 or near. Last week, $8,200.

'Psycho' Mighty $20,000, Mpls; 'Strangers' Boffo 10G, 'Apartment' 7G, 2d

Minneapolis, July 26.

Loop is enlivened by a couple of big newcomers. "Psycho" and "Strangers When We Meet" this session. "Psycho" is wow at State while latter looks great at Lyric on upped scale. And one of neighborhood pix, "I'm All Right, Jack" shapes brisk at Uptown.

Summer's first torrid spell is driving many people into the refrigerated showhouses. "The Bellboy" looms big in second at the Gopher. It's 22d and sixth weeks, respectively for hard-ticket "Ben-Hur" and "Can-Can," both still plenty healthy. Third for "The Apartment" is lusty at World. "Pollyanna" looms good in third.

Estimates for This Week

Academy (Mann) (947; $1.75-$2.65)—"Ben-Hur" (M-G) (22d wk). Sturdy $12,000. Last week, $13,000.

Century (Cinerama, Inc.) (1,150; $1.75-$2.65)—"Can-Can" (20th) (6th wk). Still healthy at $10,000. Last week, $12,000.

Gopher (Berger) (1,000; 85-$1)—"Bellboy" (Par) (2d wk). A real belltinger at $7,000. Last week, $10,800.

Lyric (Par) (1,000; $1-$1.25)—"Strangers When We Meet" (Col). Great $10,000 or near. Last week, "Ice Palace" (WB) (3d wk), $4,000.

RKO Orpheum (RKO) (2,800; $1-

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L.A. Biz Booms; 'Strangers' Whopping $17,000, 'Race' Hot 26G, 'Usher' Hep 14G, 'Jack' Rich 10G, 'Terrace' 31G

Broadway Grosses

Estimated Total Gross

This Week	**$595,500**
(Based on 26 theatres)	
Last Year	**$589,500**
(Based on 23 theatres)	

'Polly' Lusty 12G, D.C.; 'World' 13G

Washington, July 26.

Mainstem is still riding high on the tide of solid newcomers which arrived here last round. "Lost World" shapes hefty at two Stanley Warner houses after a boff opening round. "Apartment" is lively in sixth at Keith's. "I'm All Right, Jack" is rated sock in second lap at the MacArthur.

"Pollyanna" looms tall in second Palace week. "Portrait in Black" in second stanza shapes great at small Ontario. "Strangers When We Meet" looks solid in fourth at bandbox Trans-Lux.

Estimates for This Week

Ambassador - Metropolitan (SW) (1,490; 1,000; 90-$1.49)—"Lost World" (20th) (2d wk). Boff $13,000 after $21,000 opener.

Capitol (Loew) (3,428; $1-$1.49)—"Bells Are Ringing" (M-G) (6th wk). Good $10,000. Last week, $14,000.

Keith's (RKO) (1,850; $1-$1.49)—"Apartment" (UA) (6th wk). Nifty $13,000, same as last.

MacArthur (K-B) (900; $1-$1.49)—"I'm All Right, Jack" (BL) (2d wk). Stout $10,000 after $12,000 opener.

Ontario (K-B) (1,240; 90-$1.49)—"Portrait in Black" (U) (2d wk). Great $8,000. Last week, $11,000.

Palace (Loew) (2,300; 90-$1.25)—"Pollyanna" (BV) (2d wk). Tall $12,000 after $17,000 opener.

Playhouse (T-L) (450; $1-$1.49)—"Sapphire" (U) and "Pillow Talk" (U) (reissues). Okay $2,500. Last week, "Savage Eye" (T-L) (2d wk), $2,000.

Plaza (T-L) (276; $1.25-$1.90)—"For Members Only" (Union) (2d wk). Hefty $7,000. Last week, $8,500.

Town (King) (800; $1-$1.49)—"39 Steps" (20th) (3d wk). Okay $3,000 or better for last 5 days. Last week, $4,000.

Trans-Lux (T-L) (600; $1.25-$2)—"Strangers When We Meet" (Col) (4th wk). Solid $8,500. Last week, $9,000.

Uptown (SW) (1,300; $1.49-$2.75)—"Can-Can" (20th) (9th wk). Good $7,500, same as last.

Warner (SW) (1,440; $1.49-$2.75)—"Ben-Hur" (M-G) (19th wk). Boff $19,000. Last week, ditto.

Los Angeles, July 26.

First-run biz here continues as torrid as the weather, sock openers combining with strong holdovers for bright overall picture. "Rat Race," on first general release, is heading for a smash $26,000 in three houses to pace new vehicles. However, "Strangers When We Meet," preeming at new, reopened Warner Beverly, is aiming at socko $17,000.

"House of Usher" is big $14,000 in two theatres. "I'm All Right Jack" is drawing lusty $10,000 or over at Music Hall. "Savage Eye" looks good at State. "Around World in 80 Days," on reissue, shapes okay at Orpheum, Hawaii.

Regular holdovers include "From the Terrace" boff at $31,000 for second stanza, three sites. "Apartment" looms big $21,000 in fifth at the Chinese. "Elmer Gantry" is rated hotsy $17,500 at Hollywood Paramount, fourth week. "Bells Are Ringing" is noisy $12,000 for fourth at Pantages.

Hard-ticket pix also are holding up strongly.

Estimates for This Week

Warner Beverly (SW) (1,330; $2-$2.40)—"Strangers When We Meet" (Col). Sock $17,000.

State, Pix (UATC-Prin) (2,404; 756; 90-$1.50)—"House of Usher" (AI) and "Giant Leeches" (AI). Big $14,000. Last week, "Portrait in Black" (U) (1st wk, State; 3d wk, Pix). "Jack Ripper" (Par) (reissue, State; 1st wk). "Once More, With Feeling" (Col) (M.O. Pix; 3d wk), $7,500.

Downtown, Wilshire, Hollywood (SW-FWC) (1,757; 2,344; 756; 90-$1.50)—"Rat Race" (Par) and "Conquest of Space" (Par) (1st general release). Smash $26,000 or a bit over. Last week, Downtown with Baldwin, "Kidnapped" (BV) (M.O.) (1st wk), "Mountain Road" (Col) (M.O. Downtown) (1st wk), "Mickey Rooney" (WB) (reissue) Baldwin (1st wk), $7,500. Wilshire with Los Angeles, Iris, "Lost World" (20th), "Bobbikins" (20th) (1st wk), $16,000. Hollywood with Hillstreet, "Bellboy" (Par), "Tarzan the Magnificent" (Par) (2d wk), $12,000.

Four Star (UATC) (878; 90-$1.50)—"Savage Eye" (Indie) (T-L). Good $4,000. Last week, "Quiet Please Don" (UA) (3d wk-9 days), $3,000.

Music Hall (Rosi) (720; $1.85-$2.25)—"I'm All Right, Jack" (Col). Lusty $10,000 or close. Last week, "Rock to Well" (Mar) (5th wk-6 days), $2,600.

Orpheum, Hawaii (Metropolitan-G.&S.) (2,713; 1,106; 90-$1.50)—"Around World in 80 Days" (UA) (reissue) and "Boy and Pirates" (Indie). Okay $7,500. Last week, "Last Days Pompeii" (UA), "Sins of Rome" (AI), $9,700.

Downtown Paramount (ABPT) (3,300; 90-$1.50)—"Hideout in Sun" (Man) and "Love Island" (Man) (2d wk). Hefty $16,000 or close. Last week, $11,100.

Beverly, Vogue, Loyola (Elect-FWC) (1,150; 810; 1,298; 90-$2)—"From Terrace" (20th) (2d wk). Boffo $31,000 near. Last week, $35,500.

Pantages (RKO) (2,813; 90-$2)—"Bells Are Ringing" (M-G) (4th wk). Bright $12,000. Last week, $13,200.

Baldwin (Elect) (1,800; 90-$1.50)—"Hercules Unchained" (WB) (m.o.) (1st wk) and "Kidnapped" (BV) (2d wk). Neat $4,500.

Los Angeles, Iris (FWC) (2,017; 825; 90-$1.50)—"Lost World" (20th) (2d wk) and "Journey to Center of Earth" (20th) (reissue). Sharp $9,000.

Hillstreet (Metropolitan) (2,757; 90-$1.50)—"Bellboy" (Par) and "Tarzan the Magnificent" (Par) (3d wk). Potent $8,500.

El Rey (FWC) (861; 90-$1.50)—"Oscar Wilde" (King) (3d wk). Okay $2,500. Last week, $2,900.

Hollywood Paramount (Elect) (1,468; 90-$2)—"Elmer Gantry" (UA) (4th wk). Hot $17,500. Last week, $21,000.

Fox Wilshire (FWC) (1,990; $2-$2.40)—"Story of Ruth" (20th) (4th wk). Doll $3,500. Last week, $5,000.

Fine Arts (FWC) (631; 90-$1.50)—"Captive Table" (Rank) (4th wk). Trim $2,000. Last week, $3,100.

Chinese (FWC) (1,408; $2-$2.40)—"Apartment" (UA) (5th wk). Big

(Continued on page 20)

'Race' Torrid 18G, Det., 'World' 15G, 'Portrait' Fancy 14G, 3d; 'Bells' 8G

Detroit, July 26.

Only one newcomer currently, "Rat Race," fast at the Michigan, but the holdovers are strong. Hence, downtown theatres are enjoying another good session. "Ben-Hur" stays mighty in the 23d week at United Artists. "Can-Can" is socko in eighth round at the Madison.

"Pollyanna" is solid in third stanza at Mercury. "Lost World" is good in second round at Fox. "Portrait in Black" looms bright in third week at the Palms. "Hercules Unchained" is enjoying a stout second frame at Broadway-Capitol.

Estimates for This Week

Fox (Fox-Mich) (5,000; $1.25-$1.49)—"Lost World" (20th) and "Bobbykins" (20th) (2d wk). Good $15,000. Last week, $18,500.

Michigan (United Detroit) (4,000; $1.25-$1.49)—"Rat Race" (Par) and "Chance Meeting" (Par). Big $18,000. Last week, "Apartment" (WB) and "Music Box Kid" (UA) (3d wk), $17,000.

Palms (UD) (2,961; $1.25-$1.49)—"Portrait in Black" (U) and "Too Soon to Love" (U) (3d wk). Fancy $14,000. Last week, $16,000.

Madison (UD) (1,408; $1.50-$3)—"Can-Can" (20th) (8th wk). Great $17,500. Last week, $20,000.

Broadway-Capitol (UD) (3,500; $1.25-$1.49)—"Hercules Unchained" (WB) and "Walk Like a Dragon" (WB) (2d wk). Sock $15,000. Last week, $19,500.

Adams (Balaban) (1,700; $1.25-$1.50)—"Bells Are Ringing" (M-G) (3d wk). Fine $8,000. Last week, $9,500.

United Artists (UA) (1,067; $1.25-$3)—"Ben-Hur" (M-G) (23d wk). Smash $19,500. Last week, $19,000.

Music Hall (Cinerama, Inc.) (1,200; $1.55-$2.65)—"Windjammer" (NT) (18th wk). Solid $17,000. Last week, $19,000.

Trans-Lux Krim (Trans-Lux) (1,000; $1.49-$1.65)—"Carry On Nurse" (Indie) (8th wk). Good $3,700. Last week, $4,000.

Mercury (UM) (1,470; $1-$1.49)—"Pollyanna" (BV) (3d wk). Solid $12,000. Last week, $15,000.

Walter Winchell
Of New York

"Love Life of the Gods"
(Things I Never Knew About Mt. and Myths)

The gods weren't troubled by mortal trivia like morals...Zeus (the Greeks Top Banana) had scads of spouses before he decided to play Olympus for keeps with Hera...But he still had oodles of amours afterward. Especially with other guys' wives—both divine and human...Legend has it that it was costly to fool around with goddesses. Passes were permitted, but if a mortal tried to "score" he was stricken with old age.

Aphrodite (as in Aphrodisiac) had many monickers representing different kinds of love...As the Greek goddess of love and beauty she stood for the pure and ideal...Under another name (Aphrodite Genetris) she was the protector of marriage...But as Aphrodite Porne she was also patroness of prostitutes.

The lurid sensations some of them got into make Tennessee Williams read like a nursery rhyme. Frinstance: Egyptian deities often married their sisters (just to keep things in the family)... The goddess Nephthus (wed to one brother) had a yen for the other. So she got him juiced on pomegranate brew and he didn't remember a thing—he said...Amon (Egyptian god of reproduction) was often called his "mother's husband," but unlike Oedipus, didn't have a complex over it...Uranus met the same fate as the gigolo in "Sweet Bird of Youth." But the culprits who engineered the plot were his mother, Gaea—who was also his wife, and the hatchetman was his son, Cronus!

Ishtar (the Babylonian love goddess) went for Joes in all streetwalks of life...She was called "Courtesan to the Gods" and it was said of this sexpert: "She made brothers quarrel and friends forget friendship"...Not only the Vice Squad, but Homicide Squad would be after this babe...Her embrace was fatal to gods and men.

The ancients created their gods in their own imperfect image. So they had all the human faults — jealousy, hot-tempered, vain, vengeful, unfaithful, played favorites and even demanded payola... Frinsample, Hera hated Hercules from the day he was born because he was the son of her ever-lovin' somebody-else spouse Zeus, and Alkmene, a mortal to whom he appeared in the guise of her husband...So Hera sent two snakes to kill Herk in his cradle, but the superbabe strangled them with his bare fists. This romance (which conceived Hercules) was the theme of S. N. Behrman's hit play, "Amphitryon '38" starring the Lunts who are kinda godlike.

The legendary feats of Hercules, the original Superman, have been described by some of the world's greatest story-spinners from here to Homer. They are spectacularly brought to the screen in Joseph Levine's epicture, "Hercules Unchained," and his exploits and sexploits, his adventures and ldventures as portrayed by Steve Reeves, are hot box-office all over the world.

The Devas and the Asuras, two rival factions among the gods of India, were always having battles...During one big ruction, Jalandhara (of the Asuras) decided to seduce the wife of Siva of the Devas...But she fooled him by changing into a lotus...While he was looking for her, another rival (Vishnu) was busy making time with *HIS* wife. It was quite a war.

Hercules' feats in love-making would've made Kinsey flip. While visiting the King of Thespius, he accommodated his host's *FIFTY* daughters in one night...Apollo, the Greeks' sun-god (a handsome brute) had un-good luck with dolls. Most of his babes said "Nix!" ...One turned herself into a tree to escape his passes; another leaped into a fountain instead of his arms...Only married females could participate in the fabled Eleusinian Mysteries—wild festivals held every 6 years. Nobody was allowed to tell what happened there—so it's still a mystery...Christine Jorgensen was no news to the Danes. Their god, Njord, was changed to the female Nerthus—and back again. (A split passionality!)

Incidentally, guess who was married to Aphrodite, the most gorgeous of the goddesses?...Hephaestus, the blacksmith—ugliest of the gods, lame in both legs and twisted in body...Credit the Greeks with the first Western...The Centaurs were originally cowboys who corraled cattle on hossback...Later they became women-chasers, depicted as males with the hindquarters of horses—always heading for the last round-up.

Hercules, no slouch on a couch, had 80 sons! One (Telephus) went through life looking for his mother...He fell in love and was on the verge of a merge when it was called off. Turned out she was the mother he'd been looking for!...Zeus dallied 9 consecutive nights with a lady Titan. (That's why there are 9 Muses, Virginia) ...Artemis, the huntress, didn't like to be ogled. Once she caught a Peeping Tom while she was bathing and had him ripped to shreds by his own dogs.

Loki, the evil-eye Fieagle of Norse myths, was a real cad... He kissed and re-told...When he got miffed, he accused all the goddesses of being unfaithful to their hubbies—and named names —including his own...Sophocles and Aeschylus (the Arthur Miller and Paddy Chayefsky of their day) get author's credit on the screen for the first time in the spectacular "Hercules Unchained"...But Steve Reeves' lines are the ones the gals love to look at.

Apollo gave Cassandra the gift of foreseeing the future on condition she fulfill his romanticipations. But Cassandra welshed, so the dahling boy fixed it so that no one would ever believe her prophecies...The 9 Muses were strictly reared and very pure... But let's face it; they had wings and were tough to catch. Eventually, they went the Way of All Sex and had themselves a ball.

The Egyptian goddess Sekhmet (she loved them and left them) was a fierce character who drank their blood and proclaimed: "When I slay men, my heart rejoices"...The priestesses of Vesta (goddess of the hearth) were sworn to absolute chastity and threatened with a horrible death if they broke their vows. (The Vestal Virgins)... In 11 centuries only 20 Got Caught.

Of all the gods, the Greeks were the sexiest. (Must've been all that olive oil)...But the humans didn't mind their sinful sallyings. They admired their prowess and regarded their robust appetites as Divine Might...The Roman deities were much better-behaved and much duller. Jupiter attended to biz and wifie Juno conducted herself like a proper matron...Attn, B'way Confucius: The 3 Graces were the Goddesses of Gratitude. Their mother was said to be Lethea (Translation: Oblivion)—which is probably why gratitude is so often forgotten.

Today we have our own gods who figure they're above the laws of ordinary mortals. We call them movie stars.

RISKS 'N' UNIONS IN BRITAIN

Old Antagonism Vs. Sunday Night Show Biz in Scotland Seen Passing

By GORDON IRVING

Edinburgh, July 19

The time-old antagonism towards Sunday night entertainment on the part of many Auld Lang Syne local authorities is ranking. Television isn't the only factor in causing the slightly increase in tourist trade with foreign guests demanding the same entertainment facilities as they have in their own countries, is one of the reasons for the change. So is a growing world-wide awareness in a nation which frequently cut itself adrift from the remainder of the world.

New magistrates in Highland townships are sharing the opening of cinemas on Sunday evenings. One common stipulation is that they must be open until 7.30 p.m. thus allowing for the churchgoers to attend evening service. Magistrates in Dundee, Arbroath, Galashiels, Glasgow and Leven, Fife, have all switched to the broader more liberal attitude in substituting Sabbath performances.

At Dundee, Treasurer Peter Ding commented: "We are trying to attract visitors, and anything that can be done to brighten the city should be encouraged." The local Musicians Union Number performers on Sabbath. St Louis Water Heather Group danced July and August at the Police Gymkhana.

A somewhat liberal trend in the outlook is evident at the Inverness Church of Scotland Outside Sunday Cinema performances. The Inverness Church and Nation Committee, an influential governing body among the Church of Scotland, and holds its force of some form of recreation on Sundays. A more remarkable development is now expected from many of the Highland towns which are consistently say "no" to Sunday opening.

More and more Sunday showings can be expected. Contributors are repeatedly pointing the point that networked film shows are on tap to all on a Sunday evening, so why not films in cinemas?

The old diehard outlook of Scots, who once thought that to read a newspaper on a Sunday was a sin, is fast disappearing. Spread of television to outlying areas can also be confidently stated to be partially responsible for the growth.

Mex Film Union Chief To Request That Yank Prods. Dub in Mexico

Mexico City, July 19

In direct opposition to the National Assn. of Actors which holds that Spanish sound dubbing of American feature pix should not be permitted in Mexico and that exhibition permits should be denied to Hollywood films carrying a Spanish sound track, Carlos Trasco, head of the Technicians and Stagehands Section of the Union of Film Production Workers, is heading for Hollywood to ask producers to dub their pictures here.

This difference of opinion can lead to inter-organizational strife if Trasco should get a favorable response to his offer. The union leader said he would talk with execs of the Independent Film Producers Assn. and individual producers. His approach will be for them to come to Mexico and dub their feature films with Mexico facilities, using Mexican talent and technicians.

Trasco claims that dubbing will provide much needed employment for actors and technicians. ANDA maintains that Spanish dubbing of Hollywood product will be "dangerous competition" for the Mexican industry.

Tinsers will attempt to hypo interest among independents to come down and make more pictures in Mexico. Here the union also has claimed on more than one occasion that Hollywood could make 20 to 30 pictures in Mexico at the very least each year, if it is given "every facility" in cutting down official and union red tape.

Japan Major Would Open Office in N.Y.

Tokyo, July 19

Toei, one of Japan's six majors and the biggest earning filmery in recent years, has applied to the Finance Ministry for permission to open a N.Y. office on Oct. 1.

Purpose of said office would be to expedite export of Toei product and to study the U.S. market. An additional function would be to seek co-productions with American companies for animated films. Toei has the largest studio for animations in Japan. Haruo Yoshida of Toei's foreign department leaves here next month and is expected to be in N.Y. by mid-September.

Monaco Bureau To Protect Vs. Pirating Ideas

Monte Carlo, July 19

If you have a new idea and want to protect it immediately without going through time-consuming red tape requirements of national patent offices, you will now be able to buy pre-protections on an international basis from a new office currently being set up in Monte Carlo as a Continental Institution. Bureau, which will issue certified documents of ownership within 24 hours of deposit for a per-item fee of $10 is part of the International Patent Union. Legal priority of early registration will henceforth be recognized by all member nations of the Copyright Union.

Anyone anywhere can avail themselves of this setup which embraces such areas as songwriting, pre-scripting, wearwists and designers, dressmakers, etc. Scheme applicable in almost any area, is felt particularly important in contract business where it reportedly takes some six months to get a style patented (and by that time it's out of date), and at least one w.k. stylist, Rome's Zoe Fontana, has decided to protect her styles in her July show with the Monaco patent office.

Fontana styles unveiled at the current shows in Rome will bear Monte Carlo registry labels. According to Miss Fontana, "this will be the first time we have been able to protect ourselves from fashion pirates." Scheme has many obvious show biz facets as well.

Watkins New Prexy Of Int'l Film Prods. Group

London, July 26

Arthur Watkins, president of the British Film Producers Assn., was unanimously elected prexy of the International Federation of Film Producers Assns. by the general assembly meeting in San Sebastian last week. He succeeds J. P. Frogerais of France who has held the post for four years.

At the same meeting the general assembly named Dr. Oscar Dubs of Switzerland as the new secretary-general, replacing Roger Fournier of France.

New 20th-Fox Chief in Japan

Tokyo, July 19

Tsujimo Tanikawa, 20th-Fox manager for Fukooka will be named Fox sales manager for Japan later this month, replacing Ren Nambu, who has submitted his resignation.

Nambu is expected to move into a similar post with the Motion of Tokyo, filling vacancy left by promotion of Francisco Rodriguez who became Japan manager for Metro last month after Bernard Blair resigned to join Brookwark International.

GOVT. ALSO RAPS INEPT SHOWMEN

London, July 19

British studio technicians, distributors and exhibitors are rapped by the National Film Finance Corp., government outfit which aids native producers with loans, in its annual report for year ended last March 31. NFFC hits at "restrictive practices" by labor, reckoning that although local technicians are among the best in the world, the Federation of Film Unions ought to look into affairs to reduce cost and increase efficiency. At the same time, it charges some distributors with not always selling and promoting pix with sufficient vigor and urges exhibitors to make an all-out bid for the highest standards of comfort and amenity.

Outfit reports a $543,000 loss for the year, compared with $601,500 in the one ended March 31, 1959. Volume of loans to producers, at $3,960,500, was substantially down over preceding couple of years. But the number of feature pix aided 38, was well maintained alongside the 32 in 1958 and 27 in 1957. That 38 is 55% of the total figure of quota films shown on the circuits as first features. In fact, it has been numerically bettered only in 1952.

Given as reason for the cutdown in monetary advances despite the upsurge in number of pix aided, is that films have been made at less cost while private investment by producers and associates has grown. The corporation evaluated trends towards adopting a 70-30 part pattern of financing in place of the present more usual front money-end moves arrangement.

The report points out that two-thirds of the loans approved during the year were "risk money," meaning loans dependent for recovery on the revenues of the particular project, inasmuch as filmmakers with reasonable cast from propositions had no difficulty in getting cash elsewhere. NFFC chairman John Terry was strong to point out that no applications for loans of risk money had been turned down because of funds shortage. In fact the setup which started operating with a $22,400,000 kitty as a result of the 1957 Quota Act now has just under half in the bag. Sum includes not only $5,960,500 deemed recoverable from advances, but also a $1,600,000 investment in British Lion Film Corp. Actual uncommitted balance in hand is around $1,400,000, as against $800,000 at March 31, 1959.

See British Lion Profit

Questioned about the NFFC holdings in British Lion, chairman Terry forecast that the year's profits of that outfit would exceed $280,000.

Reverting to those raps, producers don't go unscathed in the printed report. Report says: "Producers might well make films more economically, quickly and successfully by so arranging their affairs as to allow more time for careful planning and preparation before the project is due to go on the floor."

BRASILIA'S FESTIVAL

Brand-New Capital City Rallies Campos Troops

Rio De Janeiro, July 19

Brasilia, the new capital city of Brazil is holding a Shamrock Theatre Festival. Some 30 university and college groups from 13 Brazilian States, comprising 400 people, are participating in the Festival. Performances are given free to a radio audiovisual or on an improvised open air stage. A medal will be awarded to the "best" in production, direction, acting, art direction and writing.

This is the third Festival of its kind to be held in Brazil, and is organized by diplomat Carlos Magno, a playwright himself, and a cultural attache in President Kubitschek's staff. After the ten days Festival the troupe will be shuttled to Rio for a showcasing.

French Cinema Biz Still Slipping But Prod., Exhibition Setup Strong

Paris, July 26

Centre Du Cinema's statistics for this past film season show that film attendance continues to fall but not as heavily as heretofore. Still, that remains the main problem here. But production looks steady and healthy, and there were even 125 new film theatres installed, bringing the French total to 5,824, despite exhibitor problems. So the French as usual show the perennial film crisis with the paradox of still increasing production.

Last season also saw 391 pix utilized, 139 being French and 252 foreign, 116 U.S. pix, which is the most since the last World War. The more rapid turnover and general lifting of quotas is the answer on this. Actual French production, of the number of completely French films, went down somewhat, it was more than balanced by the growth in coproductions.

French films get more 50% of the total gross and are still the most popular, followed by Yanks who hold at about 34%. Costs went up and the use of color and wide-screen went down. There were fewer comedies and more dramas. Best grosses made plus a rise in war and resistance pix. Trip was felt not too big a threat as it was holding much closer home than in West Germany and Italy. Only inland prices kept profits in local year about even.

It's felt here that the main problem is getting people back to the cinema. Lavishing advertising prices are now being tried and director relationship is attempting to create classic pix. But the production position of the French film is now on shaky ground, and some of the more optimistic feel that it can only improve. It is just a matter of better films and getting people into the habit of frequent attendance.

Common Market To Help Biz

The Common Market is also counted on as a spur to the film picture as lower interbloc spend some protest for CM regulatory films in these countries. France is out below its partners in attendance with 332,000,000 entries for last year, to the 600,000,000 of West Germany, 748,000,000 reported for Italy and the 150,000,000 of the little Benelux countries.

French film gross was $118,400,000, Germany's $200,000,000, Italy's $138,000,000 and Benelux $2,100,000. West Germany leads in video sets followed by Italy, France and Benelux. A French film now costs on the average of $300,000 which is over the previous year. So all the above statistics have Minister feeling that the CM could get up French chances but that the problem is still getting more people past the ankets here.

Peak in Preem of Pix At Mex. City 1st-Runs

Mexico City, July 19

During month of June, 39 feature films premiered in first-run houses here, this being a peak figure. Of total, 13 were Mexican, 14 Hollywood and 12 European, five Italian, three French, two Spanish, one British and one German.

Outstanding pix at boxoffice included Mexico "Macario" and "Debutante" and U.S. "That Was No Lady" (Col.) and "Wreck of the Mary Deare" (MGM).

Bronston May Expand Film Prod. To Italy

Rome, July 26

Samuel Bronston expects to enlarge his production scheme to include Italy as well as his current Spanish operational area during 1961, with two pix projects planned for next year involving this country in a coproduction capacity. Producer was quick to add that he was by no means abandoning his Madrid base in Madrid, with which he was essentially satisfied, after his current production of "King of Kings" wrapped. Thirty minutes of actuality will remain Spain, he said.

Bronston is currently prepping a $4,500,000 production, "El Cid," starting date being geared to Sept. 15 to take advantage of availability of two top names. He said a top American actress and a major British name were included in the cast. Pic will be directed on Spanish locations by Anthony Mann, with Robert Krasker handling the Technicolor lensing.

Metro, which recently picked up his "King of Kings," has expressed an interest in "El Cid." He added that Metro had given him "100% cooperation."

Producer still has "Don Quixote" on his production slate but admitted that the script was "hard to crack," and that several versions had not been completely successful. It was especially difficult, he said, to "update the philosophy in "Quixote" to give it a more acceptable present-day ring, as had been done with "King of Kings." Alan Bronston signed both "Quixote" and "Carmen," another item on his slate, scheduled had been made several times before, and this factor almost unanimously made their more difficult to tackle.

"El Cid," he noted, had not been filmed before, so no handicaps were involved in getting it on the was except those of course, entailed by a major international production. Bronston sums it up as a "fascinating tale which reads and looks like a western, but with a beautiful, intimate story at its center."

Polydor Bringing Out 2 German 'Clementines'

Frankfurt, July 19

Capitalizing on the popularity of the English title, "Clementine," with the Bobby Darin version topping the Actual Faces Nielsen's Hit Parade in Germany, Polydor is bringing out two versions of the ballade platter.

One is a singing platter with Uwe Jurgens doing the vocals, and the other is an instrumental by Gerry Fullbach and his Harmonica Swing Band, offering "completely new sounds."

Part of Kramer Credo: Public Opinion Rules, Not Pressure Groups

Frankfurt, July 26

Stanley Kramer, visiting Germany where his latest feature for United Artists, "Inherit The Wind," showed at the Berlin Film Festival, bringing Fredric March the "Best Actor" award, commented anew on the American Legion rap against him, among several American students who were hived aloft with Commonwealth links. Kramer's position remains:

1. It's too right as a producer to blue whomever he deems competent.

2. No money could "slip" over pressuregroups.

3. He wants what the American Legion wants, but believes that public opinion rather than the operation of a pressure group should operate.

Great American dreams and ideas need to be projected on the screen. Quoting, "I don't care about hucklebuck pictures, and critics I care about making independent productions telling what I feel. This is my personal fight for freedom."

Inside—International

Growing attacks in the German press against the native film industry has alarmed German showmen. As to Berlin's Filmblatter, Theo Osterwind, head of DFH, has asked the trade papers there to take action. Osterwind said that the German film industry cannot afford any longer to tolerate these attempts to bring the German film into discredit with the domestic public. Latter can't be blamed if it, not familiar with the economics, it begins to accept incorrect or half-true articles.

Marta Collins will make her "comeback" to the operatic stage after nearly a year, with three performances in the Greek amphitheatre at Epidauros singing "Norma" on August 21-24-28.

Aussie Legit Season Booms

Sydney, July 19.

Current winter season has been a plush one for legitimate operators here. Break has to surefire for the spring-summer span, according to Harold Robbins, top executive of J. C. Williamson Ltd.

Top winner here right now is "My Fair Lady." Australia is the only territory to have "Lady" playing in two levers simultaneously with without.

Garnet Carroll, indie producer, hit the jackpot with "Music Man" at his Princess in Melbourne. Carroll also has the Sadler's Wells troupe set to do "Merry Widow" and will follow with "West Side Story."

Harry Weiss, by arrangement with J. C. Williamson, is doing solid trade with "Aventar de Fonana" (Eden) now at the Royal, Sydney. Tyler Rodes, by arrangement with Tivoli Theatres, is bringing an American group to the Tivoli, Sydney, to present "Ziegfeld Follies."

The Williamsons also have signatured British comedian William Hodge to star in the current London hit, "Simple Spenser."

'SPARTACUS' SET FOR JAPAN PREEM IN DEC.

Tokyo, July 19.

Universal's "Spartacus" will open here at the Yurakuza Theatre next December as per agreement signed by prexy Milton R. Rackmil and Masaichi Shimura, Toho prexy.

If a subtitled print is available earlier, "Spartacus" may be released in November. Admission scale will be slightly advanced, it was revealed, but on a non-reserved seat basis, three shows daily.

Mex Churubusco Plant To Be Under Govt. Wing

Mexico City, July 19.

The often reported sellout of the balance of Churubusco Studios outstanding stock to the government now has officially been confirmed by Cesar Santos Galindo, studio head. He and a group of associates have held on to an undisclosed percentage of shares. Now Churubusco Studios will become 100% federally controlled, with this part of the new official drive to improve financial and quality status of the industry.

Galindo refused to reveal the amount of money involved in deal and that preliminaries will take about a month because of the "involved financial transaction" now being discussed with National Financiera (semi-official credit institution) and the Bank of Mexico.

'Ben-Hur' To Arg. Lococo

Buenos Aires, July 28.

The Lococo Circuit recently signed a deal with Metro covering exclusive release of "Ben-Hur" at its 1,913-seat Metropolitan Aug. 10, the opening night to be a benefit for the Infantile Paralysis Rehabilitation Center, for which the Lococo family has already done much. Advance sale started on July 11, a whole month prior to release, unusual here.

Exhibitors find these "exclusive" deals favor them at the present time when there's a marked drop in cinema attendance. This may be attributed to the advent of new tele channels, but is more likely because of admissions being too high for their wallets when the cost of ordinary living is so high.

40 Japanese Films Set to Play Germany

Frankfurt, July 19.

With only slightly over 100 American films set to play in West Germany during the 1960-61 season, it's astounding that about 40 Japanese films are booked for the same time. According to Werner Schulze, chief of Beta Films, most of these are made by the 10 leading Japanese directors and are released through cooperation with the six top German film production firms.

One of the major problems with these films is the speech. The Japanese language is extremely difficult to dub so some of these will probably be subtitled.

Fred Schiller Claims German Films Now Have Real Chance in U.S.

Berlin, July 19.

For the first time the Writers Guild of America (West) sent a rep, Fred Schiller, to the Berlin Film Festival. Schiller said that he had been wondering for years why the German producers weren't able to achieve what the British, French and Italian film makers managed. While the latter did succeed in that elusive in the U.S., the German product failed to compete in the American market. Schiller gave two reasons for that failure. First, the Germans made the mistake of tailoring their pix primarily for home consumption. Secondly, they showed considerable lack of humor.

Reflecting upon the past months, however, Schiller said: "I think that things look a lot different now. I feel that for the first time a dam of resistance has been broken in the U.S. I can now name three German pix which have chipped the ice. 'Rosemarie,' 'Aren't We Wonderful' and 'The Bridge.' It's a healthy sign. Although these films are only playing small art houses, we can say that the Americans at least accepted them. I'm fully convinced that if now a major German studio turns out a film with a truly international flavor, regardless of international marquee names, this film stands a very big chance in the U.S."

Schiller may write a screenplay for a film (possibly German-American reproduction) which is based on the true story of a German PoW who succeeded in escaping his camp and living illegally in the States for a number of years.

ISRAELI ACTOR TOUTS PROPOSED FILM STUDIO

Boston, July 28.

Here to interest U.S. film producers in a proposed picture studio at Barnaea, on the shores of the Mediterranean near Ascalon, is Ararta Rapaport, Israeli actor who played the Nazi officer in "Hill 24 Does Not Answer."

Rapaport, with Zvi Segal, managing director of Barnaea Ltd., hopes to erect a studio which will allow important features to be made and processed in Israel.

Susskind's Coast Chores

Hollywood, July 28.

David Susskind, now on Coast co-producing "A Raisin the Sun" for Columbia Pictures, will originate eight "Open End" telepisodes from Hollywood, first to be "The Television Tempest," which he taped last week. Seg features Rod Serling, Sheldon Leonard, Ernie Kovacs, John Frankenheimer and local tv columnists Cecil Smith and Hal Humphrey.

Another switch to Susskind format is that for first time N.Y. will receive the show a week later than Coast. KTTV aired "Tempest" Sunday (24).

Top Brass at Preem of 'Wonders' in Berlin

Berlin, July 19.

"The greatest success we registered last year with 'Windjammer' encouraged us to take the Cinerama 'Seven Wonders of World' and turn our Sportpalast again into Germany's biggest film theatre," said Sportpalast director Georg Kraeft to the preem audience. The first eight performances of "Wonders" was attended by a large contingent of local critics.

Sportpalast's seating capacity, normally over 7,000, has been reduced to 2,200. Construction and installation of Cinerama equipment reportedly cost about $100,000.

Distrib of Cinerama pix in Germany is Deutsche Cinerama Film GmbH in Munich. Until two months ago, Deutsche Cinerama was partnered with UFA. UFA was then bought off for a reported $120,000, and Deutsche Cinerama is now on its own.

Newcomer's 'Exodus'

continued from page 1

name that Hoffer has registered in New York State and is employing as his company's name. Producers of the film in association with Lux were Albert Salvatori, now head of a Texas oil and tool company, and Lewis F. Gittler, a former foreign correspondent. Salvatori and Gittler were former U.S. Army officers in the intelligence service. Carlo Levi and Gittler are listed as writing the screenplay. Hoffer says that Frederico Felisni is also one of the authors.

The picture when shown at the Ambassador Theatre in N.Y. in 1949 was dubbed into English. It is the same dubbed version that Hoffer hopes to release. The Ambassador, now a legit house, operated as a film art house in 1949.

In an interview at that time with Edwin Cleelman in the now defunct N.Y. Sun, Gittler is identified as a foreign correspondent for Life and a former intelligence officer for the First and Ninth Armies in France. He is quoted as saying that "the Exodus had first seemed like wonderful material for a picture made in Italy—a ship sailing for months unable to unload its passengers."

Hoffer concedes he has been turned down flat by the major companies for a distribution deal. However, he maintains that there is brisk interest among indie and states rights distributors and that he has received numerous inquiries from exhibitors about booking the picture.

In an ad in VARIETY last week, Hoffer indicates that he expects to release the film in August or September. The ad is careful to note that the picture has no connection with Preminger's version. "This exciting motion picture," it declares, "should in no way be confused with the Otto Preminger production and United Artists' release of the same name and it is most solemnly hoped that people will not fail to distinguish the two." Hoffer says that his disclaimer will appear in all his advertising.

Hoffer's pitch to exhibitors describes the picture thusly: "From the powder keg of the Middle East comes a motion picture dealing with the Exodus of the Jews from Europe to Israel after World War II and the Haganah-Irgun conflict, as well as a strong action drama of hate and violence in a war-torn land, plus a wonderful love story as well."

Hoffer said he recently remembered the picture which he had originally seen at the Ascot, an art house in the Bronx. He said he had difficulty tracking down the film, but with the help of the Italian Consulate in N.Y. was able to locate the picture, subsequently making a deal with Lux.

Preminger and UA have so far not indicated what action they intend to take. They are, however, making a full study of Hoffer's claims before seeking any legal action. However, Hoffer disclosed that he had received a phone call and a telegram from Seymour Peyser, UA general counsel, telling him, in effect, to cease and desist employing the "Exodus" title.

Both the producer-director and UA are presently fighting the efforts of a Coast firm (separately) to make a quickie film titled "The Exodus."

France in Cultural Romance, Plans Sending Sundry Troupes to Brazil

Rio de Janeiro, July 19.

France is about to mount a cultural and artistic offensive in Brazil. Jean Jaujard, Secretary-General of the Ministry of Cultural Affairs, who is here for a contact with Brazilian authorities, artists and critics, said his Government has prepared a three-year plan "to develop the traditional rapprochement between the two countries in the field of culture and arts. Plan is a result of 1959 visit of Ministry of Culture Andre Malraux.

Accordingly to Jaujard cooperation will take place in theatre, motion picture, radio & television and recordings. Starting next year the Ministry of Culture will subsidize a tour of Jean-Louis Barrault company to present the classic theatre of France and in 1962 will send one or two young new groups with a repertoire of modern authors. Barrault has already performed twice in Rio on the idea of seeing his young new group was enthusiastically greeted by theatrical circles. Jaujard was told that would be very good for the Brazilian theatre if the French Government also sent a young director of a well-known critic to lecture on the French theatre.

As for motion picture Jaujard said France is willing to settle sound bases for a durable and profitable Franco-Brazilian coproduction.

He mentioned the Oscar winner "Black Orpheus," which was entirely shot here and based on a play by a Brazilian poet and with a cast of all but one Brazilian unknown Negro players, as a perfect example of what can be accomplished in this field. He will be in contact with Brazilian officials and producers to discuss the issue. More scholarship for the Institute de Haute Etudes Cinematographique will be available for Brazilian and several retrospective of the French cinema will be organized by the Embassy in several cities, as part of this offensive. Jaujard did not say how the cooperation will take place in radio & television.

Added Work for Bray; Frees Maidment's Energies

London, July 28.

A. R. Bray has been appointed secretary of Columbia Pictures Corp. Ltd. and three other Col subsidiaries here in addition to the post he has been holding, secretary of Screen Gems Ltd.

Interpretation of the move is that Bray will free Kenneth L. Maidment for more top level duties. Maidment has for several years been combining the work of general manager and secretary in addition to being a director of the company. Subsids of which Bray is also to be secretary are Columbia (British) Productions, Columbia Pictures Export Ltd. and Columbia Music Publishing Co. Ltd.

See Mexico Heading For Federal Control Of All Pix Industry

Mexico City, July 19.

An ill wind is quietly forming for the Mexican picture industry in the Chamber of Deputies as legislators wrestle with the problem of forming effective regulatory film laws. The trend proportions and cause wholesale in ranks of production, distribution and exhibition, to definitely taking shape as federal control of the industry. It's all **sotto voce** at the moment even though the deputies, with differing views of how to aid the industry, are frequently heard emphatically shouting at the top of their voices. Inside sources say overall picture is shaping up something like this:

The federal government will buy up outstanding stock of the Churubusco Studios, possibly also take over the San Angel Inn Studios. Even further, the State may also buy up the two major exhibition chains. There is also to be a tremendous shakeup of distribution and reorganization aimed at giving Mexico a fair cash return on exploitation within and without her borders.

All of this has been strenuously denied in the past and now by all top federal brass connected with the industry. Federico Heuer of the Film Bank, Jorge Ferretis of the Film Bureau, Blas Lopez Fandos of Peliculas Nacionales, Juan Bandera Molina of Peliculas Mexicanas and Salvador Amello of Cimex have consistently clammed up when leading questions were fired at them respecting a more intensified federal participation in the industry.

See 2 Chains Selling To Govt.

Case in point, currently insiders insist that the Gold Chain and Theatre Operating Company (the two major chains here) will sell out to the government. Heads of chains as well as the quintet of federal officials above publicly deny that anything is cooking. But privately, Heuer, Ferretis and Amello have coyly indicated that "a revolutionary industry set plan" is in the making. They say that everything is still in the simple talk level."

A Mexican Film Institute, outside the jurisdiction of the Department of State, along the lines of the National Institute of Fine Arts, is being proposed. This new federal entity will "control" production to "prevent a pile up of films in cans," according to an inside source. There will be a definite cutback in annual production.

Federal money will be poured into production, but only after rigid revision of scripts and elements involved in making a picture to avoid "distortion" abroad of the Republic.

The new law will move for a true balance in the exhibition picture, with goal to achieve recuperation of 50% of profits within the Republic. Actual radio today is 22% here and 78% obtained from foreign showings. There may be a further cutback of exhibition dates alloted to foreign pictures, and if the government does actually take over chains, this will probably be first official move.

Europe Co-Prod. Near For British

London, July 19.

Having completed their prelim discussions with leaders of the German film industry, the two British producers organizations are now ready to go to the government to finalize arrangements for launching coproduction in Europe. Talks with the French and the Italian industry had been completed earlier this year.

Both the British Film Producers Assn. and Federation of British Film Makers have a date to go to the Board of Trade next week. But before then they hope to clear the air with the unions, who have already raised objections in principle. The meetings with the Federation of Film Unions already have started.

It was originally hoped that all the formalities would be out of the way to enable coproduction between Britain and her European neighbors to start before the end of the year, but the job of satisfying the unions here and on the continent may delay the start.

Main concern of the unions is that coproduction should not mean employment for British technicians and other studio workers. Nor should it be a potential instrument for worsening of working conditions. The unions are adamant that they will only recommend exclude Spain, and have warned the producers than conditions in German studios are below those of Britain, and would not be acceptable to British unionists.

Set Japanese Pix

Tokyo, July 19.

During first half of this calendar, 100 foreign films were released in Tokyo, one of which 39 were American, 18 French, 7 British, 11 Italian, nine German, two Swiss and one each from Russia, Czechoslovakia and Poland. Fifty-three of the total were in color.

In the same period, 233 domestic films were released, including 118 color pictures.

Real-Life Basis For 'Anatomy' Alleged In $9-Mil Libel Suit

Chicago, July 26.

Columbia's "Anatomy of a Murder" and the Dell paperback on which film was based have been slapped with a $9,000,000 libel action here by two women who claim they were "held up to contempt and ridicule" by the book and pic.

Suit was filed in Chi Federal Instruct Court (for Mrs. Hazel A. Wheeler, 47, and Lady Ann Chenoweth, 18, of Three Rivers, Mich., and charges that the crime novelle was a factual account of the 1952 trial of arms Lt. Coleman A. Peterson for the murder of Mrs. Wheeler's first husband, a tavern owner.

Coleman was acquitted on the claim that the schoolteacher had raped and beaten the army man's wife. The suit further states that in the screen version Mrs. Chenoweth is identified as a child born out of wedlock.

Original case was in Michigan Supreme Court Justice John Voelker, who was a witness lawyer at Coleman's trial.

(Reporters speculating at the time "Anatomy of Murder" was in production as to whether the plot was based on an actual trial in the judge-author's personal experience were met with "no comment" by spokesmen.—Ed.)

Commercially Unfree (Red) Lands Avoided By U.S. Hence Karlovy Nix

Washington, July 26.

America so far sporting all Iron Curtain film leanings has stuck to precedent and abstained from official participation in the Karlovy Vary competition in Czechoslovakia.

However, U. S. Information Agency gave its blessings to one American producer who proved to show films out of competition at the Czech festival, which got underway this week.

As one noticeable reason for its decision, a USIA official cited the fact that this country has no will be an official participant in five other festivals — Berlin, Venice, Cannes, Edinburgh and St. Sebastian. The USIA Subcommittee on film festivals, at its last meet, felt it would be obvious to put still another.

However, it was understood that the basic reason was broader. As a matter of policy, the U. S. has never lent its position as an official participant to a film festival in a country which blocks the normal commercial entry and distribution of American productions. This accounts for the boycott of fairs held in Communist nations where such barriers are the rule.

In the case of the Czech festival, however, USIA relented to the extent of encouraging out-of-competition exhibitions of U. S. films. Fact that Czechoslovakia allowed two U. S. films—"Old Man and the Sea" and "Moby Dick"—to be exhibited is said to be behind the USIA decision to make this concession.

SPG & Paul Butler

Continued from page 7

tended to bring the proposal before the SPG board of directors. He declined to make any comment on the score, but said he would attempt to arrange a special meeting of SPG board members within the next two weeks.

Majority of indie producers hold membership in the Guild as do staff producers employed by major studios. Proponents of plan to work through SPG claim idea has many practical advantages. They point out that it would avoid confusion and the time consuming work of setting up a new organization, that it would be a substantial financial savings because dues would be paid to a single source.

The SPG was established in 1950. Butler, it was said, promised to make himself available for further conferences after the SPG board declines itself on the proposal.

X Still Marks Spot

Chicago, July 26.

With Warners' "The FBI Story" on screen, nabe Biograph's filmpage blurbs veiled, "See It Now At This Theatre Where It Happened."

"It" being the shooting 26 years ago of pub-enemy No. 1 John Dillinger in front of the filmery by Federal agents.

Chi Awaits 'Juan' Verdict; Any New Rules Come Later

Chicago, July 26.

Plans to overhaul municipal film censorship here have been tabled until a U.S. Supreme Court ruling on Times Films' challenge of the Chicago ordinance as to "Don Juan." A judgment is expected this fall, and if it favors the distrib—as some trade legalites foresee—it would save the local code.

The "Don Juan" test is solely on the prior restraint issue—specifically the city's refusal to issue pic a permit when Times balked at customary submission of a print to the censor board. Contention is that while city has a right to exert a licensing fee, it cannot constitutionally demand pre-exhibition right of approval.

Seventh Court of Appeals previously denied the distrib's claim, thus causing case to be sent to top tribunal.

It's thought that lawyers for the city are conceding the case will go against them, which appears to be the basis for sitting tight on re-drafting the censorship statutes. A new code, if and when it comes, is certain to be more realistic by trade and barrister lights than the present set of laws, which have taken a long skein of court beatings. Strong possibility is that a new code will be limited in application to juvenile 18 and under.

A Federal District Court judge here has already ruled the city can no longer designate feature for adults only, though the censors can still "and do" demand cuts. Otherwise, if a pic is thought obscene, they have no recourse but to ban it outright.

Pending a new code, anti-censor forces have been plugging as a first step for a revamp of censor board practices and personnel. That hope gained impetus with arrival here a few months back of Orlando W. Wilson, California criminologist, as new police topper in the wake of the bluecoat burglary scandal. That Wilson hasn't yet moved in that direction is also attributed to status of the "Don Juan" case and its outcome as expected by city attorneys.

Disneyland 'Wishing Well' For Variety Tents' Funds

Hollywood, July 26.

Edward Emanuel, International Chief Barker of Variety Clubs, is appointing a special committee of members to coordinate operations of the permanent Wishing Well which Walt Disney is establishing at Disneyland as a means of raising funds for organization's heart projects. Well will be ready in December.

Disney was kudosed last week for his "wonderful gesture" by Emanuel, who said he expressed the gratitude of 10,000 club members from all parts of the world.

Re: Perlmutter Bkptcy.

Albany, July 26.

First meeting of creditors who filed claims totaling about $200,000 against Julius Perlmutter, formerly of Perlmutter Theatres and a petitioner in bankruptcy, will be held July 26 before Official Referee John J. Ryan.

A notice received by film distributing companies owed about $15,000, and other creditors, set Aug. 26 as the last day for filing objections to discharge in bankruptcy and Jan. 26, '61, as the last day for filing claims.

'Entertainer' to Get 'X' Ticket From Censors

London, July 26.

After a prolonged hassle, Bryanston Films has settled for an "X" certificate for John Osborne's "The Entertainer" which will how in the West End at the Marble Arch Odeon, London, July 28. The censor insisted on certain cuts if the film was to be given an "A" certificate, which would allow children under 16 to see it if accompanied by an adult. But mutually agreed cuts could not be arrived at.

Maxwell Setton, Bryanston boss, announced: "We have decided to stick to the 'X' rather than risk watering down the essential vulgarity of the Osborne character Archie Rice, played by Sir Laurence Olivier.

It will be Olivier's first appearance in an "X" film. "The Entertainer" already has had its troubles. It had to be redubbed because street sounds and the cries of seagulls smothered much of the vital, raw dialog.

Spain Bends As Yanks Mull New Film Boycott

San Sebastian, July 26.

American negotiators reached a "basis of understanding" with Spanish film authorities that will make further roundtabling on a new agreement between Spain and the Motion Picture Export Assn. more likely to break the present impasse.

Film personages at the Film Festival here report that Yanks, integrated within a Spanish film allocation scheme, were mulling another withdrawal from the Spanish market when almost half the American companies were offered only a pair of U. S. licenses apiece. However Spaniards bettered their terms before the Festival curtain came down to a point where MPEA veepee Griffith Johnson and Mediterranean director Frank Gervasi found the air had been cleared for serious new pact negotiations.

Major issue at stake is whether MPEA can retain its traditional right to allocate U. S. licenses among its member companies. Spaniards appear to be unyielding on this score and insist on applying one global allocation of American product for all companies distributing in this country. Under this scheme, Spain offered United Artists and Universal five licenses each, Metro, Fox and Radio Films (Allied Artists) four apiece, while Columbia, Paramount and Warner Bros. each received three.

A custom negotiating tussle ensued at San Sebastian when Spanish authorities reduced these figures by one per company, but the original division was restored before the festival ended.

Division is based on a point system established by the Sindicato's Distribuidores Assn. based on capital investment, number of employees, number of Spanish films distributed—over a period of the last three years. American companies, however, will share in the allocation of European licenses, probably yielding each U. S. release house an additional pair of European pics—none of which will undoubtedly include American product made abroad.

Another aspect of the situation helpful to Yank companies is the expected failure of local distribs to come up with the steep import and dubbing charges. This situation, film circles say, will group a substantial number of American films for coordination within the Sindicato point system and probably give U. S. companies another license each.

Following further sessions with Undersecretary for Information Vilar Palasi, and director general for cinema Munoz Fontan, MPEA will resume negotiations in September. Present pact expires Oct. 31. While little certainty exists that a new agreement will be reached before November, it comes now offered Yank companies is closer to the allotment MPEA receive under the present pact and a note of promise prevails.

Czechs Cop Golden Seashell

San Sebastian, July 26.

These are the awards bestowed at the eighth annual film festival in this Spanish resort town.

Golden Seashell — To "Romeo and Juliet in the Shadows" (Czechoslovakia).

Silver Seashell — To "The Fugitive Kind." United Artists film starring Marlon Brando, Anna Magnanni, Joanne Woodward got the runner-up prize.

Best Male Performance—Divided by jury between eight British actors in "The League of Gentlemen."

Best Female Performance—Joanne Woodward in "The Fugitive Kind." Despite the underplayed bidding in States of this actress' blonds nose and blackeye makeup, the Spaniards were all-out.

Pearl of Cantabrico Award—for best Spanish-language feature—To "Sombrero from Mexico."

International Catholic Film Office Award—To "Nobo No Ishi" (Stones Under Foot) from Japan.

San Sebastian Festival's Graces, Grievances and Stars By Busful

San Sebastian, July 26.

"King of Kings" producer Samuel Bronston helped provide the San Sebastian film festival with its largest turnout of U.S. stars to date. A Bronston motorcade from Madrid brought in Vittorio Gassman, Rita Gam, Ron Randell, Hurd Hatfield, 16-year-old Brigid "Nicole" Bardot, Royal Dano, George Tabori (United Artists "delivered" Rondo Fleming, in Spain to shoot the Italo-Spanish United Artists Germany remake of "Fabiola," and Dana Anderson while the Motion Picture Export Assn. sponsored Jack Palance to brighten the Basque film gathering.

MPEA veepee Griffith Johnson and Mediterranean negotiator Frank Gervasi inked at last dating of the official U.S. entry, "Sergeant Rutledge." WB called off its planned soiree and concentrated on more intimate receptions for Spanish authorities working film press and foreign delegations.

Johnson, who doubled as State Dept. rep, was closeted with Gervasi and Yank managers in Spain for long sessions, and conducted intensive roundtable talks with Spanish film officials on the fundamental aim of getting U.S. companies here a new pact for the coming season.

Festival director Zulueta reduced the number of contestants for the Golden Seashell this year to 14, giving delegates and visitors a chance to enjoy an unusual measure of reasonably sunshine as well as the gaming tables at nearby Biarritz in France.

Some 12 countries — United States, Great Britain, France, Italy, Germany, Spain, India, Poland, Czechoslovakia, India, Argentina and Mexico — officially participated this year in the feature film category.

San Sebastian still suffers from what foreigners here term "spontaneous" organization. Ledgerdemain is still a vital component. Bootlegging continues to sacrifice festival needs to their own tourist commitments. Result is an unending howl from poorly accommodated late arrivals.

Faulty planning and cold-shouldering from Nordic distribs also cancelled a publicized and eagerly anticipated retrospective showing of Scandinavian features of the best of Victor Sjostrom, Maurits Stiller, Ingmar Bergman and Carl Theodore Dreyer. The Information Section was barren during the first three days, then perked up stomping with such hardy film fare as "Elevator to the Gallows," "Pickpocket," the Britis fest winner "Ragamuffin of Castile," "Rockets of Clubs" and others. There was heavy Spanish traffic notwithstanding to nearby French towns programming Fellini's "La Dolce Vita" and "A Raul de Souffle"—neither of which seems likely to get Spanish censor clearance.

Outstanding note after ten days of unspoiling emphasized international preoccupation with problems of children and teen-agers. A half-dozen countries contributed what festival viewers consider an unexpected amount of quality footage including topflight tot and teen performances. Entries from Italy, Germany, Poland, Mexico, Czechoslovakia and Japan gave youth the key light and demonstrated that the pressing and poignant problems of the young generation can be screened with no holds barred but to good taste and with an upbeat ring.

FILM CHARITIES' VOUCHERS

Mailed To 22 Organizations—Amount To $546,100

Hollywood, July 26.

Motion Picture Permanent Charities yesterday mailed checks totaling $546,100 to 22 agencies served by MPPC, in regular midyear disbursement of funds to beneficiaries of the film industry organization.

Largest beneficiaries are the Community Chests of L.A., Glendale, Burbank and Santa Monica, which received $257,505 in aggregate. Red Cross Chapters of same areas received $99,626.

MPPC during past year raised $1,148,821 from 23,473 filmmen, under leadership of campaign chairman Sid Solow.

Stop Whimpering, Minnesota Back With B.O. Bang

Minneapolis, July 26.

The manner in which this area's boxoffice has bounced vigorously back from spring and also summer slump despite demonstrates once more exhibition's vitality in the larger centres and that all you need "are the pictures" to bring 'em in in substantial numbers.

This is being noted not now by Charles Winchell, president-general manager of the United Paramount circuit here who says he never was discouraged even when some new lows were being reached. He blamed a now-ended slump, he says, principally to the insufficiency of boxoffice product—an interruption in its "essential" steady flow.

One of the trade's conversation topics is the surprising biz of Jerry Lewis' "The Bellboy." For, all the more remarkable, it's felt in these parts, because the pieced-together gags picture so obviously was extremely low-budgeted.

In its first week at Bennie Berger's Iowa Gopher here, where $6,000 is considered a good gross at any time, it garnered a terrific just under $11,000. It's actually outgrossing such expensively produced pictures as "Ice Palace" and "Bells Are Ringing," the latter no mean b.o. performer throughout the area. Its local first week gross was larger than that chalked up by either of those two.

Another especially splendid boxoffice performer here is "The Apartment" which hasn't reached out in the territory to any marked degree yet. In its first week at the local Ted Mann World, seating only 400, it copped an enormous nearly $10,000 at advanced $1.45 admission and is continuing to rack up substantial takes.

Yes, the b.o. has come back with a bang, exults Winchell and other exhib leaders here who also insist on calling attention to the fact that "The Snow Queen" having its local first-run day and date in five neighborhood houses usually in the earliest subsequent-run clearance slot, did a whopping $10,000 early this month. One uptown theatre alone came through with $4,000.

New Reasoning: Finance The New, Rather Than Buy-In The Old

Although a fixed price of exhibition for the Warners-Loew Metro-exchange is being negotiated, Loew Theatres [illegible] a chance at buying the rights of the past-48 films for similar purposes, some national exhibitors are photographing "The Musical" independently. The latter are understood that the Hollywood would be pitching their own, more liberally, for attracting the pick exhibitors for the major product in each of the past 48 in the possession of the exchanges, the exchanges [illegible] the pictures [illegible] the [illegible] in the [illegible] pitch.

It's decided, therefore, that Metro's offer to pick up various work support [illegible] in field of the [illegible] now taking place between the pictures which [illegible] the pictures which [illegible] the support of the [illegible] It has been stated that the top eligible [illegible] Offered [illegible] holding [illegible] and [illegible] to [illegible] the purchase of part of Paris.

The agreement [illegible] but the [illegible] of the pick [illegible] to [illegible] Warner [illegible] is another factor that [illegible] have [illegible] the [illegible] Legion. The deal involving [illegible] of $[illegible] [illegible] opportunity [illegible] that Hollywood [illegible] to [illegible] the form [illegible] [illegible] are also in the [illegible] of those [illegible] pictures.

Dubbing are evident they can get more [illegible] from sources ready to deal with free or paid, and really they may listen sympathetically to the plea of exhibitors [illegible] only unload their backlogs to the highest bidders.

Shortened Clearance For 'Ice Palace' in S.F.

San Francisco, July 26

Group of neighborhood houses here [illegible] on second-run clearance following clearance of Warners' "The Palace" by 14 days of [illegible] in [illegible] situations.

Previous clearance of [illegible] was [illegible] 21 to 28 days.

Negotiating for [illegible] exhibitors are [illegible] Theatres, Stanley Warner, Bay Theatres, Fox Theatres, Golden Gate Theatres, Tom Tinsley, Bay and Clover Theatres, Lucas Bernard, and Max Fabiani Theatres, Coast area.

Reade Unloads Motel

Suffern, N.Y., July 26

Walter Reade Enterprises have sold the Thoroughbred Motel here to Suffern to an [illegible] group headed by Raymond Moses, former manager of the Broadway Central and Moses hotel in New York. Reader is converting made-apartment of the [illegible] 44-unit motel, which Walter Reade Jr. built in 1957 on a site near the State General Springs.

It was sold for cash over a $[illegible] mortgage, according to Barnes & Lewis Co., national real estate brokerage firm.

Mayer Zemer F. Boston, who for months has passed with Reade to the Community and Congress then a dazzling rink, Theatres, signalled a lower and more luxurious motel—the Grand Unlimited—several blocks farther out Broadway.

20th to Levine

Continued from page 1

would to succeed the late Buddy Adler.

Major industry sources today, according to Variety, is not the product but promotion, but the necessity of finding ways and means of completing the distribution and thereby cutting these prospecting costs. While partners and co-producers [illegible] have kept up with the times, and the [illegible] distributors, [illegible] a couple of decades behind. That the industry is that position and so it will be better off, is surprising.

Skouras' Long Coast Stay

Hollywood, July 26

Spyros Skouras is due in two weeks for a two-month sojourn at 20th-Fox, marking one of the longest stays on Coast for years.

Unusually long stopover will be to work with new studio head Robert Goldstein and other 20th execs and producers in solidifying company's upcoming production plans.

Extra Battling Actors' Ruling

Hollywood, July 26

National Labor Relations Board has issued a complaint filed by Michael D. Jeffers, an extra who charged Screen Actors Guild with unfair labor practices.

Jeffers claimed SAG's contract clauses covering writer lines and script stunts were illegal, with NLRB Regional Director Ralph T. Kennedy informing [illegible] that "there is insufficient evidence of violation."

Jeffers can appeal to NLRB's general counsel in Washington if [illegible] appeal is filed by Aug. 2.

Differences between Screen Extras Guild and SAG to the clauses have been ironed out by a joint committee of the union unions.

New, Small Hardtoppers In Wake of Manhattan's Apartment House Boom

The first-run trend to New York "new" east side is continuing unabated as more and more luxury apartment buildings spring up in the area.

The latest house to snare a first-run date is the Trans-Lux 85th St. Theatre on Madison Ave. Universal's "Portrait in Black" has been booked into the theatre as part of first-run date run with the Fifth Avenue on Broadway. Only recently the 676-seat 68th Playhouse on Third Ave. became part of the exclusive-and-the-welcome. It played "Never Wave" simultaneously with the Paramount on Broadway, though pictures varied later. Dave Walter Reade Jr.'s Rialto, 59th St. and Third Ave., which is showing Paramount's "Psycho" day-and-date with Reade's DeMille Theatre on Broadway.

Other current random dates include "The Apartment" at the Plaza on E. 58th St. and at the Astor on Broadway and "From The Terrace" at the Murray Hill, 34th St. and Park Ave., and at the Paramount on Broadway.

Indications are that the double dates will increase in the future. Charles Moss has revealed plans to build a new 1,200-seat theatre at 58th St. and Third Ave. and Loew's Theatres is looking for a new site in the east side area.

The Trans-Lux 85th St. has elaborate plans for the future involving a $100,000 renovation job which will see the theatre's lobby converted into a Parisian-style street cafe.

Loew-Laskey Unglued; Lawyers Clean Up, Both Ways, 24 Corporations

Boston, July 26

Legal complications involving 17 theatres in five different states will rage before the courts as the result of a split between top partners, R. M. Laws and Lawrence Laskey, co-owners of 24 corporations constituting a theatrical empire. Both partners are Boston based.

Main litigation is proceeding in the split with a proceeding asking for dissolution of the company, or the Kingsley Drive-In, pending because of the 50-50 split in ownership, a case involving the Clear Theatre, Portsmouth, N.H., another involving the Milford Ch Drive-In, and one filed in Federal district court involving the Governor Ritchie Drive-In, Glen Burnie, Md.

In the legal battle for dissolution there have been filed suits, counter-claims, bills in equity and legal actions including demurrers, restraining orders and injunctions on both sides. Loew Theatres in Boston include the Center, Strand, Lawrence and others.

Laskey and Max Finn, former personal manager for R. M. Laws Theatres, is a stockholder with Laskey in several situations while Phil Berlin, former trial lawyer and broker of the circuit, attorney George Rittenberg and exhibitor Louis Richmond, are the stockholders. However Laskey and Finn own 50% of the stock in some of the theatres with Laws owning the other 50%.

Laws is backed to have the north side in specific divisions of the properties of all 17 theatres. With the parties unable to agree, litigation looks headed for a long run. Of 24 corporations, 17 are theatre operating companies while some are also real estate companies with theatre properties. Many of the situations involved have not hit the courts.

Headed For Israel?

The split between Laws and Laskey has been building for a year. Laskey informed chairman of the Israel Bonds Committee for the U.S. wants out, reportedly wishing to move to Israel with his family permanently.

Laskey and Finn filed a demurrer in the Clear Theatre, Portsmouth, N.H. case asking the court to distribute the assets in proportion to the shareholders was improper.

Most important case involves Governor Ritchie Drive-In at Glen Burnie, Md., which reached the district court of Maryland before Judge Roszel Thomsen in late June. Laskey owns 27½% of the stock in this setup, R. M. Laws 27½%, George Rittenberg 17½% and Louis Richmond, an exhibitor who operates the Kenmore, Boston, 17½%.

In 1959 Loew filed suit against Laskey and the Governor Ritchie seeking to prevent Laskey from voting his shares in the corporation. Attorneys for Laskey filed a demurrer saying there was no claim for the legal suit. Still pending is a personal suit Loew vs. Laskey on a promissory note.

Dressing Up The Nude Set'

Los Angeles, July 26

Monica Theatre is having more than its share of headaches in the ad campaign for "The Nude Set" French film which opened at the L. A. art house recently.

Theatre management accepted a series of ad changes demanded by the metropolitan dailies but then was told the word "nude" was unacceptable for the ad. Moviex decided to cut newspaper campaign was down, with considerable concentration to KABC radio spots, keep the "Nude Set" title on radio and on the theatre marquee and change the term paper ads to "The Undressed Set."

Among the changes required by the metropolitans were:

1. Paint a blouse on a bare back figure in the ad.
2. Enlarge a bikini worn by a figure.
3. Take out the word "Trying" from an ad line reading "A Frolic For Mature Minds With Young Hearts."
4. Change the word "sex" to "love" in the line "When Sex Takes a Holiday It Goes To Paris."
5. Change the line "When They Were Bad They Were Great" to "They Were As Lovely As They Were Great." Line was deleted entirely.

Inside Stuff—Pictures

Drew Pearson's syndicated "Washington Merry-Go-Round" column titled "Stein Kept Star Twinkling for Democrats" mentions "The man who supplied most of the movie stars for the dinning parties that were thrown for the Democratic bigwigs in Los Angeles was Jules Stein, who started out as a Chicago optician but gave up eye doctoring for the band booking business.

"He now runs the largest talent agency in the world, Music Corp. of America, which supplies NBC with most of its packaged TV shows.

"Stein collected the cream of the movie colony for its own Sunday-night dinner to promote the political career of his son-in-law, William Van Den Heuvel, who is running for Congress in New York. Such stars as Bob Hope, Jack Benny, Henry Fonda and Harry Kizer turned up to help Stein put the arm-twist arteen with 'wishy Democrats.'

Van Den Heuvel, representing the 17th Congressional district "with stocking" Hudson in New York, has made it a point to plug down his kinship with the Kennedy clan and founder of MCA as in the case also of his wife, the former Jean Stein. On this past Sunday's taped showing of the Oscar Levant "Hollywood [illegible]" telecast, the 30-year-old lawyer-politician said no specific [illegible].

"Sons Without Bad," the William Goetz production starring with the life of Frank Lloyd, is receiving considerable attention to point to actors because of a picture made two decades ago.

According to Steve Hatter, ex- and public relations head of Goetz Productions, an independent [illegible] "Sons to Remember" whenever the two [illegible] is mentioned. "A Sons to Remember" will be revealed as the critical and boxoffice hit based on the life of Chaplin. Because of the success of the latter, Columbia distributor of both films, both the association, is a good asset.

Hatter has just returned from a three-day visit to Boston for a round of fully scheduled Affiliate Hatter is the film's chief coordinator. He was spotted on seven coins and two tv shows on which he had an opportunity to discuss the film. He also visited the local newspapers and held meetings with educational groups.

Conventioneers: Too Tired

Continued from page 1

fashion shows, hot foot, summer theatre parties, etc.

Inevitably, of course, a few of them ignore convention scheduling and steal off to a football game, but such truly amounts to an insignificant trickle.

In some cases, as Variety detailed in the past, a big convention can actually harm the down town cinemas. Prominent the giant fraternal groups (Elks, American Legion, Shriners), who in their forthcoming [illegible] ignore show business but compete via huge hours-long parades.

Part of the rulers' thinking, doubtless, is that they can always catch the pictures back home. The other nights—including nightclub attractions—are swinging, free space and thus generally with precedence over the reflelands.

Big organization parades aren't the only rash wrinkle in but weather for the benefitees. There's usually, in addition attractions such as the current International Trade Fair of New York, a global bonus that has only kept huge crowds with could spare there to off, but also provides plenty of gratis al fresco entertainment. Jovanovic and Pattison [illegible] dance troupes arrived from not [illegible] Europe, and so on.

New York is [illegible] a side distant from the Loop, but the benefit groups thronging it for the expo find themselves too bushed afterward for anything but the home-bound ride.

It was just remembrance that the fair unveiled at approximately the same time Brahms were teeing off a batch of government bonds that figured to pull bums out of an overtended expo. They did, in fact, come out of the doldrums, but with less than anticipated enthusiasm—thanks to the draw of the Lincoln show.

Conventions aside, this summer could see yet another fly in the ointment by outlawing. This is the burgeoning summer theatre market, with three new twists added to the suburban landscape and showing an eagerness to compete star in what looms as the most hotly-contested strawhat season here yet. The fear, though admittedly a remote one, is from this sharpened competition for the average family's amusement buck, which is already being sliced any number of ways.

In this connection, there have been flinty murmurs of late that mainstem could stand some price-cutting, but there's been no hint such a move is near or even contemplated. Top to the Loop as it has been for several years, is $1.80 evenings, and it's been a source of much grumbling in and out of the trade for some time. Contention is that among other groups, it has alienated most of the nearby suburbanites who are inflexibly encumbered with mortgages and all.

Albuquerque Loves Tim

Albuquerque, July 26

Conventions are good [illegible] for Albuquerque — bringing in more than $1,500,000 in the first half of 1960, according to a report completed last week by Chamber of Commerce.

Chamber group tallied 12 conventions in first six months of this year, an increase of 40 over same period last year. Total of 21,152 delegates were brought to the [illegible], with an average stay of 2½ days.

Tagging each person at a minimum expenditure of $30, conventioneers spent $1,651,000 while here, chamber reports.

Another 33 conventions, with over 22,000 in attendance are slotted for the city in next 24 days. Whether this helps theatrical boxoffice is not separately analyzed by cities.

Germany's Need: Admission Relief

Bonn, July 26

In a bid to counteract the fall of revenue from declining attendance, the German picture industry is about to launch a campaign for admission tax relief, which, at an average of 15% of the gross, takes an annual bite of about $20,000,000.

Yet, despite an 8 mm. week, the industry is supposed to agitating for total tax abolition.

Reason for the attitude is the special concessions afforded films of cultural and social importance. Pix determined as commendable get a special rebate of 4% of the gross while those classified as exceptionally worthy get a cut of 6%. The makers of kulturfilms fear that the abolition of the admission tax could mean the end of that concession, and so far they've been able to sway industry opinion in their favor.

More so than the remainder of Europe other than Great Britain, Germany has been hard hit by the import of tele. With a second channel due in next year the boxoffice is expected to receive a further severe shock. It is well known, for example, that all but two of the major U. S. companies operating in Germany are substantially down compared to last year, a trend which has also affected German and other foreign distribs.

Although the only major industry in Europe without a production subsidy, plan to use something comparable to the British Eady fund was mooted a few years ago. German filmmakers have to watch the expansion of tv under government auspices. Set owners have to pay a monthly licence fee of 5 marks ($1.25), of which about one-third is retained in the federal [illegible] over to the net post office for the operation and maintenance of cables, while the work for operational purposes.

Picture Grosses

'Psycho' Sock $11,000, Balto; 'Apartment' Hot 7G, 5th; 'Hercules' 10G

Baltimore, July 26.

Brightest spot is "Psycho" which opened to capacity crowds at two-by-specified Auburn [illegible] a [illegible] Theatre [illegible] and [illegible] "Apartment" [illegible] "Can-Can" looks strong in sixth at the Mayfair. "Sons of Willie Tell" is strong in second at the Charles and "Romanoff" is fine in second at the Five West. "Hercules Unchained" remains running its first at the Century.

Estimates for This Week

Aurora (Rappaport) (3C) 90-$1.40 — "Psycho" (Par). Solid $11,000 or near. Last week "Sons" [illegible].

Century (Pearlman) (1,200) [illegible] — "Hercules Unchained" (WB). Strong. Big $10,000. Last week, "Bellboy" (Par), [illegible] week, $10,000.

Charles (Pearlman) (1,200) [illegible] — "Sons of Willie Tell" (Par) (2d wk). Nice $2,000. [illegible] week, $4,000 in two.

Cinema (Schwartz) (400) 90-$1.40 — "Romanoff" (Par). Keen [illegible] "Pollyanna" (UMPA) [illegible] $2,000. Last week, "Sons" [illegible] Wild Ride" (Par), [illegible] $2,400.

Five West (Schwartz) (400) 90-$1.50 — "Romanoff" (Par). Sound World. Fair $4,000. Last week, "Sons of Willie" (AA), $2,400.

Hippodrome (Rappaport) (2,100) 90-$1.25 — "Psycho" (Par) (2d wk). Pleasing $6,000 after $8,000 in second.

Little (Rappaport) (1,100) 90-$1.25 — "I'm All Right, Jack" (Col) (2d wk). Big $2,500 after $4,000 in second.

Mayfair (Rappaport) (1,200) 90-$1.40 — "Can-Can" (20th). Still strong. $6,200 after $9,000 in eighth.

New (Rappaport) (1,000) 90-$1.25 — "Portrait in Black" (U) (2d wk). Tall $7,000 after $10,000 in second.

Playhouse (Schwartz) (400) 90-$1.50 — "Carry On, Nurse" (Gov) (4th wk). Solid $2,000 after $2,400 in previous week.

Stanton (Rappaport) (1,200) 90-$1.25 — "Apartment" (UA) (5th wk). Warm $7,000 after [illegible] in fourth week.

Town (Rappaport) (1,200) 90-$1.40-$2.50 — "Psycho" (Par) (2d wk). Holding at fine $10,000 after $11,000 for last round.

CHICAGO

(Continued from page 9)

—"Can-Can" (20th) (14th wk). Nice $29,000. Last week, $21,000.

Roosevelt (RKO) (1,400) 90-$1.80 — "Portrait in Black" (U) (5th wk). Sockeroo $18,500. Last week, $23,500.

State-Lake (B&K) (2,400) 90-$1.80 — "Bells Are Ringing" (M-G) (9th wk). Hangs $18,000 or near. Last week, $22,500.

Surf (H&E Balaban) (685) $1.80 — "Carry On, Nurse" (Gov) (9th wk). Steady $4,200. Last week, $5,000.

Todd (Todd) (1,000) $1.75-$3.50 — "Ben-Hur" (M-G) (31st wk). Smash $29,300. Last week, $29,000.

United Artists (B&K) (1,700) 90-$1.80 — "Apartment" (UA) (5th wk). Dandy $19,000 or close. Last week, $21,000.

Woods (Balaban) (1,200) 90-$1.80 — "Psycho" (Par) (2d wk). Tall $17,000. Last week, $19,500.

World (Todd) (800) 90-$1.50 — "Bellboy and Ballerina" (Indie) (2d wk). $1,800. Last week, [illegible]

LOS ANGELES

(Continued from page 11)

$21,000. Last week, $21,400.

Carthay (FWC) (1,138) $1.75-$3.50 — "Can-Can" (20th) (2d wk). Busy $12,000. Last week, $10,800.

Crest (Elect) (750) $1.25-$2 — "Carry On, Nurse" (Gov) (20th wk). Strong $4,200. Last week, $4,300.

Warner Hollywood (Cinerama Inc) (1,380) $1.20-$2.65 — "Search for Paradise" (Cinerama). Started 20th week Sunday (24) after big $15,500 last week.

Egyptian (UATC) (1,392) $1.25-$2.50 — "Ben-Hur" (M-G) (35th wk). Smash $29,200. Last week, $29,300.

Kids Cuffo With Adults

Dallas, July 26.

Children under 12 when accompanied by a parent are admitted free to Bowles Drive-in Oak Cliff Theatre during July and August. This policy applies to the Texas, Vogue, Beverly Hills, Bowslin and Heights Theatres but excludes the Westwood during the roadshow engagement of "The Story of Ruth" (20th).

Tissue will be issued daily for mailmen. This policy will end during the summer vacation period only.

'POLLYANNA' LOUD 22G, K.C.; 'BELLBOY' $8,000

Kansas City, July 26.

City is bright currently with sparkling product led by "Pollyanna," tuck at Uptown and Granada. "Bellboy," at the Missouri, also new, is fine. Holdovers of "Kid Rico" at Paramount, "Apartment" at Fine and "Carry on Nurse" at Tivoli are strong.

Estimates for This Week

Brookside (T) (500) $1-$1.50 — "Can-Can" (20th) (2d wk). Fine $3,000. Last week, $3,000.

Capri (Dickinson) (1,200) $1.50-$2.50 — "Ben-Hur" (M-G) (70mm) (31st wk). Still $14,500. Last week, $13,000.

Fairway (NT) (700) $1 — "Sons of Willie Tell" (Par) (2d week). Hefty $2,100. Last week, $2,000.

Kimo (Dickinson) (1,000) $1-$1.25 — "Sons of Romanoff" (Par) (2d wk). Okay $1,000. Last week, $1,200.

Midland (Loew) (3,000) 90-$1.25 — "Bells Are Ringing" (M-G) (4th wk). Still $2,500. Last week, $4,500.

Missouri (2,300) $1-$1.25 — "Bellboy" (Par) and "Walk Like a Dragon" (Par). Nice $8,000. Last week, "Last Days of Pompeii" (UA) and "12 Hours to Kill" (20th) (2d wk), $3,000.

Paramount (UP) (1,900) 75-$1 — "Kid Rico" (Par) (2d wk). Spiritedly $7,000. Last week, $9,000.

Plaza (NT) (1,000) $1.25 — "Apartment" (UA) (4th wk). Great $10,000. Continues. Last week, $11,000.

Roxy (Dickinson) (400) $1-$1.50 — "Portrait in Black" (U) (4th wk). Good $3,000. Last week, $3,500.

Uptown (Granada) (NT) (2,045) (717) 90-$1.25 — "Pollyanna" (RV). Running $22,000, best in months, holds six. Last week, Uptown only, "Stars of Ruth" (Par) (2d wk), $5,000. Last week Granada, "Portrait in Black" (U), good $4,500.

'Strangers' Hot $14,000, Buff.; 'Bells' Loud 13G

Buffalo, July 26.

Some new strong product is giving biz a lift here currently. "Bells Are Ringing" shapes lively at the Buffalo while "Strangers When We Meet" looks socko in initial frame at Century. "Hercules Unchained" is heading for a potent session in opener at Paramount. "Portrait in Black" is rated okay in third at Lafayette. "Lost World" is stout in second at Center.

Estimates for This Week

Buffalo (Loew) (3,500) 70-$1.25 — "Bells Are Ringing" (M-G). Lively $13,000. Last week, "Apartment" (UA) (3d wk), $10,000.

Center (AB-PT) (2,000) 70-$1 — "Lost World" (20th) (2d wk). Sturdy $7,000. Last week, $12,400.

Century (UATC) (2,700) 70-$1 — "Strangers When We Meet" (Col). Sock $14,000. Last week, "My Dog Buddy" (Col) and "Stop, Look, Laugh" (Col), $4,000.

Lafayette (Rodd) (3,000) 70-$1 — "Portrait in Black" (U) and "Romulo" (AA) (3d wk). Okay $7,000 or near. Last week, $9,000.

Paramount (AB-PT) (3,000) 70-$1 — "Hercules Unchained" (WB) and "12 Hours to Kill" (20th). Potent $13,000 or a bit over. Last week, "Bellboy" (Par) and "Elephant Gun" (UA) (2d wk), $10,000.

Tech (Loew) (1,200) $1.75-$2.75 — "Ben-Hur" (M-G) (19th wk). Okay $6,500. Last week, $7,000.

Cinema (Martinai) (450) 70-$1 — "Expresso Bongo" (Col) (2d wk). Good $2,000. Last week, $3,500.

BOSTON

(Continued from page 9)

"Portrait in Black" (U) (3d wk). Big $11,000. Last week, $13,000.

Beacon Hill (Sack) (678) $1.50 — "Magdalena" (Indie) (6th wk). Okay $8,100. Last week, $6,000.

Boston (Cinerama, Inc) (1,354) $1.20-$2.65 — "This Is Cinerama" (Cinerama) (44th wk). The 13th week ended Monday (25) was fine $12,000. Last week, $13,000.

Capri (Sack) (835) $1-$1.50 — "Pink Tenement" (20th) (2d wk). Warm $13,000. Last week, $15,000; new name record.

Exeter (Indie) (1,176) 75-$1.25 — "39 Steps" (20th) (3d wk). Second week was fine $5,000. Last week, $6,000.

Gark (Sack) (1,277) $1.50-$3 — "Expresso Bongo" (Col). Smash $12,000. Last week, "Can-Can" (20th) (10th wk), $7,000.

Kenmore (Indie) (500) $1.25-$1.50 — "Carry On, Nurse" (Gov) (9th wk). Stalwart $4,000. Last week, [illegible]

Metropolitan (NET) (4,357) 70-$1.10 — "Bellboy" (Par) and "Walk Like Dragon" (Par). First $20,000. Last week, "Ice Palace" (WB) (3d wk), $7,000.

Memorial (RKO) (3,000) 60-$1.10 — "Pollyanna" (RV) and "When Comedy Was King" (20th) (2d wk). Rousing $12,000. Last week, $20,000.

Orpheum (Loew) (2,900) $1-$1.50 — "Apartment" (UA) (6th wk). Okay $12,000. Last week, $12,500.

Paramount (NEI) (2,337) 70-$1.50 — "Psycho" (Par) (3d wk). Lofty $26,000 with long lines. Last week, $24,000.

Pilgrim (ATC) (1,200) 60-$1.10 — "Lost World" (20th) and "In the Money" (AA). Good $13,000. Last week, "Man on String" (Col) and "Teenage Doll" (AA), $8,000.

Saxon (Sack) (1,100) $1.50-$3 — "Ben-Hur" (M-G) (6th wk). Great $18,000 for 10 shows. Last week, ditto.

Trans-Lux (T-L) (520) 70-$1.25 — "Vice Doll" (Indie) and "Serpent" (Monkia). Fancy $4,800. Last week, "No Motive" (Indie) and "Young Have No Time" (Indie), 3d wk, same.

MINNEAPOLIS

(Continued from page 11)

$1.25 — "Hannibal" (WB) (2d wk). Mild $6,000. Last week, $9,500.

RKO Pan (RKO) (1,890) $1-$1.25 — "Rat Race" (Par) (4th wk). Neat $5,000. Last week, $6,000.

St. Louis Park (Field) (1,000) $1-$1.25 — "Pollyanna" (RV) (3d wk). Good $6,000. Last week, same.

State (Par) (2,200) $1-$1.25 — "Psycho" (Par). Extra large effective newspaper ads and nifty gimmicks helping this. Mighty $20,000 or close. Last week, "Bells Are Ringing" (M-G) (3d wk), $5,000.

Suburban World (Mann) (800) $1 — "Sins of Youth" (Janus) Virile $2,500. Last week, "Touch of Larceny" (Par) (2d run), $1,900 at 85c scale.

Uptown (Fields) (1,000) $1.25 — "I'm All Right, Jack" (Col). Brisk $7,000 or better. Last week, "Expresso Bongo" (Col) (4th wk), $2,000.

World (Mann) (400) 85-$1.45 — "Apartment" (UA) (3d wk). Holding at big $7,000. Last week, $8,000.

Havoc Rues Violence

Schenectady, July 26.

June Havoc, starring in "Time of the Cuckoo" on the strawhat circuit, tossed verbal bombs at "tenth-rate violence in films and television of which we have more than our share." spoke of them as "lesser mediums," criticized current trends in "speech, subjects and music" and lauded to the skies "the classical theatre," in a guest date on "Home Fare" over WRGB-TV, Schenectady, Wednesday morning (13). Interviewed by Sunnie Jennings, Miss Havoc, who was appearing at the Sacandaga Summer Theatre, proved to be the most articulate, challenging and provocative "name" recently heard on the half-hour program.

Emphasizing that "the world is looking for beauty" and finds it in the classics—such as the Shakespeare productions offered at Stratford, Conn.—Miss Havoc excepted Tennessee Williams from her strictures on "violence." She explained, "I don't say Tennessee Williams. He is a poet."

Films Not Niggardly With Press

Columbia v.p. Paul N. Lazarus Jr., speaking in behalf of the entire Motion Picture Assn. of America, makes the point that film industry advertising in the press is a major item.

He told the Newspaper Advertising Executives Assn. in San Francisco recently that eight film companies in the current fiscal year will spend $22,000,000 on co-op ads. $500,000 will go for national ads, and another $12,000,000 can be counted on for theatre ad expenditures.

There's a strange relationship involved, said Lazarus, explaining: "On one side—the editorial—our minions court and woo and occasionally seduce your stalwarts into giving us space and reviews and photographic coverage.

"On the other side—the business side—you and your cohorts plead and raise and demand advertising space from us in a very typical buyer-seller relationship."

Nate Blumberg Dies

Continued from page 4

proxy of U, after its purchase by Decca. Blumberg became board chairman, a post he held actively until illness a few months also precluded such activity.

Born in Racine, Wis., Blumberg as a boy sold candy in theatres after school hours and got his first taste of show biz, which he decided he enjoyed. He was in business for himself several times and, during his earlier years in the industry, was general manager for the Wisconsin circuit of the defunct Universal Theatres.

When the Orpheum Circuit became a part of the Radio Circuit of America's RKO organization, Blumberg took his first important step upward, becoming assistant manager for all RKO theatres in Chicago and the west. RKO, as a result of his efforts, moved him to its New York headquarters as assistant general manager for the entire circuit.

Following the depression and RKO receivership, Blumberg's knowledge of the Orpheum Circuit led RKO to return him to Chicago in an attempt to untangle the snarl, later recalling him to N. Y. to become RKO veepee. As head of the theatre division he made frequent trips to the Coast for huddles with studio execs and to assist in mapping the annual production program. As a consequence of studying all phases of the industry, Blumberg became an expert not only in financing and production but in distribution and buying films as well which eventuated in Universal calling him to its top post.

One of the most respected film execs in the industry, Blumberg in 1952 was honored by the Motion Picture Pioneers as its Man of the Year and was active for years in operations of the United Jewish Welfare Fund. His evaluation to board chairman didn't deter him from active interest in commerce, and he worked closely with Rockwell and other company toppers in a general advisory capacity, reporting to studio several times weekly and making occasional trips to the Gotham homeoffice.

Surviving are his widow, Mrs. Vera Fox Blumberg, sister of film exec Matty Fox; son, Lewis, a producer, and daughter, Mrs. Doris Meyers, wife of film exec Stanley Meyers.

Services were yesterday (Tues.) at the Valley Jewish Community Center, North Hollywood. Family requested contributions to favorite charities, in lieu of flowers. Interment at Mt. Sinai Cemetery, Hollywood.

SAN FRANCISCO

(Continued from page 9)

$1.75-$2.65 — "This Is Cinerama" (Cinerama) (roadshow) (4th wk). Big $20,000. Last week, $26,000.

United Artists (No Coast) (1,151) $1.25-$1.50 — "Apartment" (UA) (6th wk). Fine $9,500. Last week, $10,500.

Stagedoor (A-R) (440) $1.25-$1.50 — "Subterranean" (M-G) (4th wk). Okay $2,800. Last week, $3,000.

Vogue (S.F. Theatres) (364) $1.50 — "Sunset Boulevard" (Par) (reissue) (4th wk). Good $2,000. Last week, $2,200.

Coronet (United California) (1,250) $1.80-$3.50 — "Ben-Hur" (M-G) (31st wk). Powerful $22,000. Last week, $23,000.

Alexandria (United California) (1,610) $2.20-$2.75 — "Can-Can" (20th) (9th wk). Good $13,500. Last week, $14,000.

FAME COMES AGAIN TO MONKEY TRIAL 'HERO'

Dayton, Tenn., July 26.

United Artists picked up boomerang space for Stanley Kramer's "Inherit the Wind" as a result of its staging here of Scopes Trial film, a day-long event featuring the former actual teacher who was involved in the famous "monkey trial." Now a geologist in Shreveport, La., John T. Scopes made his first trip back here since he was convicted in 1925 for teaching the theory of evolution in a Dayton high school.

As part of the proceedings, Scopes (at 56 the athletic type in the courtroom in which he had been tried and took part in a great conference. Stories and photographers were summoned by AP, UPI, the NY Times and NY Herald Tribune. The activities were covered also on tape with NBC's Huntley-Brinkley news report and CBS Dimitri Edwards and Charles Collingwood featuring highlights of the celebration. Next month NBC's "This Present" will broadcast a Robinson Sheard report, and NBC's "Dateline" will broadcast taped highlights.

"Inherit the Wind" Trial Day was capped by the showing of "Inherit the Wind" plus film clips of the "monkey trial." This was the first U.S. showing of the film and it was held at the Rhea County Drive-in Theatre.

Also on hand to cover the proceedings were representatives of Life, Time, Chicago radio station WGN, the Chicago Tribune newspapers, of all major sites in the south, Armed Forces Radio Network, and Voice of America.

Ascarelli Rejoins 20th

Guido Ascarelli, who left 20th-Fox a year ago to organize plans as coordinator of product-tie publicity in Great Britain. The exec currently in New York, leaves for London in about two weeks where he'll work in cooperation with John Ware, director of ad-pub for all of 20th's activities in Great Britain.

Ascarelli served 20th-Fox as director of ad-pub for continental Europe from 1946 until May 1959, when he moved over to United Artists in the same capacity.

REALTOR JOINS LOEW CHAIN

Arthur J. Raporte has been named director of real estate activities for Loew's Theatres. He replaces Charles Bright. New appointment is connected with Loew's increasing activities in the real estate field since Laurence A. Tisch became the company's largest single stockholder.

Prior to a two-year association with Wien, Lane & Klein, a realty syndicate, Raporte was for 11 years counsel and real estate director for the Welch Grape Juice Co.

CINCINNATI

(Continued from page 11)

$2 tab. Same last week for "Hannibal" (WB).

Twin Drive-In (Stan) (1,200 cars each side) (9th week) West side "Windjammer" (NTA) at upped $1.25-$1.50 scale. Repeat after 10-week run at downtown Capitol. Solid $15,000. One show nightly Sunday through Thursday and two shows on Friday and Saturday. Holds. Last week, "Pay or Die" (AA) and "Spy in Sky" (AA), $4,800. East side "Circus of Horrors" (AI) and "Amazing Transparent Man" (AI). Great $16,000 with advantage of two shows nightly. Last week, "Nature Girl and Slayer" (Indie), $8,000.

Valley (Wiethe) (1,200) $1.50-$2.50 — "Can-Can" (20th) (5th wk). Holding to swell $12,000 tempo of last week. Pity to stick out through the hot weather.

Thank You, JERRY LEWIS!

LOEW'S THEATRES, INC.

EXECUTIVE OFFICES
LOEW BUILDING
BROADWAY AT 46TH STREET
NEW YORK
36

OFFICE OF
EUGENE PICKER
PRESIDENT

July 22, 1960

Dear Jerry:

In this business, there's nothing like a pro. You reaffirmed this belief to us and to tens of thousands of your fans during your whirlwind two-day, 21-theatre personal appearance tour of our New York theatres. No personality has ever worked harder or cooperated so completely on any of the many tours we have sponsored over the years.

Aside from the tremendous residual benefits for future Jerry Lewis productions, the immediate results should make Paramount's THE BELLBOY the highest grosser of any of your pictures that have played the circuit. The $106,408 gross for the first two days of THE BELLBOY tops any comparable opening of the past five years.

The multitudes of 'little people' who met you for the first time in person will never forget you. Nor shall we. The tremendous crowds both inside and outside of our theatres were unprecedented.

It should be obvious to all that the greatest thing that could happen to restore showmanship to our business would be more tours of this kind.

All of us at Loew's join in saying thanks to a one-time private in our ranks who made it to five-star general.

Affectionately,

Mr. Jerry Lewis
Paramount Studios
5451 Marathon
Hollywood, California

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year 3
This Date, Last Year 4

"DONDI"
(Allied Artists)
Prod: Albert Zugsmith
Cast: Albert Salmi, Patricia Hill, Eva Marie Saint, Albert Zugsmith
Story: Dorothy Hill, Eva Marie Saint, Walter Winchell, Walter Winchell, Bob Jennings, Antonio Vendig, David Dorfman, Walter Winchell
Started July 19

AMERICAN INT'L

Starts, This Year 4
This Date, Last Year 3

"REPTILICUS"
(Allied Artists)
Prod: Sam Sims, Sigvard Jensen
Directed in Copenhagen
Cast: Anne Lise, Carl Ottosen, Dick Weber
Started June 30

COLUMBIA

Starts, This Year 9
This Date, Last Year 19

"THE GUNS OF NAVARONE"
(Columbia)
Shooting in Greece
Prod: Carl Foreman
Dir: J. Lee Thompson
Cast: Gregory Peck, David Niven, Anthony Quinn, Stanley Baker, Anthony Quayle, Gia Scala, Irene Papas, Albert Salmi, Walter Gotell, Richard Harris, Bryan Forbes, Ron Cameron, Percy Herbert, Michael Trubshawe, James Darren, Richard Pasco
Started Feb 8

"MYSTERIOUS ISLAND"
(Columbia)
Shooting in Spain
Prod: Charles H. Schneer
Dir: Cy Enfield
Cast: Michael Craig, Dan Greenwood, Michael Callan, Gary Merrill, Herbert Lom, Dan Jackson, Herbert Lom, Herbert Nagel, Gerald Harper
Started June 20

"BOY FOR HAPPY"
(Columbia Pictures)
Prod: Philip Leacock
Dir: George Marshall
Cast: Dick Shawn, Elizabeth Allen, Mary Tyler Moore, Jack Carter, Marvin Kaplan, Jerry Lewis, Howard Morris, Ed Begley, Sr., Ann Morgan Guilbert, Herbert Lom, Don Knotts, Jack Weston, Buck Henry, Bill Mumy, Lee Wilkofsky, Bernard Fox, Alice Ghostley, Nancy Kulp
Started June 20

"A RAISIN IN THE SUN"
(Shooting in Chicago)
Prod: Philip Rose, Lloyd Shebib, Daniel Petrie
Dir: Daniel Petrie
Cast: Sidney Poitier, Claudia McNeil, Ruby Dee, Diana Sands, John Fiedler, Louis Gossett, Lonnie Chapman, Ivan Dixon, Joel Fluellen, Roger Robinson, Stephen Perry, Douglas Rain, Lloyd Nolan
Started July 11

"UNDERWORLD U.S.A."
(Columbia)
Prod: Samuel Fuller
Dir: Samuel Fuller
Cast: Robert Evans, Cliff Robertson, Dolores Dorn, Beverly Garland, Paul Richards, Larry Gates, Richard Rust, Paul Dubov, Larry Ramos, David Tom, Joseph Wiseman, Jerry Strickler, Sandra Giglio
Started July 20

WALT DISNEY

Starts, This Year 1
This Date, Last Year 3

"THE ABSENT-MINDED PROFESSOR"
(Disney)
Prod: Walt Disney
Dir: Robert Stevenson
Cast: Fred MacMurray, Nancy Olson, Keenan Wynn, Tommy Kirk, Elliott Reid, Leon Ames, Edit Ross, Charles Tyner, Ellen Corby, Jerry Lewis
Started May 2

METRO

Starts, This Year 4
This Date, Last Year 11

"ATLANTIS, THE LOST CONTINENT"
(Metro-Goldwyn-Mayer)
Prod: Sam Katzman
Dir: George Pal
Cast: Anthony Hall, Frank Gallop, Joyce Taylor, John Dall, Edgar Barrier, Frank Richards, Jay Novello, Edward Platt
Started June 20

"HOMBRE THE BOYS ONE"
(Metro-Goldwyn-Mayer)
Shooting in Utah
Prod: Martin Ransohoff
Dir: Martin Ritt
Cast: Paul Newman, Diane Varsi, Richard Boone, Cameron Mitchell, Fredric March, Barbara Rush, Peter Lawford, Martin Balsam, Larry Gates, Frank Ferguson, Arthur Hunnicutt, Jack Elam, Ben Cooper, Lee Van Cleef, Yvonne De Carlo, Frank Silvera, Ernest Borgnine, Sheila Rosenberg, Jack Elam, Ben Cooper, Lee Van Cleef, Yvonne De Carlo, Frank Silvera, Ernest Borgnine, Sheila Rosenberg
Started July 20

PARAMOUNT

Starts, This Year 11
This Date, Last Year 8

"THE COUNTERFEIT TRAITOR"
(Paramount)
Shooting in West Berlin
Prod: William Perlberg
Dir: George Seaton
Cast: William Holden, Lilli Palmer, Hugh Griffith
Started June 13

"THE BIG BOSTON ROBBERY"
(Paramount)
Shooting in N.Y.
Prod: Hilton Ross
Dir: Jack Sholder
Cast: Jay Barney, Michael Fox, Richard Kiley, Donna Martin, J. Pat Walker, Tom Hanger, Harry Lauter, Robert Carrington, Richard Wong, Sidney Dubrow
Started July 20

20th CENTURY-FOX

Starts, This Year 10
This Date, Last Year 12

"GO NORTH"
(20th Century-Fox)
Dir: Henry Hathaway
Cast: John Wayne, Stewart Granger, Bibi Andersson, Capucine, Fabian, Maureen O'Hara, Micky Shaughnessy, Stephen Courtleigh, Martin Braddock
Started May 9

"THE BIG GAMBLE"
(Twin Pictures Prod.)
Shooting in Europe
Prod: Darryl F. Zanuck
Dir: Richard Fleischer
Cast: Stephen Boyd, Juliette Greco, David Wayne, Dame Edith Evans, Diahann Carroll, Gustav Berger, Philip O'Flynn, Mary Ross, Maureen O'Hara
Started May 20

"MARRIAGE GO ROUND"
(20th Century-Fox)
Cast: Susan Strasberg, Dick Walter Long, Susan Hayward, James Mason, Julie Newmar, Bert Lahr, June Clayworth
Started June 20

UNITED ARTISTS

Starts, This Year 10
This Date, Last Year 5

"A MATTER OF CONVICTION"
(Independent Prods. Inc. for UA)
Shooting in N.Y.
Prod: Harold Hecht
Dir: John Frankenheimer
Cast: Lawrence Dobo Hecht, Ed Ames, Gabriel Dell, Harry Guardino
Started May 23

"THE FACTS OF LIFE"
(Hilton-Frank Prods. for UA)
Shooting in Panama
Prod: Ben Hecht
Cast: Bob Hope, Lucille Ball, Ruth Hussey, Don Taylor, Louise Beavers, Elisa Ivan, Frank Ferguson, Philip Ober, Louise Troy, Charles Lane, Robert Sorbo
Started June 6

"JACK THE GIANT KILLER"
(United Artists Prod. for UA)
Prod: Edward Small
Dir: Nathan Juran
Cast: Kerwin Mathews, Judi Meredith, Walter Hampden, Barry Kelley, Torin Thatcher
Started July 5

"FIVE GUNS TO TOMBSTONE"
(Paramount Pictures)
Prod: Robert E. Kent
Dir: Frank E. Flynn
Cast: Jeffrey Hunter, Dolores Michaels, Mark Damon, Ron Hagerthy, Ben Wright, Jack Elam, Bill Williams, Frank Ferguson, Jack Kelly, Dan Blocker, Lee Van Cleef, Ben Johnson, Richard Boone, Lee Marvin, Robert Ryan, Bill Williams, Frank Ferguson, Jack Kelly, Dan Blocker, Lee Van Cleef, Ben Johnson, Richard Boone, Lee Marvin, Robert Ryan
Started June 20

"THE MISFITS"
(United Artists for UA)
Shooting in Reno
Prod: Frank E. Taylor
Dir: John Huston
Cast: Clark Gable, Marilyn Monroe, Montgomery Clift, Thelma Ritter, Eli Wallach, Kevin McCarthy, Pearl Bailey, James Barton
Started June 20

UNIVERSAL

Starts, This Year 8
This Date, Last Year 4

"THE DAY OF THE GUN"
(Universal)
Shooting in Mexico
Prod: Gustave Ferrari, Edward Lewis
Dir: Robert Aldrich
Cast: Robert Aldrich, Kirk Douglas, Dorothy Malone, Joseph Cotten, Lionel Stander, Jack Lambert, Sergio Fantoni, Regis Toomey
Started May 31

"ROMANOFF AND JULIET"
(Peter Ustinov Prod.)
Shooting in Rome
Prod: Peter Ustinov
Dir: Peter Ustinov
Cast: Ustinov, Sandra Dee, John Gavin, Akim Tamiroff, Roberto Maiolo
Started May 30

"THE GRASS IS GREENER"
(Grandon Prod. for UA)
Shooting in Hollywood
Prod: Stanley Donen
Dir: Stanley Donen
Cast: Deborah Kerr, Robert Mitchum, Jean Simmons, Moira Walker, Hayden Rorke
Started April 6

WARNER BROS.

Starts, This Year 9
This Date, Last Year 6

"SPLENDOR IN THE GRASS"
(Warner Bros.)
Shooting in New York
Prod: Elia Kazan
Dir: Elia Kazan
Cast: Natalie Wood, Warren Beatty
Started May 9

"FANNY"
(Warner Bros.)
Shooting in France
Prod: Joshua Logan
Dir: Joshua Logan
Cast: Leslie Caron, Maurice Chevalier, Charles Boyer, Horst Buchholz, Kurt Kasznar, Lionel Jeffries, Georgette Anys, Raymond Bussieres, Jean Pierre Darras, Luc Florian, Roy Sommer, Victor Francen
Started May 30

"PARRISH"
(Warner Bros.)
Prod: Delmer Daves
Dir: Delmer Daves
Cast: Troy Donahue, Claudette Colbert, Karl Malden, Diane Varsi, Dean Jagger, Connie Stevens, Diane McBain, Sharon Hagerty, Hampton Fancher, David Knapp, Madelyn Shumway, Arthur Miller, Rex Ingram, Lloyd Nolan, Barbara Lang, Dorothy Adams, Alfred Wardell, Hope Summers
Started May 30

"A FEVER IN THE BLOOD"
(Warner Bros.)
Prod: Roy Huggins
Dir: Jerry Thorpe
Cast: Efrem Zimbalist Jr., Andra Martin, Valerie Bettis, Jack Kelly, Don Taylor, Jack Weston
Started June 30

"GOLD OF THE SEVEN SAINTS"
(Warner Bros.)
Shooting in Utah
Prod: Leonard Freeman
Dir: Clifton Douglas
Cast: Walter Brennan, Roger Moore, Robert Middleton, Clint Walker, Gene Evans
Started June 20

"GIRL OF THE NIGHT"
(Warner Bros.)
Prod: Max J. Rosenberg
Dir: Joseph Levine
Cast: Anne Francis, John Kerr, Lloyd Nolan, Steven Hilton, James Broderick, Julius Monk, Lauren Gilbert, Ray Walston
Started June 30

INDEPENDENT

Starts, This Year 25
This Date, Last Year 39

"KING OF KINGS"
(Samuel Bronston Prods.)
Shooting in Spain
Prod: Samuel Bronston
Dir: Nicholas Ray
Cast: Jeffrey Hunter, Robert Ryan, Rhonda Fleming, Viveca Lindfors, Rita Gam, Harvey Lembeck, Frank Thring, Henry Guardino, Rip Torn, Frank Thring
Started May 9

"THE BLONDES FROM BUENOS AIRES"
(Continental Films)
Shooting in Argentina
Exec. Prod: Nate Tarcher
Prod: F. Amato
Dir: George Lahue
Cast: Van Heflin, Jean Pierre Aumont, Carlos Estrada
Started June 20

Lewis Milestone: Studios Today In Sound Condition

By JOHN G. HOUSER

Hollywood, July 26

Director Lewis Milestone concludes, "no nightmares ahead for the film industry in the years ahead."

In comparing today's industry with bygone days, Milestone noted that one significant change had brought studios into a more realistic balance with present day economics. "The studios have largely stripped themselves of unnecessary expenditures, such as overlapping jobs and responsibilities and are in a more healthy financial condition," he said. "This instance is that of producers. Nowadays a man functions as 'producer-director' or 'writer-producer' and frequently the star of the film is the producer! There is far more flexibility in film making than ever before. In the '30s and '40s a producer would impose his personal will on the director, the writer and the cast; it's not so today."

At the moment, Milestone feels the film industry is well into an adult theme cycle which is good for the industry. "If we don't abuse this privilege." He praised Otto Preminger as a leader of the "adult theme movement" with such films as "The Moon Is Blue" (released without a code seal) and "Anatomy of a Murder." Firm directors credit Milestone instead for his forthright attitude and beliefs in defying censorship.

On television, Milestone finds it is hurting motion pictures severely in one area only—that of ideas. "They (TV) use ideas and good materials so fast that writers can't keep up with it and both the writer and the medium become stale. We must now resort to making characters more interesting and plots of secondary importance." Milestone has done five television shows and finds that most audiences seeing a film respond better to a situation or an emotion than do to audiences to the same impulse." Contagious laughter is known in the theatre," he says, "while the same scene on tv might go absolutely flat."

Television, however, claims Milestone is "the film industry's farm system" and makes the "B" pictures by which we judge our future talent. It used to be possible to invest and risk very little with writers, directors and actors in a "B" picture. Now we do it through television. If they're good, they come into films with the discipline and training of television's practical viewpoint, the limitations of time."

Milestone, who won the first Academy Award (Two Arabian Knights) for comedy directing (1927), again reiterated his stand the Academy should have an award for "comedy" and "dramatic." He cited "Some Like It Hot" as the example where Billy Wilder was overlooked with a comedy film.

Commenting on pay-tv, Milestone stated, "If pay-tv begins cluttering up people's screens with "B" films and low-grade product, the audience simply won't buy it. After all, they're being asked to pay for it, and once the novelty is worn off, it will take only fine product to hold them."

Milestone finds he is known as "the war picture director," probably stemming from his directorial achievement on "All Quiet On the Western Front," and being followed with "A Walk In the Sun," "Halls of Montezuma" and "Purple Heart." On "All Quiet" he smiles almost radly and says "it has not been off the screens of the world in over 31 years. It has never stopped being shown. Do you know that in 1955 it ran cock and cock at the benefits in Italy with "Man With the Golden Arm."

Milestone has two projects he is most interested in doing, with either of them becoming strong possibilities as his next assignment. The first is a property written by Charles Lederer titled "Footproof," which he would produce and direct, and hopes to have Frank Sinatra as star. At the moment, he is attempting to negotiate a deal with Lederer and Sinatra. The other is a "picture with scope, made in the natural beauty of Japan, about the people and the times of Admiral Perry's visit which opened the country to western ideals and ideas." He has a property but would not discuss it at length other than to state it would confine itself basically to "three whites, all Dutch, one woman and two men."

In film making today, Milestone claims color is "an additive but also an added cost, not always suited to the story." He said color occasionally will cause a picture to suffer by detracting from the story line—such as "Anatomy of a Murder."

He has recently concluded "Ocean's 11," for Frank Sinatra's Dorchester Productions. And, as he pointed out, "we brought it in $300,000 under budget and one day under schedule."

Amusement Stock Quotations

Week Ended Tues. (26)

N. Y. Stock Exchange

1960 High	1960 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for wk.
42⅞	23⅞	ABC Vending	172	35⅝	33⅝	34⅝	+1
39½	23¼	Am Br Par Th	118	37¼	36⅞	37	—⅝
42¼	30½	Ampex	776	35¼	33½	34½	—1
45⅛	36⅞	CBS	130	40⅝	38	38⅛	—1⅝
19⅞	14⅞	Col Pic	303	20¼	18⅞	19⅛	— ⅛
34⅛	17⅛	Decca	123	31	29⅛	29⅞	— ⅛
40⅞	23⅞	Disney	50	29⅞	28⅞	29½	—1⅛
136⅛	94	Eastman Kdk	393	118⅛	110	114⅞	—3
8½	6⅛	EMI	208	7	6½	6⅞	
23⅛	14⅛	Glen Alden	402	15⅞	14⅛	14⅞	— ⅞
18⅛	14	Loew's Thea.	153	16⅛	15⅞	16	— ⅛
38⅛	22⅛	MCA Inc.	44	34	31	32⅛	— ⅛
33⅞	24⅛	Metro GM	163	34½	31⅞	32⅞	—1⅛
68⅛	32⅛	NATI Corp.	928	45⅛	42⅛	45	— ⅛
13	6⅛	Nat. Thea.	202	7⅛	6⅞	6⅞	—⅛
61⅛	39½	Paramount	185	56	51	54⅞	—3⅞
38⅛	26⅛	Philco	484	26⅞	23⅞	24⅛	— ⅛
236½	143⅛	Polaroid	207	236⅛	212⅛	226	+11
78⅛	59½	RCA	1116	64⅛	58	60⅛	—4⅞
11⅛	7½	Republic	129	10⅛	10	10⅛	— ⅛
15	12⅛	Rep. pfd	12	14⅛	14⅞	14⅛	— ⅛
42⅞	24⅛	Stanley Wor.	38	25½	24⅛	24⅞	+ ⅛
30⅞	20⅛	Storer	75	29⅞	28	29⅞	+1⅞
39⅛	30	20th Fox	71	37½	36⅛	36⅞	— ⅛
28⅛	23⅞	United Artists	80	28	27	27⅞	— ⅛
50⅞	37⅛	Warner Bros	71	47⅞	45⅞	46⅞	— ⅛
127⅞	89⅛	Zenith	298	115⅛	108⅛	112⅛	—3⅛

American Stock Exchange

6⅞	4½	Allied Artists	59	6⅛	5⅛	5⅛	— ⅛
7⅛	3⅛	Borkwee Corp	269	5⅛	4⅛	4⅛	— ½
10	8	Cap. Cit. Bdc.	20	9	8	8⅛	— ⅛
5⅞	3⅛	Cinerama Inc	201	4⅞	4⅛	4⅛	— ⅛
14⅞	11	Desilu Prods.	47	11⅞	11	11	— ⅛
7½	4⅛	Filmways	30	5	4⅛	5	
2⅞	1⅛	Guild Films	96	1⅛	1⅛	1⅛	+ ⅛
8⅞	3⅛	Nat'l Telefilm	13	4⅛	3⅛	3⅞	— ⅛
9⅛	6⅛	Technicolor	64	8⅛	7⅛	8	— ⅛
11	8⅛	Telepromptor	17	11⅞	10⅞	11⅞	— ⅛
4⅞	2	Tele Industr's	10	3⅛	3	3	— ⅛
13⅛	9½	Trans Lux	7	12½	11	11⅞	+1⅞

Over-the-Counter Securities

	Bid	Ask
America Corp.	1⅛	2
King Bros.	1⅛	1⅞
Magna Theatre	2⅛	3
Medallion Pictures	1⅛	2⅛
Metropolitan Broadcasting	17½	18
Movielab	13½	14½
Scranton Corp.	2⅛	2⅞
Sterling Television	1⅛	1⅞
U. A. Theatres	7½	8

* Week Ended Monday 25
† Ex-dividend

(Courtesy of Merrill Lynch, Pierce, Fenner & Smith, Inc.)

Gen'l Drive-In's Flotation Aims At Circuit Growth

An offer of 180,000 shares of common stock at $12.50 a share is being made to the public by General Drive-In Corp., formerly Mid-West Drive-In Theatres, outgrowth of a company originally organized by Philip Smith in 1922.

According to the prospectus issued by Paine, Webber, Jackson & Curtis, the underwriters, the net proceeds, estimated at $500,000, will be employed to finance General Drive-In's proposed expansion program. The firm plans to open 10 new theatres and to diversify its business by acquiring and operating several bowling centres in the New England area. The company has already made arrangements for long-term leases for seven indoor theatres at shopping center locations. Two of the new theatres will be in New Jersey, one in Illinois, and four in Florida. Construction has started according to the prospectus on three locations already under lease and at least four of these seven theatres are expected to open in 1960 or early 1961.

General Drive-In is currently constructing a bowling center in suburban Boston. The bowling plant, which is set to open this summer, will be owned in fee subject to a mortgage. The company has also entered into other bowling center leases in Massachusetts and Rhode Island. It's expected that these centers will be opened in January, 1961.

General Drive-In estimates that the costs and expenditures in connection with the opening of the seven new theatres and its equity investment in the first three bowling centers will be approximately $1,200,000.

Giant Amusement Opportunity Auction

443 Acres

Sold in 5 Separate Parcels or as a Unit

(1) Deluxe Drive-in Theatre and Kiddieland,

(2) Huge Swimming Pool . . . Skating Rink . . . Dance Pavilion . . . Dining-Dancing Room,

(3) 18-Hole Golf Course,

(4) 10,400-Seat Racing or Rodeo Stadium,

(5) 106 Acres for Development.

Here's a priceless opportunity for individuals, syndicates, clubs, associations to acquire all or parts of one of the Midwest's top recreation spots. Built and offered for sale by George E. Bennett, leading national construction contractor and business executive.

A Drive-In Theatre
B Miniature Golf Course
C Kiddieland
D Dining Pavilion
E Skating Rink
F Swimming Pool
G Dance Pavilion
H Golf Clubhouse
I Picnic Area
J Race Track-Stadium

Lakeside RECREATION CENTER

at 91st St. and Kansas Highway 5, Wyandotte County, Kansas (12 miles West of Kansas City)

Over 1,200,000 amusement-hungry people are in easy driving range of Lakeside. Thousands of them pack it each weekends super-crowds on auto racing or rodeo days.

Here are the Separate Units

1. *Drive-In Theatre*
Nearly 1,100-car capacity, with 60' x 110' Cinemascope screen, newest projection equipment, "moonlight" lighting, two 4-lane box offices with all automatic ticket, coin and car counters, double-line snack bar, plus 3-acre kiddieland with pony rides, miniature train, miniature golf, ferris wheel, carousel, soft drink and snack concession area.

2. *Golf Club*
18 holes, 7,200 yards, par 72—laid out by one of America's leading golf architects. Watered greens. Fairways can be delivered in perfect condition. Clubhouse, dining area, all elements needed for high-popularity, public-fee course or private club.

3. *121-Acre Recreation Lake and Club*
90-acre lake; giant 160' x 80' swimming pool; 190' x 90' skating rink; dining room with seating for 500, dance pavilion for 1,200; picnic ground with concessions, office building and beautiful manor-type home.

4. *Auto Race Track*
10,400 seat concrete stadium; ½ mile and ¼ mile tracks with full facilities from pits to cashier's cages, completely equipped concession stand to complete fence enclosure.

5. 106 acres, presently used as farm land. Available for development as residential real estate or for expansion of other amusement facilities.

Total Replacement Value

$3,500,000

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No Reasonable Bid Rejected

The aerial photograph and ground plan above can give only a bare idea of the convenience and efficient layout of this wonderful "entertainment plant." Lakeside Recreation Center's proximity to 300-acre Wyandotte County Lake (across road, top left) puts it right in the line of travel of thousands of Wyandotte Lake visitors every weekend, and often on weekdays, too. Surveys show that, even with minimum publicity, close to 50% of Wyandotte Lake visitors come across to one or another of the Lakeside attractions. Word-of-mouth advertising has stimulated still further traffic for Lakeside; with a reasonable publicity effort, every one of the five amusement units at Lakeside could be a real giant crowd-puller. Lakeside is thoroughly profitable now—yet the surface hasn't even been scratched. Look into this—it may be the giant opportunity you've looked for.

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Swiss-Owned Eidophor Exploring Ties With Closed-Circuit Biz Know-How

Eidophor Inc., the company involved in the manufacture of large-screen projectors suitable for closed-circuit television, is exploring the possibility of merging with a firm experienced in the staging and handling of closed-circuit business meetings, according to Roderic L. O'Connor, president of the Swiss-owned firm.

Eidophor, a division of the Swiss chemical company, CIBA, is interested in such an association, O'Connor said, so that it can introduce and market its projector and possibly establish an Eidophor large-screen closed-circuit network for business use.

Although Eidophor was originally established to manufacture a big-screen color projector, the company is proceeding with the making of the field sequential (non-compatible) color projector which, however, is compatible for black and white use. Under the field sequential system, a micro wave relay is necessary, but a color picture can be sent only 40 to 60 miles. For b&w use, existing tv cables can be employed and Eidophor can project pictures from a nationwide network.

Meanwhile, CIBA and Philips of Holland are working on a simultaneous color projector which would be compatible with systems now in use. According to O'Connor, the development of such a projector would revolutionize closed-circuit television both for theatres and for business meetings. He said a laboratory model for demonstration purposes should be ready this winter.

Three Projectors

Presently, Eidophor has three projectors available for sale or rental purposes. The projector capable of showing a color 35x24 ft. picture with a 250-ft. throw, is being employed by Theatre Network Television at the Republican Convention in Chicago to give delegates a giant-sized view of proceedings on the rostrum. The picture is shown on two king-sized screens flanking the rostrum.

O'Connor, a former State Dept. official, said that Eidophor hoped to have 10 projectors available in the U.S. by the end of this month and 30 by the end of the year. He pointed out that the projectors could be used for closed-circuit b&w television or for local within an auditorium or some city's colorcasts.

Twentieth-Fox still has an interest in Eidophor, O'Connor noted. Under the present arrangements, 20th has a 50-50 right to manufacture or license the manufacture of Eidophor units. General Electric, for example, is an original sub-licensee of 20th, but under a new deal 20th and CIBA are jointly involved, according to O'Connor. Twentieth continues to share in the royalty for every Eidophor unit sold. At the same time, the film company has a continuing option to buy Eidophor units in lots of 50 for theatres now when the simultaneous color system is perfected.

Fairway, K.C., Goes 'Art'

Kansas City, July 26.

National Theatres has launched its Fairway on a new policy, playing artfilms at $1 admission. Theatre has been playing largely first-run, usually in tandem with other first runs of the Fox Midwest division here. A 700-seater, it has an ave suburban location, with Tom Coggins as manager.

New policy was inaugurated Thursday (7) with "Carry on Nurse" in a benefit for the Women's Auxiliary of Research Hospital on opening night. Regular showings begin Friday (29), the pix off to a running start and headed for strongest grosses in the house in many months. First film is expected to hold for several weeks on this policy.

VEEPCY TO RUBINSTEIN

With Telemeter 7 Years — Heads Coast Lab

William C. Rubinstein has been named a vicepresident of International Telemeter Co., a division of Paramount Pictures. The appointment was okayed by the Par board last week.

Rubinstein has been with Telemeter for seven years and has been serving as administrative assistant to Louis A. Novins, Telemeter president.

Rubinstein will be responsible for the administration of the Telemeter research and development laboratory on the Coast. Patrick Court continues as director of research at the lab.

Day-Date Policy Hitting Toronto

Toronto, July 26.

To meet present-day conditions on film and print shortage and give a better deal to distributors and exhibitors, Famous Players (Canadian) and the Nat Taylor chains have launched a new policy whereby nine of their theatres in Toronto will play day and date, teeing off with "Fun or Die" AA. Deal includes main city, Downtown, plus deluxe suburbs, but no change in ownership of houses.

According to joint statement of Famous Players Canadian and Twinex Theatres Corp. (at) plan is intended to meet the need for revitalization of theatres in Toronto. First is "Fun or Die," which had an extensive teaser campaign in local streetcars and subway. Next is "Thirteen Ghosts" (Col).

GOODWIN, READE OFF CINERAMA'S BOARD

Two key members of the board of directors of Cinerama Inc., have resigned.

Exiting are Bernard Goodwin as vice chairman of the board and Walter Reade Jr. as a director. Goodwin is a former head of the Paramount music corporation and Reade is chief of the Walter Reade circuit and Continental Distributing. The reason for their resignations was not disclosed by Nicholas Reveni, president and chief executive officer.

Only one replacement to the board has been made—R. G. Krause, Cinerama v.p. in charge of exhibition and sales, having been elected.

At the same time, the board named Coleman T. Cowin as a v.p. of Cinerama Inc. Cowin, a Cinerama director of photography, has recently been engaged in working with Metro on the technical development of the Cinerama-Metro joint filmmaking ventures.

Near-Boston Drive-In

Brockton, Mass., July 26.

Affiliated Theatres is building a new owner at the South Shore Plaza, "Twin Drive-In Theatre," at the junction of Routes 37 and 128 and Southeast Expressway, to present in mid-July, according to Arthur Howard, prexy of Affiliated.

The new freshener will have giant twin screens, a fourlane refreshment stand, and a muppet playground, including a variety of fantasy type amusements for the little ones. The new owner will pull from the Greater Boston area, 10 minutes drive, and also Brockton, Randolph and the South Shore.

W. H. Blumberg's WB Beat

Hollywood, July 26.

William M. Blumberg has been appointed to new post of western exploitation and cooperative advertising and publicity director for Warner Bros. headquartering in L. A. Exchange, where he'll work closely with divisional sales manager Grover Livingston.

His territory will include exchange areas in L. A., Frisco, Portland, Seattle, Denver, Salt Lake City.

Atlanta Shakes 'Can-Can' For $2.20, Matinees $1.75

Atlanta, July 26.

Cole Porter's "Can-Can," 20th Century-Fox music-spectacular, will get its first (and only) road show engagement between Washington and Miami July 29 following a special invitation premiere performance at Rhodes Theatre the night before.

Hard ticket policy will prevail, with night prices at $2.20, matinees Saturday and Sunday, $1.75, and weekdays at $1.50, with children under 12 getting in for 50c. Mail orders now are being accepted. "Can-Can" runs 2 hours, 20 minutes, including matinee, considerably less than Metro's "Ben-Hur," now showing at Wilby-Kincey's Roxy.

Rhodes, a Storey chain theatre, 714-seat house located away from the downtown theatrical section, is being remodeled and refurbished preparatory to the installation of special equipment needed to project Todd-AO. More than $100,000 is being spent on showcase, with 39 seats scheduled to be lost.

Previous Todd-AO productions shown here, "South Pacific" in its early engagements, and Mike Todd's "Around the World in 80 Days," were shown at Wilby-Kincey's downtown Roxy Theatre.

Gerald M. Rafshoon, 20th-Fox ad-pub director, is handling exploitation details.

St. Paul Exhibs Battle Outlying Trading Centres

St. Paul, July 26.

Battling the mushrooming shopping centres which have been increasingly luring shoppers from the loop downtown merchants this week opened a block-long pedestrian "Festival Mall" for the avowed purpose to "bring fun and culture back into downtown." It's believed to be the first of its type anywhere.

It's set up for three weeks near the heart of the loop, occupying all but the two centre traffic lanes of the street where it's situated and including temporary curbs and fences nine feet out into the street from the regular curb line.

Fences are the backdrop for stage settings which include such things as cabanas, animal cages from the local zoo, pushcarts heaped with merchandise for sale, trampolines and a ferris wheel for the young folks and adults' enjoyment, a flower wagon and a small mobile stage.

On the stage there's a constantly changing variety show from 11:30 a.m. to 2:30 p.m. and from 4 to 5 p.m. four days a week and from 4:30 to 7:30 p.m. on Mondays when the loop stores are open evenings.

Stage and other activities comprise strolling musicians and dancers, style shows, clowns, oriental food vendors, balloon men, baton twirlers, barbershop quartets and golf putting contests.

"I've had the germ of this idea in mind," explains R. E. Albrecht, owner of a large downtown furs establishment who conceived the Festival Mall. "I've always felt that a big city business district lost a lot when it lost the band concert and the town square."

Jack Armstrong Adding State at Bellvue, Ohio

Bellvue, O., July 26.

The State here has been taken over by Jack Armstrong, operator of a 23-theatre northern Ohio chain bearing his name.

The house was given up by Northio Theatres Corp., an affiliate of American Broadcasting-Paramount Theatres. Northio continues to operate the Paramount in Fremont, the Paramount and Court in Hamilton, the Palace in Marion, the Paramount in Middletown, and the Kentucky in Danville, Ky.

Admissions Know Only Up, Up, Up

Minneapolis, July 26.

Advancing of admissions is reaching a new high here. They're even raising the ante now for pictures that are regarded as "ordinary" in a number of instances.

Currently, for example, the lone loop picture at the supposedly regular $1 after 5 p.m. for all houses excepting the Academy, Century and World is "The Bellboy" (Par) at Bonnie Berger's Gopher where, incidentally, it has been doing a whale of a business.

Otherwise downtown at the "$1" theatres it's costing $1.25 to see "The Rat Race" (Par), "Hannibal" (WB), "Porcho" (Par) and "Strangers When We Meet" (Col). And uptown for features "Poltrunna" (RV) and "I'm All Right Jack" (Col) it's $1.25, too, and for "Sons of Youth" (Janus), $1 instead of 80c.

The loop World ordinarily gets $1.25 after 5 p.m., but for "The Apartment" it's $1.45. The hard-ticket "Ben-Hur" and "Can-Can" command $2.05 top. And, declare exhibs, the public isn't squawking—not even those who come out saying they didn't like the pictures.

Jerry Lewis, Cameraman Along, Clowns It Up for His 'Bellboy'

Jerry Lewis, who wrote produced, directed and starred in "The Bellboy," is also serving as a super salesman and one-man bally merchant for the Paramount release.

Lewis' personal efforts, involving 21 personal appearances in two days at Loew's Theatres in the N.Y. metropolitan area, is credited with shaking up the biggest two-day opening gross for any Paramount picture on the Loew's N.Y. circuit. With a two-day gross of $107,158 in 26 theatres, Lewis topped such Par entries as "The Ten Commandments," "The Greatest Show on Earth" and "Shane" in their first engagements on the circuit.

With the cooperation of Loew's topper Eugene Picker and publicity veep Ernie Emerling, a spectacular and schedule was arranged for the comedian, enabling him to visit 18 theatres. The total of 21 appearances involved double visits to the Paradise in the Bronx, the Valencia in Queens, and the Fabian in Brooklyn. Originally the latter was not scheduled for a dual visit, but Lewis insisted on returning for nostalgic reasons. He broke in as an act at the Fabian 20 years ago.

The whirlwind tour of the N.Y. metropolitan area, involving appearances in theatres in Manhattan, Brooklyn, the Bronx, and Westchester, was made in an air-conditioned bus. Lewis was accompanied by an entourage of Par and Loew's officials and the press. The bus was emblazoned with a banner reading "Jerry Lewis in The Bellboy." A film cameraman accompanied the trip and Lewis had a number of opportunities to clown en route, stopping at toll booths and other places to talk to policemen and the public. It was all recorded on film for possible use in another Lewis comedy.

At the theatres, Lewis did 15 to 20 minutes of impromptu comedy. He also gagged it up in the lobby, in front of the theatres and in stops to and from the theatres. The schedule was so worked out that even when it was necessary to break into "The Bellboy" the halt came at an appropriate moment.

The results achieved at the box-office, attributed greatly to Lewis' personals, has Loew's officials wondering why other performers, especially those who own pieces of pictures, do not undertake similar excursions.

HARDY BALLYHOOLIGAN

Bill Shirley Dates From 'Great Train Robbery' Era

Albany, July 26.

Bill Shirley, who was "banking" pennies for peep show at Broadway and 37th Street, New York, in 1897 and who made a brief appearance in "The Great Train Robbery" believed to be the only survivor of that silent film "classic," is back in harness as exploiteer for United Artists, in the Buffalo and Albany territories—after undergoing treatment at the Buffalo General Hospital for a virus infection of the respiratory tract.

Shirley, who suffered a slight heart attack last fall, was transferred to the sidelines (longer of Atlanta for the winter—by Mort Krushen, chief of exploitation for U.A. The veteran industry figure, one-time partner with the late William W. Farley in a string of Schenectady theatres, beat the depots in Atlanta and Jacksonville for United Artists.

Dutch Report A Slump In Films

Washington, July 26.

Dutch film industry has been on the downbeat despite a general upward trend for the rest of the nation's economy, according to the annual report of the Netherlands Motion Picture Assn.

The report, released by U.S. Commerce Dept. here, revealed that theatres in the 14 principal cities suffered an attendance decline from 36,800,000 in 1958 to 31,500,00 last year. Attendance in other areas dropped from 26,400,000 last year. The overall decrease was 13.5% in 1959. The decline was generally attributed to the increase in tv sets.

Impact of feature films in the Netherlands dropped from 508 in 1958 to 495 in 1959 with most of the decline in the number of American feature films.

In 1959 only 215 U.S. features were imported compared to 260 the year before. However, the share of American films in the total net receipts increased last year, accounting for 42.8% of the net compared to 39.7% in 1958.

Despite the downbeat, the report said renewal of theatres continued. Forty-one theatres were remodeled, redecorated, or technically improved. Eleven new theatres were opened last year. As of Jan. 1, 1960, the Netherlands had 559 operating motion picture houses, with a total seating capacity of 263,100.

DISNEY'S CANGARY LTD. HEADED BY VERITY

Walt Disney has set up Cangary Ltd. as a separate Canadian production company headed by Edwin L. Verity and headquartering at Calgary, Alberta.

Production program, starting off with "Nomads of the North," is to be leased exclusively in Canada and with Canadian actors and technicians. Releases will go through Disney's Buena Vista Distribution Co.

No Problems Here

Loew's administrative veepee Ernie Emerling calls "The Bellboy" banking on the metropolitan Loew circuit "the easiest assignment" at least as far as advertising billing was concerned.

"Nobody could squawk about billing—Jerry Lewis, that's all, takes in star, author, producer, director, songwriter—no, his name is he's got it."

MADDEN, ECKMAN SHIFTS

Philadelphia, July 26.

Bill Madden, branch manager of the local MGM exchange, leaving Philly to become midwest sales manager for Metro, with headquarters in Chicago.

Sid Eckman, company's Minneapolis branch manager, takes Madden's place here.

CBS-TV DAYTIME: $77,000,000

CBS-TV 'Old Faithfuls'

When CBS-TV opens its 1960-61 season the first week in October, it will have on hand no less than nine blue-chip advertisers who've spent a full 10 years or more with Columbia in television's first major decade. Plus another five bankrollers who are past the 500 week mark on CBS, just a few weeks away from the 10-year club.

Except for the auto sponsors, who moved into television in the mid 50s (though Lincoln-Mercury would have made the grade were P still sponsoring Ed Sullivan), the list represents a literal Who's Who of tv's blue-chippers, not only in terms of the amount of time they've been in the medium but also in terms of overall spending in television.

The nine members of the CBS "club"—those sponsors who as of the first week of October will have been on CBS continuously for more than 520 weeks—are General Electric and General Foods, 607 weeks each; R. J. Reynolds, 574 weeks; Westinghouse Electric, 518 weeks; Bristol-Myers, 556 weeks; Lever Bros., 547 weeks; Liggett & Myers, 528 weeks; American Tobacco, 526 weeks and Philip Morris, 524 weeks.

Edging the 10-year mark, all with more than 500 weeks are: American Home Products, 513 weeks; Toni Corp., 510 weeks; Procter & Gamble and P. Lorillard, 503 weeks each and General Mills, 502 weeks. Colgate-Palmolive is closing in on the 500 mark, with 490 weeks on Columbia as of the first of October.

There's an ironic note to the rundown, however, with two of the 10-year-veterans singing their swan-songs on CBS in the fall. One, of course, is Westinghouse, which after the elections will switch its allegiance to NBC. The other, surprisingly, is American Tobacco, a CBS faithful since the Jack Benny radio days, which after October will be no more on CBS. American hasn't bought anything on Columbia for next season, and when its alternate sponsorships on the reruns of "Tightrope" and "Man Into Space" run out the end of September, it fades off the web.

Rundown finds General Electric and General Foods tied for the seniority spot, each some 17 weeks short of 12 years as of October. General Foods, however, is way ahead of GE in total billings at the network, since the GE sponsorship has consisted of a single show a season—for the past six, "GE Theatre"—while General Foods is involved in a half a dozen nighttime shows a year, plus plenty daytime. Only other bankroller in the 11 years or more category is R. J. Reynolds, which as of the fall will have 11 years and two weeks under its belt.

Violence on British TV (Both BBC And Com'l) Gets Stinging Criticism

By ERNEST PLAYER

London, July 26.

The hatchery of "too much violence on tv" has again been raised here. This time, however, both the BBC and the commercial outfits are sitting up and taking serious note, inasmuch as the month doing the shooting in one they themselves jointly created and as pop song lyrics, quiz program moralities, some vaudeville humor and the content of some drama also come in for criticism.

The hitting-out body is a committee set up by both BBC and the Independent Television Authority to investigate children and tv following a Nuffield Foundation report in 1958 that wagged a doubtful finger. It consisted of eight members, chaired by May O'Connor, who's a member of the Children's Advisory Committee. One of its main urgings is that both BBC and ITA should revise policy to make 6 p.m. a "family viewing time," to set up a joint

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'Wrangler' Gets Timid Go-Ahead

Despite deep unhappiness with the series by all concerned, Ford and J. Walter Thompson have decided to go ahead with "The Wrangler" as Tennessee Ernie Ford's NBC summer replacement. "Wrangler," the first all-tape western, will debut Aug. 4 in Ford's Thursday night slot.

The Paramount Television Productions-Hollis Productions half-hour has been in big trouble since taping started. First segment was impossible to edit, so that one was done over completely last week. That gave PTP-Hollis a total of four shows, one of which was still in trouble with NBC's continuity & acceptance department. They expect to do two more by airtime.

Ford and JWT apparently figured that they couldn't come up with a suitable replacement in time for the Aug. 4 deadline; also that they had sunk so much money into "Wrangler" that the only way to get it out was to play the show, good, bad or indifferent.

BBC Documentary On U.S. TV Production

Hollywood, July 26.

Assn of Motion Picture Producers will assist—but not act as sponsor—in the filming of a tv documentary for which the British Broadcasting Co. will turn out here on the subject of production.

Reps from BBC are due in Hollywood shortly to prep project.

Adler's NBC Int'l British TV Series Sets New Pattern

London, July 26.

In a unique deal which recalls the pioneering action of the Hollywood motion picture companies some 30-odd years ago, an American broadcaster is producing a live all-British tv series in partnership with a major commercial tv company. The program is shedded to start running in the New Year.

The pilot was made by NBC International (Great Britain) Ltd., and was financed both above and below the line by that company. The project was conceived by Gerald Adler, who helms the NBC International operation in London, and he also supervised the production as well as negotiating the sale of the skein to Britain's ABC-TV.

A situation comedy series entitled "Happy Ever After," the package will star Dora Bryan and Pete Murray, and the pilot was scripted by Ray Allen. Regular production on the skein, which will be on tape, is due to start in the fall, at either ABC's Teddington or Manchester studios.

Under the deal negotiated by Adler with ABC-TV, there will be full cooperation on all concepts of production, but NBC International will take care of the above-the-line finance, while the British network will be responsible for below-the-line coin. NBC will retain world wide distribution rights, but ABC

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TOP SIX SHOWS ALL WEEPERS

CBS-TV goes into the daytime sweepstakes this fall with a $77,000,000 billings status—representing a new high—and, to hear Nielsen tell it, a nine-out-of-top-10 rating supremacy that's occasioned no little crowing around the web.

All of which may be only a footnote to the CBS boast that, for the first time since 1952, it goes to the post next season with a complete SRO for all prime nighttime, save for the fact that CBS turned the daytime trick chiefly through adherence to the old basic Bill Paley staple—the soap opera.

The first six shows in the Top 10 on Nielsen's last report for June are all out of the soap-and-weep school. These are "Edge of Night," "As the World Turns," "Guiding Light," "Secret Storm," "Search for Tomorrow" and "Brighter Day."

The CBS daytime lead has been more or less traditional for the noon to 5 p.m. period, but the network is now trying to turn the trick 10 a.m. to noon, where the NBC competition has been plenty rough. In a resume of the morning schedule CBS recently installed reruns of "December Bride" at 10, "Video Village" at 10:30 (the continuing "Lucy" reruns at 11 and a new soaper, "Clear Horizon" at 11:30. CBS says there's a whale of a difference already.

Thus for the "housewife hours" from 10 to 5, Nielsen gives CBS a clearcut 8.3 win stacked up against NBC's 6.6 and ABC's 4.6. In terms of sponsored quarter hours 10 to 5 for the two-week June period, Columbia lays claim to 171, as against 110 for NBC and 141 "participations" for ABC. And in the face of increased competition, now that all three webs are slugging it out daytime, it's CBS' boast that "on average audience ratings we're 11% higher than last year."

Daytime tv during the past year was not without its historic overtones. It was just about a year ago that ABC entered the picture as a major contender. The past year saw the quiz shows bounced off the spectrum, blocking off one of the most lucrative areas of daytime programming for CBS. It saw NBC undertake a drastic revision of its entire noon to 5 p.m. block of programming. And it saw the guy most responsible for the CBS daytime triumphs—Oscar Katz—move out and into the head of the entire network program operation.

But CBS apparently took it all in measured stride. Program veepee Mike Dann brought over Larry White from Benton & Bowles (where he masterminded daytime tv for the agency's multiple clients); there were the necessary program shifts, and last but not least CBS had going for it the program commodity that has become peculiarly indigenous to Columbia network — the video soap opera.

Edgar Peterson Poser: 'Who Can Do Justice To Churchill's Prose'?

London, July 26.

Edgar Peterson hosted a press lunch last week (17) to launch the tv series that he's producing for American Broadcasting Corp., based on the wartime memoirs of Sir Winston Churchill. Series, slated for 26 half-hour episodes, will work on a budget of $1,300,000 and is shedded to have its first showing in the States on Nov. 27.

"We hope to have half a dozen episodes in the can by then," Peterson told Variety. Next day he started shooting exterior stuff at Chartwell, Churchill's country home.

Said Peterson: "This is a big series about small people in small circumstances. I'm aiming to project the past into today and the

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Storer Takes Option on WINS, N.Y., At Record Near-$10,000,000 Price

Storer's $2,820,939 Net

Storer Broadcasting chain reported Jan.-June earnings amounting to $1.14 per share after taxes. Only time the chain ever did that well before was in '56 when the per-share tally was $1.15.

Net income after taxes for the first six months of this year hit $2,820,939, and for the second quarter alone it was $1,397,860 or 56.5 cents a share.

Advertisers Beef Over Rising Costs On Brit. Com'l TV

London, July 26.

Eight of Britain's 10 commercial tv companies have had protests from advertising bodies about the rising total cost of air time. The two which haven't received a strongly worded letter, sent jointly by the Incorporated Society of British Advertisers and the Institute of Practitioners in Advertising, are Granada TV Network and Associated Rediffusion Ltd.

Letter, sent individually to each of the outfit, refers to members' concern and requests for guidance. Pointing out that in other ad media competition helps manufacturers to keep the cost of advertising at an economic level consistent with efficient selling, the writers declare that in tv "the absence of direct competition brings the need for more restraint in the setting of rates." They add: "No information that we have indicates that this cannot be done without causing any deterioration of the present program standards and without detriment to the adequate prosperity of any program company."

Letter also challenges the general principle of increasing rates in response to audience growth and complains that sound planning by advertisers is possible when rates are upped at short notice.

One reply has already gone out, from Howard Thomas, managing director of ABC-TV. This voices surprise in view of the company's expressed willingness to meet members of both ISBA and IPA on several occasions to discuss rates.

ABC Poser: Will Affils Yank Their Features For Late Nite WW Slot?

Proposed deal to return Walter Winchell to ABC-TV in a news program, to be sponsored by Hazel Bishop, has a long way to go before being set.

Under the proposal, Winchell would have a 30-minute weekly program from 10:30 to 11 p.m. on Sundays for a short period in the fall, before the "Churchill Memoirs" moves into that spot on Nov. 27. Then the Winchell show would be cut to 15 minutes and spotted Sundays at 11 p.m.

How will ABC-TV affils react to an attempt to snift their feature slots to a later period is another question. Sunday night cinematics are a strong local commodity. With CBS-TV web telecasting news from 11 to 11:15 p.m., ABC-TV affils now have the jump on pix telecasts vis-a-vis CBS-TV affils.

To date, nothing has been set, either in the form of a sponsor contract or a talent contract.

Winchell, who had a newscasting program on ABC-TV many years ago, quit in a dispute with the web in 1955. At the time, he filed a $7,000,000 suit against the ABC, but withdrew it two years later.

Storer Broadcasting Co. has negotiated an option for purchase of indie radio station WINS, New York, at a price of between $9,000,000 and $10,000,000. If the option is exercised, the deal would represent the highest price in history for a single radio outlet.

The Storer option, granted by present WINS owner Elroy McCaw, runs until October. Storer must make up its mind by then and also must decide to unload one of its seven AM outlets, since it is presently operating at the maximum allowed by the FCC.

McCaw has filed notice of granting of the option with the FCC. His license on the station is shortly up for renewal. When McCaw bought the indie from Crosley Broadcasting back in 1956, he paid in the neighborhood of $4,500,000, so that he has at least doubled the value of the operation.

If the Storer deal goes through, company would become the only non-network group operator to own stations in both New York and Los Angeles, since Storer last year acquired L.A. indie KPOP. No decision has been made on which AM'er would be unloaded to exercise the option, but most likely Storer would let go his grip on L.A.

The WINS negotiations, unlike all other Storer acquisitions, have been handled by the Storer Broadcasting staff. Usually George B. Storer Sr. handles all such acquisitions, but he's been honeymooning the past few weeks and has been away from the business.

New Bldg. Plans Confirmed by CBS

CBS Inc. this week confirmed plans for its own New York office building on Sixth Ave. between 52d and 53d Streets and announced it had commissioned architect Eero Saarinen to draw up the plans. Announcement confirms Variety's report on June 15.

News went out in the form of an organizational memo from CBS prexy Frank Stanton, mailed Saturday (23) to staffers' homes. He revealed that the CBS building will occupy the east side of Sixth Ave. between 52d and 53d Streets. This will place it adjacent to Rockefeller Center, next to the new Uris Bldg. (which was originally to have been the Zeckendorf Hotel)

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B & B Losing $3,000,000 Continental Oil Account

Continental Oil is leaving Benton & Bowles after eight years with the agency, and it's taking its approximately $3,000,000 ad budget with it. The Houston-based oil company has not yet left B&B. Actual departure will wait, B&B reports, until the sponsor can find a new home.

Conoco is said to be miffed at B&B's recent try to win over the Shell Oil account, although for awhile it looked as though the breach between B&B and Conoco had been healed.

GAC PEDDLES SOFTBALL

GAC-TV is out peddling two softball games for television next fall. Brought to the agency by producer Charlie Arden, one is to be Sept. 3 for the women's championship of the Amateur Softball League and the other is slated for Sept. 23 to cover the men's championships.

NBC-TV had an option on the distaff event from January until earlier this month, after which Arden picked it up.

Chi Convention's TV Sideshow (NBC vs. CBS) Generates Steam; 'Serious Sig' vs. 'Bobbsey Twins'

By LES BROWN

Chicago, July 26.

The question of who's going to get the Presidential nomination seemed not as large as the Republican National Convention got under way yesterday (Mon.) as what's CBS going to do to NBC back. So far, with GOP proceedings sloping out and dried, the television sideshow of network vs. network is far snappier than the main event.

No question about it Sig Mickelson & Co are on a spot. There's much to recoup from NBC this week in the way of face and reputation. In the week between conventions pressure had been applied both from sponsor Westinghouse and CBS prexy Frank Stanton to "1" get back some of those Arbitron points that Huntley & Brinkley stole away, and "2" eclipse H&B in the national press this round with superior coverage. The smart money says the first is a monumental job. Belief is that the Democratic convclave has already established the viewing pattern for both conventions and that the national viewing habit isn't going to be changed midstream almost no matter what is done.

This is how ABC-TV feels for instance, and the network that ran third a fortnight ago is proceeding this week essentially without change. Webb Veepee in charge of special projects, Tom Velotta, said he feels that with news events you get your ratings before you go on the air. He maintained that not coverage but but personalities tell the rating story in the coverage of conventions.

Mickelson is determined to give it — and he's not commenting anything about who scored the victory during the Demo meet until the Nielsens are in, some two weeks from now; he has made some significant changes in covering the GOP biz show.

For one thing he's keeping Edward R. Murrow and Walter Cronkite separated for the most part, instead of placing them off each other as was done in L.A. where it was mentioned, as CBS kicked off the Hubert Humphrey session. Murrow this week is doing the kind of reflective commentary that is considered his suit, but, while Cronkite does the reporting and handles his 2 hours, the pitch is play.

For another Mickelson is taking the around off of personalities in the hopes viewers in part and is putting it instead on visual coverage of the happenings. Towards this purpose, 30 days before the convention, he commissioned crash units from Philadelphia, St. Louis, Boston and other points to augment functions here, especially in covering such outdoor events as the motorcade arrival of Vice President Nixon yesterday and the parade in honor of President Eisenhower's arrival this morning (Tues.).

Mickelson insists he's about to flex CBS-TV's bigger electronic muscles this week.

He said, at deadline: "We've made changes. But don't mistake them for a show of power. Personally we haven't changed our concept at all. Political conventions are television burdens. Platforms are vestiges and nominations are vestiges. They're not just labored points for a Bobbsey Twins act. We're treating this convention as hard news, just as we did the last one, with an eye to detached attitude and without tongue in cheek."

No need to point out at whom the remark was directed.

IATSE Moves In When Republicans Move Out

Chicago, July 26.

It's the GOP and IATSE back-to-back at the Conrad Hilton Hotel!

Soon as the politicos vacate their Hilton digs, the stagehands will supplant for their biennial parley opening Monday (8).

C'est La Video

By LIZ CARPENTER

Chicago, July 26.

An ABC-CBS romance that began on a picket line in front of the Conrad Hilton Hotel back in 1952 found little time for togetherness eight years later when the GOP gathered here once again this week.

Professional assignments on competing networks, plus different hotel accommodations, kept the happy couple apart during the two political conventions of 1960. The couple is Mr. and Mrs. Phil Scheffler.

Mrs. Scheffler is better known as Mary Laing, a spritely Scotch lass, who is producer and news editor for ABC's anchor man, John Daly. Her husband, Phil, is a tv reporter for CBS anchor man, Walter Cronkite. Back in New York they share the same roof. But not on the convention circuit. As one friend put it, "Politics makes estranged bedfellows."

Mary Laing holds one of the top news jobs held by women in the industry. A native of Chicago, she entered the trade via the newspaper circuit, was editor of the Highland Park News at 19 years, and has climbed the network news ladder since 1951 when she went to work for ABC's tv news room. As editor of "John Daly and the News" and producer of the weekend "Prologue," she had a major hand in capping for her network Ann Peabody's and a Sikhanda.

Her convention job is a double-header: producer of such specials as "Convention Show" and "These Are the Men," as well as news desk director for John Daly and Arthur Van Horn.

She's considered tackling an on-camera chat at times but never pursued it "because I'm terrible shy."

Title tell: she'll produce one of ABC's Bell & Howell series, a studio of fund-raising devices and rackets.

A strong competitor in her husband, Phil Scheffler, are 30 reporters who spent his Convention days and nights. Approved from his wife for the panel of CBS.

The two met in the cable room, Chicago, with the same political party. The Republicans in 1952. Both came to witness their nominee, the same hotel, the Conrad Hilton, for the Radio Writers Guild.

C'est la video.

Steve Allen's GOP Role

Chicago, July 26.

Steve Allen, pleading for a sane nuclear policy plank was lone rep from the entertainments to appear last week before the GOP platform body. Allen is co-chairman of the Hollywood branch, National Committee for a Sane Nuclear Policy.

At a Sane-sponsored press conference 21, he said he "suspects" but couldn't state definitely that his politicking and Caryl Chessman case involvement "pardon plea" caused him the loss of his NBC-TV Plymouth show. He didn't elaborate.

WMCA's Alert Indie Pattern on Politicos; 'Don't Need Big Budget'

WMCA, N.Y., is playing a "repeat performance" in Chi this week of its own and unique indie pattern of staying on top of the political news by substituting ingenuity for extravagant budgeting. During the L.A. Demo powwow, for example, it was WMCA that got an hour jump on the field in revealing to N.Y. audiences that Lyndon Johnson would be nominated for V.P. News was forwarded from L.A. by Radio Press International, division of the Straus Broadcasting Group which owns WMCA; 90 minutes before the Demos convened.

During the morning hours of July 20 station's Barry Gray wired Sen. Kennedy and V.P. Nixon offering them debate time on his show, sans commercials. Gray, from L.A., featured such personalities as Mayor Wagner, Gov. Harriman, Sen. Eugene McCarthy, Sen. William Proxmire, Paul Butler, Pierre Salinger, Gore Vidal, James Wechler, Gov. Bob Meyner, etc.

And through its cross-the-board "World In Review - Convention Edition" station, through judicious use of its regular facilities and personnel, has alerted itself to all aspects of the intra-party feuding, counterpointed by United Nations pickups, etc.

CLOSED-CIRCUIT ROLE AT CHI CONVENTION

Chicago, July 26.

Republicans called on closed circuit television to make certain none of the delegates missed anything.

Theatre Network Television, Inc., which has handled closed circuit tv for several national GOP fundraising programs previously, was signed to provide facilities and programming to make this the first national political convention

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Mickelson, McAndrew, Daly —Three Men on a Chi 'Dog'

By LES CARPENTER

Chicago, July 26.

When you are a politically nervous network and the Republicans schedule a dog to antagonize the Democratic show, which way do you go?

"We're here to cover the news," declared NBC's Bill McAndrew.

"And that's what we're doing."

"I'm wholeheartened and don't think any convention which may be nominating the next President of the U. S. is dull to a national audience," advised ABC's John Daly.

"It's time for electronic brainers and flexibility," reported CBS' Sig Mickelson.

And that capsules the philosophy which is guiding coverage of the Centennial Republican National Convention underway now in Chicago. The Windy City is one where tv finds its much easier to operate in than was the case with the Democrats in Los Angeles. But they don't have as much to work with. Historically, Democrats fight more, and it is especially true to a greater extent in 1960.

This is not to say that the Democrats lived up to advance billing for a cliffhanger. Actually, to made the Democratic overture more interesting to the tv viewer than it was to the participant.

Electronic journalism has at both conventions proved that its magic can produce more news in an interesting way than has ever before been the rule.

NBC, high on the crest of its praise from the critics and rating supremacy after the Democratic convention, for sticking with the Huntley-Brinkley format backed up by an able news collecting staff.

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ARB Rates 'Em in Chi

NBC-TV did it again. Opening night 25, of the Republican convention to Chi, the network topped its rivals in audience, pulling a national ARB of 14.1, to CBS' 10.6 and ABC's 4.3.

In terms of average homes a minute, the NBC tally was 6,328,000 to CBS' 4,950,000 and ABC's 1,677,000. Figures substantially repeat NBC's Dem conclave showing.

'Wait for Nancy!'

Chicago, July 26.

CBS' Nancy Hanschman has emerged as a top new tv news personality of the two political national conventions.

The looker, of CBS Washington news staff, was the only web correspondent kissed by a Presidential candidate before a camera in Los Angeles. Sen. Lyndon B. Johnson, who wound up in second spot on the Democratic ticket, interrupted a televised news conference to grab her hand and kiss it.

In another memorable incident, she was chasing after Johnson down a Biltmore Hotel corridor, clad in a sheath dress. Her four nieces and nephews, watching tv in Milwaukee, shouted at the set: "Hold it, Lyndon, wait for Nancy!"

At the Republican convention, Miss Hanschman is assigned to cover N. Y. Sen. Kenneth B. Keating and other special assignments.

She asked Keating in one CBS special if he would take the vice presidential nomination. She recalled that Benjamin Franklin "once said he didn't think it was a very useful office."

Snapped Keating: "Don't you think the vice presidents of CBS amount to anything?"

It almost fractured her.

Tape Takes Convention Back Seat In 'Get It Now Or Dump It' Format

Chicago, July 26.

In its debut this year as a stay-over at the political conventions, video tape's projected major role has turned out to be only a walk-on. And yet its availability has near doubled the need for manpower at all networks for the political shows.

During the Demo meet in L.A., CBS reported to tape on only 10 occasions for a total of 35 minutes and 21 seconds, out of its overall 28 and a half hours of floor coverage. ABC cut to tape only seven times between the gavels for a total of 20 minutes, and NBC estimates it went to tape 15 times over the five days but for only a total of 20 minutes overall. This doesn't result in the case of all three webs, the use of tape in recaps and newscasts or those pre-session specials. Taken the basis of things the tape leg will be even less impressive in gavel-to-gavel coverage of the GOP meet.

This is not to suggest that the VTRs have been gathering dust at either convention—only that less than 10% of the material recorded during the floor proceedings ever went out on the air. For one thing, hours of tape recording are being corrupted into minutes of playback time, for another, news yarns that are backlogged on tape get stale, because they're outdated before they can be aired. Mainly it's indicative of the fact that at all networks newscast-happens takes precedence over mere demonstration by the national parties.

With three networks scrambling for the same stories, the life of hard news is shorter than it has ever been. An interview with a delegation leader or a nominee can seldom be saved on tape for very long because a competing crew responded is sure to nail him in the meantime. So network convention coverage is 80, even with video tape, is still very much a matter of "get it on now or dump it."

Of course, it's also true that neither the Demos nor the GOP so far have come up with a hot enough script for video tape's best use. News at this year's conventions has had a way of breaking usually in only one place at a time, which partly accounts for tape's relegation to a bit part. CBS-TV's Paul Levitan recalling the 56 conventions, sees it as ironic that conditions weren't reversed. "If we had had tape then, or even in '52," he said, "we could have generated some real excitement and doubled our coverage. News was popping all over the place, and when stories broke simultaneously we had to lose some. Tape would have handled the overflow then. We don't have an overflow this year."

Though it has been used little in the panel sessions, video tape is still television's darling. All networks had to come prepared with the machines just in case one of the sessions turned into a hangup affair. Also tape has more than proved its worth in newscasts, recaps and in delayed telecasting of press conferences. Without it, too, NBC's Today could possibly have done the sensitive job it's been doing.

But tape has made for some monumental problems at the conventions, particularly where it has required split-second editing for highlights. As one of the technical directors tells it, "Tape may be a valuable tool for the news guys, but for us it's an albrer on top of an albrer."

Convention Briefs

Chicago, July 26.

No question but that the Chicago facilities are preferred far and away to those at Los Angeles, where the Demos held their national parley. Quoth NBC director Jack Sughre: "The International Amphitheatre may not be as large or as modern as the Los Angeles Sports Arena, but to us it's like Old Home."

CBS technicians were called to a big meeting at their Conrad Hilton studios just before the GOP convention got under way. Room got so crowded there was only one place left for news veep Sig Mickelson to put down—the permanent seat in the water closet.

The CBS boys are plotting on an off-screen demonstration to show who they're backing during GOP week here. Stickers pasted all along the Columbia corridors at the Hilton read "We Dig Sig," "Think Big With Sig," and "Sig For Veepee."

The networks will have just two days to dismantle their equipment at the International Amphitheatre and clear out what they're going to salvage of their temporary offices and studios. Another convention moves in on Sunday (31).

While the ABC crew is tucked in an apartment of downtown hotels, but near as possible to where the shouting goes on, the web's top echelon has taken command posts at the plush, plaid Ambassador East which is considerably removed from the storm centre. Signed in are Leonard Goldenson, Ollie Treyz, program veep Tom Moore and Robert Hinckley, a board member.

CBS newsman George Herman sandwiched in a home visit in Washington between the two conventions, arriving just in time for the arrival of his third child, a son.

The baby was born in the small hours of July 17. Herman was off again a few days later for Chicago, where he is reporting the GOP convention.

CBS News has a six-ton "crash unit" here for the Republican convention. It is a fully mobile, self-contained tv broadcasting facility built into a station wagon which responds like a fire engine to a fast-breaking news story within a 25-mile radius. It was designed by Sam Levin, field operations engineer for CBS in N.Y., and technical director John R. Salter.

It carries $60,000 worth of electronic equipment according to Levin, including one camera, a microwave transmitter, a duplex audio system, four microphones and a 450-megacycle two-way shortwave radio system. It supplies its own power via a gasoline engine.

Perle Mesta here doing spot interviews for NBC Radio's "Monitor" (as she also did in Los Angeles), said she has received—and declined—a pile of invitations for Chicago parties.

"If I'm going to do a job," ex-

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AFTRA, SAG 'LIVE TOGETHER'

TV Now the Backbone of SAG

Washington, July 26

Members of Screen Actors Guild, according to AFTRA executive secretary Donald F. Conaway, are earning more money from tv than from theatrical motion pictures. Conaway made mention of this at a press conference here last week in which he expressed regret that SAG refused to merge with AFTRA.

One of the chief arguments that the Coast-based SAG's leaders have used against merger is that a blend with AFTRA could lead to upsetting the balance that SAG has achieved over the years in the theatrical motion picture field. On the other hand, Conaway was clearly implying that pix are no longer the backbone of the SAG org.

Adding fuel, Conaway then said: "It's a cold, hard fact. They should know, too, that a tremendous amount of motion pictures is no longer being made in Hollywood."

AFTRA to Seek Weekly Minimums For Blurbsters Vice 13-Week Cycle

Washington, July 26

The networks and advertising agencies will be hit about the middle of next September or maybe by October with a formula for commercial tv and radio spot rates that virtually tosses the old 13-week cycle out the window. Substituted instead will be demands that are intended to guarantee the blurb performer payments every week for every city in which his commercial is exposed.

For fear of giving management too good a head start in preparing counter-proposals for the '60-'62 contract, AFTRA leaders are reluctant to divulge too many of the details worked out last week at the annual convention of AFTRA. Consequently, it is not easy to ascertain just how much of a bike AFTRA is demanding in the commercial area but this much is certain. The new demands, as they stand, mean nothing less than a tripling of the existing rate structure and they probably account for far more than that.

In programming, fee hikes are about 15%.

AFTRA commercial performers, for over two years, have objected that the present reimbursement for commercials "shows no relation to the entire advertising budget" and that actors are getting short shrift from management.

New York and Los Angeles delegations each tendered different

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Ted Steele's Desk Job

Gabber Ted Steele is turning administrator. This week Steele, who still does his "Dance Time" strip for WNTA-TV, N.Y., took over as general manager of WNTA-AM-FM.

Steele is replacing Irv Lichtenstein, who moves over to parent National Telefilms as general executive in charge of special events, promotions and merchandising.

AFTRA's Toll TV Telemeter Dicker On Jurisdiction

Washington, July 26

AFTRA now has an agreement with International Telemeter insuring the union performer jurisdiction over all the producer's pay television programs. When the two get down to dickering wages soon, it's expected that AFTRA, which has not yet worked out the details, will demand that the base rate for performers be the same as on network programs, but the union will additionally ask a percentage of the toll-tv gross be thrown in.

Understanding between International Telemeter and AFTRA is the first of its kind in toll video, although several months ago AFTRA laid the groundwork for the present broad award by establishing with Telemeter jurisdiction over one stanza, "The Counsul," the Gian-Carlo Menotti opera

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Como Wraps New Production Team

With Dwight Hemion, ex-Steve Allen director, getting the directorial nod for the Perry Como NBC-TV Kraft hour next season, Como has now completed his new production setup for the '60-'61 semester. Going into the producer slot will be Nicky Vanoff. Last season Clark Jones both produced-directed.

Goodman Ace returns to the hour Kraft sessions as chief writer, with the scripting stable also comprising Selma Diamond, Jay Burton, Johnny Arlesworth and Frank Peppiatt, latter two being the Canadian team that made some tv noise in the States this past season.

Como tees off the new season Oct. 5 with Shelley Berman as guest. Later in the season he'll do an exchange with Bob Hope, a la last season's Bing Crosby swap. Exec producer Lester Gottlieb is currently on the Coast scouting guest availabilities.

CBS' Zack Becker Cops AFTRA's George Heller Award; 1st for Mgmt.

Washington, July 26

This year's George Heller Memorial Award by AFTRA was given for the first time to someone on the management side of the table. Winner was CBS Radio veepee Zack Becker, who thought he was coming to Washington and the AFTRA national conclave only to deliver a pension & welfare report on Friday (22), since he is one of the three management trustees on the p&w board.

This unusual pat on the back for the "enemy" came as the result of a fairly widespread feeling within AFTRA's national board that none worked more assiduously the last two years to make p&w work properly. Named after the late executive secretary of the performers' union, the Heller Award is given strictly for a "major" contribution to labor, and in the Award's first three years the only winners were union men. Henry Jaffe, former AFTRA counsel, won it first in 1957. Frank Nelson and Clayton (Bud) Collyer, union prexies, won it in the two succeeding years.

CARSON-FEDDERSON'S 'GOODTIME CHARLEY'

Johnny Carson and Don Fedderson, star-packager team on ABC-TV's daytime "Who Do You Trust?," are ditching on a pilot for '61-'62 sales season next spring titled "Good Time Charley."

Fedderson has pacted Hal Goodman and Larry Klein to write the pilot script, and Carson planed to the Coast last weekend for script meetings and setting of a date for start of pilot production.

BUT IT'S ONLY 'TRIAL MARRIAGE'

By ART WOODSTONE

Washington, July 26

American Federation of Television & Radio Artists and Screen Actors Guild agree, for once, that they should jointly negotiate and administrate video tape programs and live, taped and filmed commercials, but the performer is not yet completely out of the woods.

Two unions, which have been warring for years and fighting particularly hard since 1958 over vidtape jurisdiction, have still to meet and "explore" all the proposals for joint negotiation and administration as well as proposals to cross-credit pension & welfare benefits and to interchange AFTRA and SAG membership cards. Such traditional explorations before have invariably led nowhere, and nothing could happen again, although this time, the two labor bodies agree, at least, in principle. They'd never gotten that far before.

AFTRA, which is here for its annual convention, plans to get a committee moving on the subject of joint handling of negotiations next fall. At that time, AFTRA's regular contract with the networks expires. If things work out properly, SAG will certainly sit in on the portions of the AFTRA contract that concern tape programs and tape commercials. Live commercials will pretty well take care of themselves since no major change in live commercials clauses is anticipated.

But before the two unions sit together at the negotiating table, opposite CBS, NBC and ABC next fall, SAG insists on having a hand in formulating demands. This creates a problem. AFTRA's delegates have already formulated them in Washington. If SAG seeks to alter any of them, even slightly, a bottleneck could be created, since the delegate probably can't reconvene this year. Solution could be found if AFTRA's board has constitutional power of ratification.

AFTRA is going to ask substantial increases in fees for vidtape blurb performances. Less militant than AFTRA in achieving its objectives, SAG could always throw up a block to the AFTRA demands, now that the Coast-based union might be involved literally in AFTRA dickers.

Working together on the AFTRA '60-'62 contract will be the first true test of whether ultimate merger by AFTRA and SAG is at all feasible.

SAG rejected complete merger and offered up the proposals on joint administration and negotiation finally accepted by AFTRA on Thursday (21). But in the very acceptance of the compromise, AFTRA made it clear that its membership majority still wants merger, if not now, possibly later.

AFTRA's resolution accepting the SAG compromise formally expressed "deep regret and disappointment in the rejection of merger by the SAG board" and then added, "joint action in the entertainment video tape field and the tv commercial field may prove to be a prelude to merger." It's

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AFTRA Demands Open Hearing On Contested Station License Renewals

Washington, July 26

Chief among the several resolutions passed by the delegates to the national AFTRA convention here was one calling upon the FCC to hold "public hearings on application for the issuance of renewals of broadcast licenses where a protest has been filed." Brought up by AFTRA's Chicago local in the course of the five-day meeting, which ended here Sunday (24), it's now up to the national board of the union to see that the Federal agency does something about it.

Demanding an open hearing on contested license renewals is not quite like being for the American commercials, at least not to AFTRAns. Very practically the resolution was an outgrowth of the trouble the union has had in Chicago with the NBC owned & operated stations there, which sometime ago cancelled many of the stations' local programming over the protests of Windy City performers. And if the FCC goes along, it could increase the local work for actors.

When WNBQ and WMAQ cut out the stanza, AFTRA petitioned to the FCC to hold a public hearing before renewing the licenses of the stations. According to AFTRA, the agency held up renewal for 13 months, and then "quietly" renewed the NBC franchises. "The only way we knew about the renewals was to read the paper, and we resented very much that the FCC would not hold a public hearing on what we and others in the state of Illinois thought was a vital matter," said one of the local's officials.

AFTRA says that the NBC Chi licenses come up again for approval at the end of 1961, and implicit in this observation was the threat that the union would again ask for a public hearing, so that the union could protest the elimination of local stanzas.

Naturally this espousal by the union in the form of the resolution of "public interest, convenience and necessity" could mean to actors, not only in Chi but everywhere, the increase of locally produced programs. And the more

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AFTRA Pension, Welfare Financial Status Okay

Washington, July 26

AFTRA's pension & welfare funds did pretty well in 1959, the union's members were told here. Last year's income to the welfare fund was greater than expenses by $154,326 and, even better, the pension fund exceeded its expenses with an income of $1,873,873.

Both funds in AFTRA are four years old, and total reserves for the full four years were very high. In the case of welfare fund reserve monies the total was $1,991,479. For pension the balance at the end of last year amounted to a grand $7,393,818.

During the 12 months of '59, an average of 6,134 performers were eligible from the welfare fund each month.

AFTRA Residual Plum: $2,500,000 16,610 Members

Washington, July 26

AFTRA collected $2,544,958 in residuals, penalties and via "improper payments" during the past 12 months, according to Donald F. Conaway, the union's executive secretary. Of that sum, members in New York received $1,344,768 and the L.A. rank-and-file got $1,097,286.

Conaway's 27-page annual report to AFTRA delegates here also included an interesting note, to the effect that the union's national membership climbed in the past year by precisely 2,891 members. As the result, AFTRA now claims a membership roster of 16,610. No official explanation was offered for the big jump in dues payers, but it was suggested a lot of SAG members had doubled up their memberships for the first time, in order to work in video tape productions under AFTRA's jurisdiction.

AFTRA's "net worth," as of the fiscal year ending April 30, was $628,000, Conaway reported. Union's financial excess for the last year was $46,000, some $10,000 more than the excess a year earlier.

In the last year, 6,343 performers qualified for AFTRA pension & welfare benefits, about a 10% increase in coverage.

Conaway mentioned before the 200 delegates collected at the Shoreham Hotel that AFTRA authorized 13 local strikes, of which six actually became strikes followed by settlements, four were settled sans strike, three are now pending, and one (WBBM, Chicago) is presently on strike. Up to June 30, 111 local contracts were approved by AFTRA's national board, covering the negotiations of 29 of the union's locals and chapters.

AFTRA Reelects Its Entire Slate

Washington, July 26

Within 15 minutes on Saturday (19), during a time out from work on new contract demands, the AFTRA delegates reelected the entire slate of 10 officers to another one-year term. Virginia Payne was again made president and Art Gilmore was waved in a second time as 1st veepee.

Rest of reelected slate, okayed by acclamation, was Eleanor Engle, of Chicago, 2d veepee; Walt Williams, of the St. Louis local, 3d veepee; Evelyn Freyman, of Washington, 4th veepee; Hal W. Newell, of Twin Cities, 5th veepee; Jack Chase, Boston, 6th veepee; Willard Waterman, L.A., 7th veepee; Clarence Leisure, of Frisco, recording secretary, and Travis Johnson, of N.Y., treasurer.

Only the one slate was put up for the voice vote, and then the conventioneers rapidly got back to work on demands. But prior to the discussions of the various demands, the names of 1st veep Gilmore, who is from Hollywood, and N.Y.'s Leon Janney were raised tentatively as presidential possibilities. Since either would have required a time consuming revamp of the slate and possible east-west friction, which AFTRA is now very anxious to avoid, ideas were voluntarily dropped.

Two days earlier, Ken Groot was named eastern regional director of AFTRA, at the suggestion of national exec secretary Donald F. Conaway. Groot also keeps his other job as N.Y. exec secretary.

'Never Retire': Ike Levy

Ike Levy, yet CBS stockholder and executive, back in action with a new Franklin Motor-Inn in Philadelphia, confesses that "this project was the result of being lonely. After retiring from business a few years ago, I sent letters to organizations that were sending me mail requesting that they remove me from their list. That's just what they did. No mail arrived, the telephones stopped ringing, and furthermore, I had no one to talk to for longer then a hurried combination of greeting and goodbye. It was a very lonely existence—therefore, my advice to anyone is against retirement.

"It was then that I decided to build the Motor-Inn and it's been a lot of fun. Now I meet people again, the telephone rings, and a few letters arrive."

Other CBS execs who gave up the retirement bit to get back in harness: Joe Ream, now the web's "top cop"; ex-pres Jack Van Volkenburg, now with McCann-Erickson.

Desi Looks to Future: Overseas Production, Pay-TV, Electronics

Hollywood, July 26.

Desilu is considering diversification into electronics and pay-tv, but remains interested in expanding production abroad, prexy Lucy Arnaz told stockholders at annual conclave held here last week.

Arnaz, speaking to some 200 people repping about 70% of the voting stock of the company, assembled at the Desilu Theatre on Desilu-Gower lot, said that he's going to Europe this fall to complete negotiations which will lead to the establishment of Desilu International Ltd.

He explained that by producing overseas the company will be able to increase the number of American-made product which can be exported to foreign countries under their quota rules. There would be no cutback in domestic production, he said.

Desilu will report a net loss of the first quarter this year, Arnaz said, but the second and third quarters should be greater than the corresponding periods last year, despite the Writers Guild of America strike, and that it's likely the annual earnings this year will be comparable to last year's. Despite pressure to "dump" product on the market to make an attractive financial picture, Desilu will wait for the right time to sell, said Arnaz.

There were several questions from the floor relating to the nonadive Desilu stock took following its initial issue. Now at 11½, it had been in the 20s a year ago.

A. Charles Schwartz, director and stockbroker, replied that the initial issue, which the company sold at $40 pat, was plagued with "free riders," people who bought the glamor stock to make a killing then dumped it—the stock never had been as valuable as the market at its highest reflected.

Prexy Arnaz affirmed that far from contemplating any expansion or sale of their 500,000 Class B common shares, he and wife Lucille Ball would be happy to buy shares. At one point he mentioned 12 as his buying figure—a move causing price day before stockholders' meeting.

Regarding future production plans, Arnaz revealed that he's talking with United Artists and one or two other companies concerning possibility of making two or three features films per year during the slack tv production period, under Desilu banner, in addition to strict rental arrangements.

In addition the company has renewed two shows, "The Untouchables" and "Ann Sothern Show," and sold two new ones, "Courtship, U.S.A." and "Harrigan and Son." The company also has 800 full hours of residual potential shows in its inventory and expects to increase this to 1,014 half-hours this fiscal year. It's also financing Lucille Ball's Broadway initiative and the oil well on the Culver City lot is pumping 120 bbl per day. "We have no plans of merger with anybody," Arnaz told a questioner inquiring about the reported National Theatres discussions.

The stockholders authorized increasing the number of directors

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'Beef Up' Time For Four Star

Hollywood, July 26.

Beefing up the production staff for its busiest season ahead, Four Star has added several new producers in both the administrative and creative fields. Named as executive assistants to Tom McDermott, production veepee are Robert Soderberg and Dominick Dunne, the latter formerly with 20th-Fox's Robert Clatworthy, tv producer, will also serve as an assistant.

Given new producer contracts were Paul Stewart and Tom Gries, the former assigned to the "Michael Shayne" series. Gries will be both writer and producer. Sidney Miller draws the assignment as director of "Twice Loved Mary," which William Rowberg produces. Associate producer contracts have been signed with Stanley Kallis, Joseph Stefani, Edward Rossion and William Harbach.

Four Star will have 17 series on the networks next season.

UAA's 1-Pic Deals

United Artists Associated reports purchase of single pix by stations for telecasting as specials.

Probably the pic that's most used as a special in UAA's library is the James Cagney starrer "Yankee Doodle Dandy." Pic has become the old reliable for telecasting on national holidays.

"Dandy" recently was sold to WREX, Rockford, Ill., WHO, Des Moines, WFBM, Indianapolis, KTVO, Ottumwa, Ia., and KAKE, Wichita.

Ziv-UA Jumpin' On O'seas Sales

International Television Programs (ITP), outfit headed by Ed Stern distributing Ziv-UA product overseas, has chalked up a record sales month in July, netting $1,600,000 in new biz.

Involved were 150 sales of 30 shows in 21 countries. The five sales leaders were "Highway Patrol," "Man Into Space," "Man and the Challenge," "Mr. District Attorney," and "Sea Hunt."

Specific sales highlights were as follows:

Latin America: New tv station in Costa Rica, Televisora de Costa Rica, bought 12 shows; Telesistema Mexicana bought 12 shows for all of Mexico except Monterrey; in Puerto Rico, sales were made to two advertisers direct, Shell Oil bought "Target," Kellogg and Fresh Milk Cooperative, co-sponsors of "Bat Masterson," renewed for the second year.

Television PanAmericana bought 10 shows for telecasting in Lima; in Brazil, ITP made its largest single foreign sale to Radio Rio Ltda. with 10 shows inked.

Five shows were bought in Japan and in Australia ATV, Sydney and GTV, Melbourne bought five shows. Others sales were racked up in Canada and markets of Europe and the Near East country of Iran.

'Atomic Submarine' Gets a Kaycee Preem

Kansas City, July 26.

A new science-fiction-adventure strip, "Atomic Submarine," being produced for fall showing on television will have a world premiere, moving picture style, here the week of Aug. 1-6. Jonathan Youl, executive producer of Majestic Television Productions Corp., Hollywood, said Kansas City has been selected because it is a typical U.S. community in television tastes and reactions free from any predeveloped influences that might prevail in active production centers.

This Kansas City plan which is being carried out in cooperation with KMBC-TV is new in the industry, and will give home viewers several episodes on their own tv screens. In keeping with the premier pattern, the production company is bringing in leading players Bill Edwards, Commander Collins of the series, and Pearl Bova, femme member of the cast, for local personal appearances and interviews.

Girard-Lewis Setup

Hollywood, July 26.

Producer-director-writer Bernard Girard and Bob Lewis who recently resigned from the Rosenberg-Cornell Agency, have formed Girard-Lewis Productions to produce telefilms and features.

Headquartered at Paramount Studios, new company is readying "Mr. Garland," half-hour adventure-mystery series for fall debut in association with Paramount and CBS-TV. Initial segment rolls on Aug. 10 with Jacques Tournier directing. At present, seven writers have been committed by Girard-Lewis for future scripts.

Under the Paramount deal Girard-Lewis also will submit several feature properties, including "Wicked Sunday" and "Mr. Sex Comes to Town."

DIANE MOUNTFORD

Performs "PATTY GREEN" in the new Illinois Enterprises TV Series

"ASSIGNMENT UNDERWATER"

To Be Syndicated

Representation

HAZEL McMILLAN AGENCY

Carling Brewing's Jim Backus Buy; 51-Market Spread

A 51 market deal "with a chance to up the spread as new stations are cleared" was signed by Carling Brewing for the syndicated Jim Backus half-hour series. Deal was with California National Productions, the NBC telefilm subsid, and counting both time and talent, the suds maker will be spending almost $900,000 per annum on an alternate week basis.

Last time out, Carling was with CBS Films as a sponsor of the Phil Silvers rerun. This Carling switch from CBS Films to Calmat is the second of its kind in the past few weeks. Continental Oil, which sponsored CBS Films' "Whirlybirds" for several seasons, recently came in for a 65-market buy for Calmat's "Blue Angels."

Carling's "Backus" buy was preceded by a Hood Dairy buy in the same stanza some weeks ago. Hood bought every week of the telefilm series in the New England area.

MET'S DOCUMENTARY INTO SYNDICATION

"Remember Us?" Metropolitan Broadcasting's one-hour special on the Nazi concentration camps, is fanning into syndication despite its one-shot taped status. It was originally intended as a house package for use on WNEW-TV, New York and WTTG, Washington, but after its initial play on those stations it raised high interest among outside buyers.

One-shot has already been bought by one station, WLOF-TV, Orlando. Westinghouse Broadcasting has initiated negotiations for some of its stations and inquiries from other broadcasters are beginning to mount. WNEW-TV and WTTG aired the Ted Yates production initially a week ago Monday (18), and repeated it Sunday night (24).

Unusual sidelight to the repeat in New York came after the initial telecast when a group of East Orange, N. J., women put up their own money to advertise the repeat in a suburban New Jersey newspaper.

Hub's 'Fashion Firsts' Set For Syndication

Boston, July 26.

Firth Corp. was formed here to syndicate "Fashion Firsts," a local tv show on WHDH-TV, which recently completed a 39-week run.

Julian J. Smith, chairman of the board of Smithcraft Corp., was named prexy. The co-op advertising formula utilized in Boston also will be used for the national syndication effort. Sponsoring the show nationally is Fashion Firsts Advertising Assn.

Show was formerly produced by Parsons, Friedman & Central. All assets have been transferred to Firth.

'Victory At Sea': 9th Inning

"Victory at Sea" continues to win new ribbons. Footage from the nine-year-old series will be utilized for a NBC-TV special next season on Dec. 3, marking the 19th anni of Pearl Harbor.

The half-hour series, distributed by California National Productions, has played in 180 markets, since completion in '53 of its award-winning network run.

In N. Y., the 26 half-hours, now on WPIX, is in its 11th successive syndicated run, virtually a continuous performance for nine years. Other major markets where the series has chalked up multi-renewal records are Los Angeles 11 runs, San Francisco seven runs, Milwaukee seven, Sacramento seven and five runs in Chicago, Washington, Memphis, Portland, Denver and Seattle.

WGA-West Sets Fact-Finding Unit To Develop TV Royalty Concept

Hollywood, July 26.

Writers Guild of America-West has taken the first step toward satisfying the desires of some 100 tv writers who petitioned for a membership meeting of the television-radio branch Wednesday night. Guilds tv-radio board has appointed three representatives—Melvin Wald, Sam Newman and Art Arthur—to serve interim terms on the fact-finding commission included in WGA-W's recently concluded contract with producers.

The petitioners sought to have a member of the tv negotiating committee hired fulltime to rep the Guild in negotiations with producers on the fact-finding commission. The trio will serve for 60 days, beginning in August, and will report back to the tv board and WGA-W Council with their determination of the kind of personnel that can best represent the Guild on the commission.

Petitioners also requested the negotiating committee be reconstituted, but the board has informed the membership that the negotiating team was never dissolved and thus will remain intact to see that final contracts are drawn to the terms negotiated from January through June.

Fact-finding commission will examine economic data and develop the royalty concept to be embodied in the new contract. Newman's participation on the commission, to be composed jointly of writers and producers, satisfied the petitioners at this point since he is a member of the tv negotiating team.

ATV's Brace of Pilots

London, July 26.

Associated TeleVision has slated two pilots for production, one being a 60-minute telefilm show, the first to be undertaken by British producers. ATV is the sole owner of Independent Television Corp., U.S. based distribution outfit.

Hour property is "Ghost Squad," with Sir Donald Wolfit, Hazel Court and Bill Sylvester. It will be aimed at network sale in the U.S. Half-hour project will be shot in Monte Carlo this week.

ATV, which is on the prowl for programs to feed its own demands, has made a deal with CBS-TV to telecast the Ingrid Bergman special next season. ATV's production ambition stems from its own programming needs as well as the desire to make an impact on the U.S. market.

'Lock-Up' Locks In 173 Markets

Ziv-UA has signed 173 markets for the second year run of its syndicated "Lock Up" series. At the same time, 93% of the 53 "Lock Up" markets purchased by the American Tobacco Co. on an alternate weekly basis, has been paired off.

Figuring actively in the new "Lock Up" transaction was the Kroger Co., with renewal of the show on an alternate week basis with American Tobacco on WHAS-TV, Louisville, and WDAF-TV, Kansas City, and individual renewals on KSD-TV, St. Louis and WLEX-TV, Lexington, Ky.

Among other sponsors recently signed for the Ziv-UA series are Iowa Electric Power & Light, WOI, Ames-Des Moines; Hudson Brewery, WGR, Buffalo, and WCNY, Watertown; and Miles Laboratories, KNXT, Los Angeles.

Stations inking deals include WWL, New Orleans; KMID, Midland; WJBG, Augusta, Ga.; WLOS, Asheville, N.C., and WFMJ, Youngstown, O.

Virgin Islands TV In Deal With Ziv For Closed-Circuit Shows

St. Thomas, V.I., July 26.

VITV, the island's only tv station, has signed a contract with Ziv in which the distributor will for the first time release current shows for telecasting via a closed-circuit cable distribution system. VITV will send out its initial signal in mid-August.

William R. Lustlinger, a transplanted Texan who is VITV prexy, is in N. Y. arranging purchase of other shows to be used during the 63 hours a week VITV will transmit.

A fee of $10 a month is being charged for the service. According to VITV, more than 400 home owners have indicated they would like to hook into the system. It is estimated that VITV will start telecasting to about 700 sets on the island, and within six months to 1,000.

Presently there are about 500 receivers here, all depending on Puerto Rican stations 70 to 120 miles away, most of whose programs are in Spanish. These will be made available to VITV viewers in addition to programs originating from VITV.

'Las Vegas File' As Warners Entry

Hollywood, July 26.

"Las Vegas File," a new hour-long telefilm series based on Clark County, Nevada and Las Vegas sheriff's department files, will be produced by Warner Bros. TV, bringing to 11 the studio's tv series production total. Studio's tv topper, William T. Orr, and his exec assistant, Hugh Benson, spent last weekend in Vegas buttoning up final approval for the series with reps of Strip hotels, downtown Las Vegas and the LV Chamber of Commerce.

New series, due to roll shortly, will be produced with complete cooperation of Sheriff Lesperoldt and Chief of Police Schaffer of Las Vegas.

OF, PLAYBOY MAG SYNDICATION PACT

Chicago, July 26.

Official Films has signed a contract with Playboy Mag to handle syndication this fall of "Playboy's Penthouse," hour-long variety show with a houseparty format. Magazine will have 26 tape installments available for fall distribution, most of them adaptations of the 90-minute series that was syndicated last year in 13 markets. However, Playboy will produce between six to a dozen new chapters to interlard with the others.

Headliners in the series will include Nat Cole, Ella Fitzgerald, Bob Newhart, Sammy Davis Jr., Joe E. Lewis, Jonah Jones and Lenny Bruce, among others.

Mag had handled its own distribution in the '59-60 season and had produced all of its shows at WBKB studios in Chi. Latest episode, with Sammy Davis Jr., was done at WBBM-TV.

VIDFILMS PLOT YEAR AHEAD

Fall Debuts—& That's All

The vidfilm seasons are becoming sparse, indeed.

On the network level, the January mid-season period for new shows has become virtually a thing of the past. Practice has become to let the casualty skeins limp to the end of the season, with the exceptions of a few glaring turkeys.

In syndication, the year-round aspects of the biz, which made syndicators crow, has died down. Now the big effort—greater than in the past—is for the fall debut of shows. Spring and summer debuts have become scarcer and scarcer. There will be a few for winter, but not as much as previous seasons, with virtually all houses paring down on their release schedule.

Growth in Technology Inspires Twofold Marathon TV Expansion

Konstantin Kaiser's Marathon TV, one of the oldest tv industrial-public relations film production houses, is planning a twofold expansion keyed to technological advances both in industry and in film exhibition and coupled to the company's own growth pattern.

One more (another) establishment of a third Marathon subsidiary, Systems Technology Films Inc., for which incorporation papers were filed this week in Albany. Subsid will make films for industry which are designed to help get entire new technological systems for aircraft, missiles, electronics and related fields.

Another, and more significant in terms of the film industry, is Marathon's move into the film field, where Kaiser believes there's a tremendous potential in industrial, pix and sales films. Marathon's move into film production will still be in 16mm or 35mm, with reduction to 8mm for exhibition will be linked to a project currently underway by the company for development of a portable projection system. The move into 8mm, of course, stems from the recent development of 8mm sound film and projection equipment.

Rackgrounding the expansion is the fact that Marathon and its Newsfilm Inc. and Newstape Inc. subsids will have enjoyed their best year to date for the fiscal period ending this coming Aug. 31. Companies, according to Kaiser, doubled their gross over the previous fiscal year, rising to a new high of $500,000. That was achieved with the addition of new clients such as American Cyanamid, plus additional frequency of productions from old clients like Volkswagen.

Development of the new Systems Technology Films subsid stems from the fact that with the sophistication of industry today, particularly in the aircraft-missiles-electronics field, industry finds it difficult to develop and sell single new components. Rather, the emphasis is on development of entire

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Ezzes to UAA As Rich Quits

Erwin H. Ezzes has been named to the new post of exec v.p. of United Artists Associated. Ezzes' appointment came as Robert Rich, v.p. in charge of sales, and Don Kleuber, sales exec, resigned.

Series of shifts also found Henry J. Zittau, UAA v.p., promoted to the post of senior v.p. UAA, an affiliate of United Artists, is topped by Arthur R. Krim, who also is prez of UA. Ezzes moved into the top post in the wake of the resignation of Eliot Hyman. Hyman left to become associated with Louis Chesler in the deal for Warner Bros. post-'48 pix for tv.

Ezzes had been associated with Matty Fox in Television Industries, of which Fox had been v.p. and director. He held the same post, as well as that of sales chief, with Television Industries' subsid C&C Films Inc. Latter was the original distributor to tv of the RKO feature library.

Zittau's position to senior v.p. follows 11 years of service with UAA and its predecessor company, Associated Artists Productions.

'Headlines' 21 Markets

Official Films' "Greatest Headlines of the Century," a new five-minute entry, has been sold in 21 markets.

Chic put in the sales hopper a short time ago, series already is being aired by KRCA, Los Angeles, WRTV, Indianapolis, WXYZ, Detroit, WBOC, Rochester and KONO, San Antonio.

Sherrill Brink, v.p., is on the Coast for sales and production confabs.

Ed Small, Eells Team in New Org.

Hollywood, July 26.

Edward Small is making a re-entry into television production and has formed Television Artists and Producers Corp. He will head up the company, which will package and finance TV shows, with Bruce Eells as his executive veepee. Latter is resigning his post as executive veepee of United Artists TV.

It marks a reunion of Eells with Small, having been a key official with Small in Television Programs of America, formed in 1953 and sold by Small five years later. Among the 14 programs they developed for network and syndication were "Lassie" and "Fury." Eells has held various posts in executive capacities since 1943.

Small's new company will head quarter at the Goldwyn studios and will make available all his theatrical production facilities and personnel to the new telefilm operation to service the world wide market.

Liberace, Betty White, Fedderson, Tibbles Win 252G Vs. Guild Films

Los Angeles, July 26.

Liberace, Betty White, Don Fedderson and George Tibbles have received judgment of $252,907 against Guild Films Inc. in L.A. Superior Court. Amount is the balance owed their respective companies for the "Liberace Show" and "Life With Elizabeth" over a six-year period.

The Securities & Exchange Commission has reported that Guild's current liabilities, which the Vic Tanney organization may assume, amount to $3,000,000 or more.

Approximately 80% of settlement, $238,018, will go to Liberace's International Artists Ltd., the other fifth going to Bandi Inc., a corporation owned by Miss White, Tibbles and Fedderson. Fedderson being represented by Tido Inc. Harden C. Bennion of Jacobs and Bennion represented both International Artists and Bandi.

Guild, Bennion explained, did not contest the suit and permitted an audit of its books to determine the amount—among the largest of the claims to be brought against the company. Commissioner Edward Nichols made the judgment.

'61-'62 PLANS ON DRAWING BOARD

In the midst of today's frantic vidfilm production push for the upcoming season, networks, agencies and vidfilm producers are starting to plot the '61-'62 season.

What's stimulating the early blueprinting are these factors:

1. Vidfilm producers, cognizant of the way things are blowing, want to get network financing on projects early. Fear is that each network has only a limited budget for "seed" money coin to finance pilot projects. No one wants to come in late after the "seed" money budget has been expended.

2. Some major ad agencies also are triggering the early plans. The agencies referred to have sent out requests to vidfilm houses asking them to sketch in their possible '61-62 network projects. Agency bid is for early developmental material, as well as fully blueprinted projects.

3. On the sponsor front, the relatively small number of advertisers going solo in a half-hour network entry also are credited with the early push. Many of them, if possible, would like to get in early in the development of a series. Their interest for an early group ranges from nailing down what they might consider a good vehicle for their sponsor, to obtaining ownership for a possible long run.

4. The networks themselves always have been almost on a year-end search for vidfilm properties. Search and, in more accented tempo today, with the three-way competitive web situation and the comparative early buyout season for fall.

The bullish climate is welcomed by vidfilmmakers. The hope—not realized this season because of the Writers Guild strike—is that early deals could offer stretch of time for the desired quality production.

Four Star, Screen Gems, Warner Bros., MCA-TV, Metro, 20th-Fox, CBS Films, et al., are in the race for '61-62, while pushing production for the upcoming season. Metro's George Shupert is on the Coast for confabs on new product, ditto 20th-Fox's Pete Levathes.

SG has a client in the wing for another adult cartoon series if the "Flintstones" takes off on the rating meter comes the fall. CBS Films has charted a series of comedy projects for '61-62, betting on the continuation of the upcoming season's comedy resurgence.

Of course, there will be many a shift in the blueprinting between now and slotting time. The whole experience of the upcoming '60-'61 season has to be realized. But the check books are out now for the '61-62 season, whether it be "seed" money from network or sponsor.

Properties, tabbed "hot," are in the coming. It won't be too long before some of the winners are lined up—a good year away from their scheduled debut.

Quietus on Pre-'48s

Advent of post-'48s has slowed the marketing of many pre-'48s, with quite a number of stations holding off deals pending a clarification of the situation.

There's a lot of nervous tension in the current features-to-tv market, even affecting the post-'48s. Some stations even are reluctant to sign for them at this time. Who knows what will be offered tomorrow? If one studio has sold off, what about others? These are typical of the questions being asked in the field.

And then there's the question of station monies allotted for features. Making a sizable investment today might halt future purchases tomorrow. But such an indecisive attitude hardly insures a supply of pix product or prevents competitive stations from buying. In short, situation is up in the air currently—as high as some of the tall antennas.

'Play of Week's' Big Name Lure For '60-'61; Into 19 of Top 20 Cities

June's Residual Peak

Hollywood, July 26.

Residual payments for reruns of teleflims collected by the Screen Actors Guild and distributed to members during the month of June, reached the alltime record of $635,078.

This brings to $15,456,793 the amount collected by SAG in tv film rerun residuals since the start of such payments in December, 1953. These amounts do not include payments to actors for theatrical films sold to tv nor use payments on tv commercials which alone total more than $11,000,000 a year.

ITC's Canada Biz Tops $1,000,000

With the sale of "Danger Man" to the CBC English network and "Interpol Calling" to the CBC French network, Independent Television Corp. sales in Canada for the first six-and-a-half months of 1960 have gone over the $1,000,000 mark.

"Danger Man" also was sold for all of French Canada for sponsorship by Labatt's Brewery, via J. Walter Thompson. "Fury," another ITC property, is playing both on the CBC English and French networks.

Additionally, there are 19 ITC shows in syndication in Canada.

Tom Moore Sees Harm In Rushing Into Reruns Too Soon; Likes '39 & 13'

ABC-TV wants to return to the 39 and 13 seasonal formula for vidpix, not only in the nail-hour but in the hour field as well.

Web's programming topper Thomas Moore feels going into reruns too quickly only chops off rating points and, in effect, penalizes the most successful shows. Moore is of the opinion that the heightened ratings which would accrue would make a return to the 39 and 13 seasonal formula economically feasible.

One of the current season's rating hits, "The Untouchables," nobbled in rating points for its rerun period for awhile. The rating slide was blamed on the large audience seeing the episodes on its first run and the fact that the 60-minutes went into reruns after 28 episodes.

Current seasonal network pattern for vidfilms roughly falls into a 37 new episodes and 13 repeats for half-hours. For 60-minutes, the pattern is from 30 to 32 new episodes per season, with repeats filling in for what has become the 50-week network year.

82 Sales Wrapped Up On 'Brannagan' Series

CBS Films has set three more regional deals on "The Brothers Brannagan," with the 18 markets aggregated on the trio of sales bringing the total sales on the Walter Stark series up to 82. Brannagan earlier had broken the ice with a 43-market sale to Blue Plate Foods.

Three regionals were set with American Stores (supermarkets) for six major eastern markets, Standard Oil of Texas for three markets, and Standard Oil of Indiana, for nine. American Store markets are Philadelphia, Baltimore, Buffalo, Syracuse, Johnstown and Scranton-Wilkes-Barre. SO Texas buy was for Amarillo, El Paso and Midland. SO Indiana bought smaller midwest markets.

Brannagan also racked up a pair of station sales, to WTMJ, Milwaukee, and KIIL, Yakima.

For its second season out, National Telefilm Associates' "The Play of The Week" production team expects to land some big name acting and directing talent to its imposing drama roster.

Director Sidney Lumet will do O'Neill's "The Iceman Cometh," which will have Jason Robards as one of the leads. List of names for future productions being talked about includes Claire Bloom, Red Steiger, Claudette Colbert and Julie Harris. Some of the talent already has been approached. Others are still in the intra-shop talk stage.

What's happened to the dramatic showcase, now syndicated in 54 markets throughout the U. S. is this: the critical acclaim accorded to the series has attracted acting and directorial talent, same talent wants to become involved in dramatic vehicles which otherwise they couldn't do, money considerations in this climate becomes less of a problem, with the main emphasis put on how to fit a "Play of The Week" setting in a crowded schedule.

The O'Neill two-parter, which will take four hours on vidtape, will be done shortly. Jean Anouilh's "Legend of Lovers," starring Piper Laurie and Sam Jaffe, and directed by Ralph Nelson, was taped last week.

"The Dybbuk," in a new translation done by Joe Liss, "Play of The Week" script editor, also is slated for the new season. Other properties being sounded include "Waiting for Godot," "Cocktail Party" and "Caligula."

Henry Wenstein, one of the "Play of The Week" producers who has signed a deal with 20th-Fox for feature production, has not been replaced. Three remaining producers in the unit are Lewis Freedman, Jack Kuney and Worthington Tony Miner, the latter exec producer of the unit.

Series is now sold to 29 of the top 30 cities which alone accounts for over 50% of all U. S. tv homes. All of the nation's top 10 markets have bought the series. In fact, 19 of the top 20 cities are sold. That's quite a feat for a weekly two-hour drama—a series brought into the market under the marquee of "Off-Madison Avenue" to when it was telecast solely on o&o, WNTA-TV, Newark, N. Y.

Junkin, Hackett In New Alliance

Ray Junkin and Harold Hackett, formerly top execs at Official Films, have teamed up again and formed a new company, Program Sales Inc., a tv packaging firm.

Junkin is prexy and Hackett v.p. and a substantial stockholder. Hackett had been prexy of Official for many years. Junkin had been sales v.p. at Official.

Program Sales currently is negotiating with 20th-Fox for a five-minute filmed package to be culled from the Movietone News Library.

Main emphasis of the new firm will be on network and large regional selling. Plans encompass vidfilm production and packaging of film shows.

Other officers of Program Sales include Walter Smith, a former board of directors member of Official, and Jack Anderson, partner in the agency of Knokins, Anderson Tokars.

Frank Brill Succeeds Wynn Nathan at MCA

Frank Brill has been named to succeed Wynn Nathan, recently resigned, as manager of the NY office of MCA TV film syndication division.

Brill, who has been an account exec in the company's NY office for the past five years, will report to David V. Sutton, v.p. in charge of the division.

Foreign Television Reviews

A TRIBUTE TO MAX ANDERSON
With John Slater, Barbara Mullen, Anthony Asquith, Basil Wright
Director: Grahame Turner
30 Mins., Wed., 6.30 p.m.
Associated Rediffusion, from London

This admirable and affecting little program paid its respects to Max Anderson, a conscientious and dedicated director of documentary films who died last year. His name would mean nothing to the vast majority of viewers, but in its quiet way, this half-hour underscored the quality of the man and the value of his career.

Actor John Slater introduced clips from his pictures and three of his friends with strong forward momentum, the only fault was a tendency towards too much processing, which gave parts of the program the strong air of obituary art. Apart from a smoking excerpt from Duchess in Exile, which Anderson produced in Nigeria, the other clips could have been better chosen. But they showed Anderson's process as compounded of fresh talent, and his sympathy for people, especially the farm-workers in "The Harvest Shall Come."

Director Anthony Asquith followed a short memorandum of Anderson's memory, both as film-maker and as a figure for the rights of workmen in the British horse industry, with a few telling words from John Grierson. Basil Wright and actress Barbara Mullen.

The result, although a little short on conviction, made its mark. It opened a window on a little-known movie man, and the glimpse was worthwhile. Otta.

IN MY OPINION
With Anthony Wedgwood Benn, Jenny Nicholls, Alex Atkinson, Bill Grundy
Director: Wilfred Fielding
30 Mins., Mon., 10.35 p.m.
Granada TV, from Manchester

Twinkle a week appearing fortnightly, this chatty program due to be given thoughtful achievement of its aim, to do which was to offer a lively exchange of views. Now was that a panel of three was allowed to ask the questions of the week as opposed to the staff. From this brief issue, they had to decide whether the vicar believed in a strip pantomime for children, an Israel ready to become human, Tehran the conversing. The person in the interviews had already played the part of the vicar-to-be questions on a sealed envelope. And when the panel had decided what he believed, the chairman opened the envelope to see if they were right.

The seven guests (chairman and 6) certainly covered a lot of ground in the circumstances. This was mainly because the chairman tried to see equal time to do with the written questions. Thus the week when the bishop asked, "Should Kingsley Amis be made chairman of the Arts Council?" he was allowed to say.

But in the unpublished way, it proved an entertaining affair. The panel, with perhaps a bit too much Anthony Wedgwood Benn (second to Jenny Nicholls and Alexander Atkinson were a fresh and intelligent mix and chairman Bill Grundy kept the thing moving. Otta.

FLESH AND PAPER
With Shaw Taylor, Gwyneth Tighe
Director: Derek Thetford
30 Mins., Tues., 7 p.m.
Associated TeleVision, from London

This panel film contributor [illegible] Gwyneth Tighe [illegible] Shaw Taylor [illegible] Derek Thetford [illegible] 15 [illegible] questions [illegible] the questions [illegible] "Flesh and Paper." The panel [illegible] the panel of [illegible] [illegible] Tighe [illegible].

There [illegible] beauty queens and Miss Cambridge [illegible] graduates, contacted in an IQ test filling in shapes and numbers in a series. This held a good excitement, the result being a win for the beauty queens.

The advantage of the session was that viewers were enabled to participate throughout. Also, they were invited to answer on postcard a bonguest question. The prize being a few long-playing discs for the first five drawn out of a hat.

Princess Shaw Taylor and Gwyneth Tighe conducted the affair with a cool line of prattle and Derek Thetford's direction held no surprises. As a summer filler, the show had a point, if only that it made the prospect of winter more welcome. Otta.

IT'S ONLY MONEY
With Tommy Trinder
Director: Pat Baker
30 Mins., Thurs., 7.30 p.m.
Associated Rediffusion, from London

This was yet another nonsensical probe of general knowledge. "It's Only Money" appeared to be just a longued comedy-show to fill the summer doldrums and it smelled of decay. Couples on holiday at a seaside resort were handed 20 pounds by emcee Tommy Trinder and asked questions at various prices as answer. If they were correct, the sum was added to their winnings. If they lost, it was deducted.

That was about it. The questions were of unsophisticated simplicity, but even on the darker of "Pilgrim's Progress" and the newspaper of "Madam Butterfly" revealed no general.

Helped along by some distinguished patter from Trinder, the only thing the show proved was that there should be an urgent inquiry into the state of British education. As entertainment it was irritating and undignified. It could not fairly be said that the show was an insult to the intelligence. It merely assumed no one had any. Otta.

DOLORES HAWKINS
Current Film: MGM's "HUCKLEBERRY FINN"
Direction: GAC
Personal Management: DON SEAT ENTERPRISES, Inc. 119 West 57 St., New York 19, N. Y.

'MY WORD'
With F. Arnot Robertson, Frank Muir, Nancy Spain, Denis Norden
Producer: Barrie Edgar
Creators: Tony Shryane, Edward J. Mason
30 Mins., Sun., 7.30 p.m.
BBC-TV, from Birmingham

With "What's My Line" rested for the summer BBC-TV had a variant shot for a panel game and has filled the gap by taking a show that has been a long running radio hit and adapting it for video. It does not pretend to be sparkling or witty entertainment but on its first outing "My Word" had its amusing moments and displayed possibilities of being a little more worthy than some of the trivial shows that have been presented in the past.

If placed deadpan by the panel-lists the show could be strictly educational, but Frank Muir and Denis Norden, a distinguished local script writing team who were on opposite sides of the fence as panellists, played it more for fun and helped to bring the program within the realms of pop entertainment.

The show was divided into various sections. In the first there was a vocabulary test, followed by quotations poetic, identifying writers who use pen names and indicating the origin of well known sayings. In the vocabulary section Frank Muir suggested the word "bulbul" meant the noise made by pop singers whilst Denis Norden thought that "chapter" was a cannibal's breakfast or an omelet was a human's breakfast.

The two male members of the panel were in better form than their erudite female colleagues, Nancy Spain and F. Arnot Robertson, but admittedly had the best opportunities. Program was presented without any production tricks, being the simple straightforward format that established it so firmly on radio. Kyle.

MESS MATES
With Victor Maddern, Sam Kydd, Arthie Duncan, Fulton Mackay, Dermot Kelly
Director: Kenneth Carter
Writer: Talbot Rothwell
30 Mins., Tues., 8 p.m.
Granada TV, from Manchester

Usually taking lead from its successful "The Army Game" sketch of broad comedy range, Granada TV is producing a weekly half-hour of below-decks situation stuff. Going from early evidence as an average, it looks as if the sub-mess pals will an appreciated cinderella with the one main premise that the key twists are given more broadly showed, rendered characterizations than were strictly evident here.

No doubt about the arch-plotter of this particular segment, subtitled "The Stowaway." Tug Nelson, Victor Maddern was a convincing supportunist and for the quick buck as an downcasting a blunder aboard the S. S. Guernsey, he set out to grab the $200 reward offered for big sale return home. But as Tug's plot went inevitably pots, all that could be planned about his buddies was that Cracker Mae Kydd was a bit of a trimmer, Willie Fulton Mackay a Scotsman, and Blarney Dermot Kelly a persistent romantic while the skipper Archie Duncan was partial the rum in the grandfather.

Plotting was adequately simple while the plot and verbal gags were not without some resourcefulness. "Mess Mates" is mainly slam bang at course but once these characters get fully established, especially as they're played by a sound, experienced team, the show ought to be comfortably palatable as pie and chips. Jerg.

WHAT'S IT ALL ABOUT?
With Simon Rester, Ginette Spanier, Alan Simpson, Kenneth Horne
Director: Kenneth Milne-Buckley
25 Mins., Thurs., 9.50 p.m.
BBC-TV, from London

The only remarkable statement on "What's It All About?" was that the title posed a good question. Purloined from radio where it had an hilarious record, the title was that an odd real-life situation was described by the witness, and the explanation sought to be guessed by a panel of three after questioning. Example: a man stood outside his house at night, sharpening a large knife. Solution: he was trying to attract his cat indoors.

This famous sequence was interrupted by a celebrity spot. In this case ex-boxer Freddie Mills sang a number of verses of a Noel Coward ditty. The panel didn't know who it was, so Mills was introduced and disclosed his future plans, which were nil.

The program was conducted similarly to "What's My Line?" It generated even less hilarity, and lacked human warmth. Within this framework, the panel, chaperoned by emcee Kenneth Horne, remained as bright as could be expected, and the expectation were low. Otta.

Tele Follow-Up Comment

The Robert Herridge Theatre

In letting the scene speak for itself, Robert Herridge has shown the way for the proper presentation of a two-act. His half-hour "The Robert Herridge Theatre" showcased "The Sound of Miles Davis" on WCBS-TV last Thursday (7), and it proved itself a model for future title productions in the field.

Herridge works around the chosen job series of the artist and atmosphere of jazz and where it came from and where it is going to a sensitive interpretation on Davis and his music. There was hardly any pictorial but there was plenty of sound and that's what really counts on a jazz show.

The Herridge way could take two parts, show and Davis' longest work with a quartet and run a-pick a Dixieland number. Those back showed trumpet and sensitive and sensitive a musical environment to that's quite rare.

With the sound, he worked over the film sequences taped "So What" and with the Gil Evans arrangements for Davis not work with and from Carnegie Hall LP, as "The Duke," "Blues for Pablo" and "New Rhumba." Not only was the sound exciting and the camera handled with care and with an appreciation of mood, there at each transition special attention to the close connections.

In addition to Davis, viewers got to Jack Walton, trombone and Sam Dockett, second alto and flute. Grus.

U. S. Steel Hour

It's an unmitigated hazard to venture any from rhythm and style off on jazz adventures. That exercise has been attempted in the chief based and this was a striking example. While the show challenged specified producers to be keen it. Our back country in Nashville may well accept it as reasonable to be the state of jazz. As a fortunate years of sponsorship, Pete Herridge gave a refreshing insight from the widest that have been around before and now clutter the program.

What is even more pointed is that strength in acting can overcome weakness of script. Two of the more virile specimens of the Hollywood acting genius, Don Dubbins and Frank Lovejoy, strongarmed the evening into binding drama with the necessary allowance for dialogue episode that slowed the tempo. When they weren't around, in thunderous vignette interest at the sets must have lagged.

What struck hard at absurdity was that Dubbins, as father of the victim of a crime market, was called on to defend the killer in a kangaroo-type a replica of the Australian court. Lovejoy acted as prosecutor of the accused, claiming his friend had evidence. It just doesn't happen that way in real life. The title focused in the trial of the state defense barrister. The surgeon took an oath that in the moonlight he saw a man on a nine horse ride by when the victim was clubbed to death.

After the hand-picked jury of townfolk brought in a verdict of guilty and the suspect was put to the rope, the pale horse rode up with a dead rider tied to the saddle. This convinced the hangman, but they hung an innocent man and covered the sense of a local civic conscience by a cure. A quote from the Book of Revelation about death on the saddle passed the book of necessary detail of justice on the "hung" jury.

Dubbins and Lovejoy accepted the plot by Bruce Stewart with the dramatic intensity. The secondary showed capable Jack Sheldon's dramatic pat what polishing action he could from the script. Helm.

'NBC White Papers'

These net super-specials off the living Office public affairs beltline where NBC-TV has permitted to lay best season, will carry the title of "NBC White Papers."

Initial entry, currently being researched, will be an examination of the whole U-2 incident in all its implications and ramifications.

RCA Sales at Alltime Gross But Net Down; NBC's Giant 6 Months

Sales of RCA and its subsidiaries reached a new six-month high of $707,000,000 for the first half of 1960, 12% over the like period of 1959. But net profits dipped 7% from the comparable period, totaling $18,100,000 or $1.14 per common share as against $1.29 for the 59 period.

Company also announced that NBC "registered the largest first-half profit in its 34-year history." Amount of the NBC profit was not disclosed since RCA consolidates NBC figures into the overall company report. RCA also declared that color television set sales "are firmly anchored in the profit column and the current color sales rate indicates that this period will be not in its first chapter." Sales to dealers of new color models introduced in June are up 300% over a year ago, RCA declared.

Dip in profits was attributed to an increasing investment in data processing research and equipment. RCA indicated that since data processing involves leasing deals rather than sales, current current spend represents an investment that will shortly reflect itself in profits.

Big profit contribution to the six-month period was made in the first quarter, when RCA earned $5c a share. In the second quarter, ended June 30, profits totalled only $6,100,000 compared with $13,000,000 in the first quarter, or 29c a share. Second quarter sales totaled $[illegible].

1,000TH EDITION FOR 'IN TOWN TONIGHT'

London, July 28.

"In Town Tonight," Saturday evening magazine program known to most U.S. visiting show biz names, hits its 1,000th edition Saturday (week 6). Program will recall highlights of its 27 years' life and run 60 minutes instead of the usual 30.

Film, an idea by Eric Maschwitz, now BBC-TV's head of light entertainment, "In Town Tonight" first went on the air Nov. 19, 1933, and between April, 1934, and November, 1936, was the first BBC series to be heard on radio and seen on screen simultaneously. For the 1960th edition producer Percy Thomas sets to pick recordings of some Americans among others the Andrews Sisters, Tallulah Bankhead, Ingrid Bergman, Hoagy Carmichael, Rosy Crosby, Doris Day, Jimmy Durante, Errol Flynn, Alfred Hitchcock, Bob Hope, Danny Kaye, Gene Kelly, Paul Robeson, Frank Sinatra and James Stewart.

KSFO's 'Commute Club' Inspires 100G Action

San Francisco, July 28.

Dorothy Bell Calling's wife, Pamela, has sued Gordon West's KSFO for $100,000 in action challenging the station's right to broadcast the late afternoon "Commute Club."

Mrs. Calling in her suit claimed she created the idea and format for same, which Calling introduced via KSFO in June, 1957. She claimed she sold the program idea for one to her husband.

Thomas Calling was dismissed by KSFO last Feb. 1, the station is continuing with commute club show, Mrs. Calling's complaint said.

She asks, in addition to the $100,000, an injunction forbidding KSFO from using the show and wants $100 a week for time KSFO has broadcast show without permission. A hearing has been set for early next month.

PARADE
With Betty Comden & Adolph Green, Janis Paige, Glenn Gibson, Bert Niosi orch, Bill Walker, host
Producer-Director: Norman Sedawie
Writer: Frank Iarl
30 Mins.; Tues. 9:30 p.m.
REXALL, GENERAL FOODS
CBC-TV, from Toronto
(BBDO, Baker)

Judging from his teeoff, Norman Sedawie has a winner in his "Parade" of personalities, which the Canadian Broadcasting Corp. will present on its coast-to-coast network. As producer-director of the summer replacement series, Sedawie lined up Janis Paige, Betty Comden & Adolph Green, and Glenn Gibson. He also had the advantage of a studio audience which was good for the talent.

All were excellent, especially Janis Paige's medley from "Hello Are Ringing," and her soft shoe routine before tre leaps and pirouettes of Glenn Gibson after which she joined him in a mutual "Mu Cha Cha," all to fine effect.

As songwriters known to the trade, Betty Comden & Adolph Green resurrected their oldtime night club bit of "I Said Good Morning" and then went into a medley of N. Y. songs and the French lesson from "Good News," followed by a group of songs they wrote for Mary Martin in the revival of "Peter Pan." This included "Never Never Land," sung on a park bench by Miss Comden; "Captain Hook's Waltz," danced in cross-stage gyrations by the rubber-faced Adolph Green, and a hilarious "Mysterious Lady" done in chase style by the zany duo.

On pace and speed, Sedawie had a triumph in his teeoff, and proved, in his choice of experienced artists, that there is nothing like a pro.

McStay.

D.C.'s TV Probe Gives Sherwood Schwartz Play An Unexpected Zinger

Chicago, July 26.

The Washington probes over the past year may have meant only grief to the industry, but to tv writer Sherwood Schwartz they've meant a new life for his first legit comedy, "Mr. and Mrs." The play had its first production in stock last summer but was pulled back for revisions. Character motivation simply wasn't strong enough, and the play didn't hold up.

Original version concerned the principals of a highbrated husband and wife teleshow who weren't married in real life but pretended to be because of the big money involved. The monetary motive made for unsympathetic characters and went wrong when the plot thickened. Then Capitol Hill and the FCC gave Schwartz just the wrinkle he needed. In the play's new form, the couple sustains the deception because they know there'd be hell to pay if Congressional committees ever found out their tv marriage was rigged. Schwartz also added the payoff line, somewhat in defense of the scandalized tv shows: "We don't deal in merchandise, we deal in dreams."

New production opened last week at the Civic Theatre in Chicago, with Marilyn Maxwell and Jackie Coogan conferring. Producer is Cecil Barker and director Seymour Berns, both of the "Red Skelton Show." Schwartz is Skelton's chief writer.

'Hawaii Calls' Embarks On 2d Quarter-Century

Honolulu, July 26.

"Hawaii Calls," one of the oldest sustaining network programs in the nation, has just moved into its second quarter-century.

Program originates in Hawaii at 2 p.m. each Saturday, invariably from some hotel which ties in with the program to lure extra pre-broadcast luncheon biz.

Webley Edwards is the originator and still producer of the show, with production costs absorbed by the Hawaii Visitors Bureau for the past 24 years. Edwards, also a State legislator, utilizes the show as springboard-showcase for his various "Hawaii Calls" albums.

After all these years, show's due for two tv tryouts this month.

SWING GENTLY
With Ruth Walker, Allan Blye, Pam Hrott, de Neve & Garbut, Billy Van Four, Ed Karam orch, Susan Johnson, Alan Mariner, host
Producer-Director: Bob Jarvis
Writers: Alex Barris, Cliff Braggins, Alan Montague
60 Mins., Mon. 9:30 p.m.
JOHNSON'S WAX, MAX FACTOR, IMPERIAL TOBACCO, LEVER BROS.
CBC-TV, from Toronto (tape & live)
(Needham, Louis & Brorby, James Lovett, Cockfield Brown, Young & Rubicam)

Under the adept guidance of Bob Jarvis "Swing Gently" is the major budgeted variety show of the Canadian Broadcasting Corp., and, after its 13-week summer replacement, will proceed without interruption into the Fall season, with its basic entertainers intact.

Combining music, song and dance, plus comedy sketches, "Swing Gently," on its teeoff, warranted continuance into the 1960-61 CBC lineup. Jarvis has set himself a goal to which he kicked off gallantly with singing and dancing from a Broadway musical (with a participant as guestar), but he will have to do better with his sketches, one of which, a beat show scene, telegraphed punch lines, particularly in a breakaway skiff, and a Mozart choral society performance, which should not have been done on reminiscence. (Sketches were taped, rest of program live.)

Apart from the latter, on which the trio of writers all take responsibility, together with the reluctant ok of Jarvis, "Swing Gently" is a major production which gets the full CBC network treatment across Canada.

Outstanding was the unexpected dramatic acting of Susan Johnson in her singing of "Some People" and "So This is Paris," but she came into her typed-comedienne role in "Big D" from "Most Happy Fella" in the Shubert Alley finale. On song salesmanship and stage experience the black-clad blond was way ahead of the domestic talent and merited the star billing of a Broadway visitor.

Ruth Walker, as the permanent singing star got the understandable build-up of what was originally intended as "The Ruth Walker Hour." She did two lavish production numbers, "All of You" and a subsequent "Independent" number, both solo, plus her "Married I Can Always Get," with a singing background. In her alternate lusty and gentle style the blond songstress proved her worth.

Outstanding too, in this teeoff, was the first rate work of Charlotte de Neve & Garbut Roberts in their "Song of India" slow-tempo dances. The Ed Karam Orch backed all the acts and was never seen on-camera.

Vocal backing of the Billy Van Four (three boys and a girl graduated in size) was especially effective in their bouncy "Sometimes I'm Happy." The dance group, which handled itself admirably, included Babs Christie, Gail Gerber, Marilyn Rollo, June Sampson.

McStay.

ROMPER ROOM
With Diane Weber, others
Director: Thom Zisa
30 Mins., Mon. thru Fri., 7:45 a.m.
PARTICIPATING
WTEN-TV, Albany

Diane Weber, a pleasant young lady, was conductor of this small-children's program, sandwiched between a local Breakfast Cartoon Carnival and Captain Kangaroo (CBS' live, prize-winning show for tots).

"Romper Room" is a Bert Claster Productions, syndicated from Baltimore. Consisting of games, marching, lessons, reading from kiddie books, a daily prayer and other features, with bright-eyed three-to-four-year olds as studio participants, it was a type of presentation to which thoughtful parents and educators will give approval. "Romper Room Diplomas" were awarded.

Miss Weber, kind, friendly and patient with the sometimes interrupting youngsters, projected reasonably well. Photographing better from some angles than from others, she displayed a small, rather light voice which could be improved. Youngsters addressed her as "Miss Diane."

Sets were imaginative. Thom Zisa's direction rated a nod.

Jace.

YOUTH: A SUMMER CRISIS?
With Scott Vincent, host-narrator; various guests
Writer: Walter Wager
Exec. Producer: A. L. Hollander Jr.
Producer: Amram Nowik
Director: Volpicelli
60 Mins., Wed.: 7:30 p.m.
WABC-TV, N. Y.

A timely probe of problems faced by the city's teenagers when schools close for the hot weather months was WABC-TV's special documentary, "Youth: A Summer Crisis?" Hour-long program, aired Wed. (20) on ABC-TV's New York flagship, spelled out what measures are being taken by civic organizations to find jobs for teenagers.

Why it's so essential to steer youths into constructive utilization of their idle time was graphically emphasized by host-narrator Scott Vincent who noted that some 150 street gangs exist in N. Y. He also pointed out that 1,428 juvenile offenses were committed last summer.

To WABC-TV's credit, instead of going overboard on the lurid aspects of its subject, which it easily could have done, the station took a constructive tack. It asked a question, "How can a private citizen help in fighting juvenile delinquency?" then proceeded to answer it through a series of filmed interviews with civic leaders, businessmen and usual workers.

On the whole this searching analysis was a creditable public service documentary of which WABC-TV may well be proud. Host-narrator Scott Vincent adeptly handled his chores while Walter Wager's crisp script and the single monikered Volpicelli's direction were additional aspects.

Gilb.

JOAN EMARD SHOW
With Joan Emard, Robert Van Dine Chorus, Kenny Campbell orch, Lloyd Robertson, announcer
Producer: Bill Glenn
Music: Campbell
15 Mins.: Thurs.
CBC-TV, from Ottawa

Getting her initial web exposure via her own CBC-TV show, Joan Emard became well known locally via her own AM show on CBS Ottawa and last March was Lawrence Welk's guest Champagne Lady Canary has plenty savvy and worked the proem effort of the Joan Emard Show with confidence and ability. Chirper was backed by a chorus of four males, four femmes, batoned by Robert Van Dine and a band fronted by Kenny Campbell who also handled the stanza's music. Glenn's production, his first regular tv chore, turned out nicely with the star effectively gowned and Lan Gdowski's settings lending class.

Thrush showed up neatly on the lens with lots of close-ups, using two songs in English and one in French, plus a pair of gimmick items, one of them a beatnik effort by the chorus. It was a solid bit of musical fluff that sat well in the early evening and should be good for a stretch on the network.

Gorm.

WINNER'S CIRCLE
With Jim Scanlon, others
Producer: Dick Carlson
30 Mins., Tues. thru Sat., 6:15 p.m.
STORZ BEER
WOW-TV, Omaha

First tv outlet to take advantage of the Ak-Sar-Ben races in Omaha, WOW-TV and sponsoring Storz Beer have hit a daily double with "Winner's Circle" this season. Program is done in major-league style and undoubtedly has a huge listening and inasmuch as the average attendance at the races for the 30-day season is better than 11,000.

Highlight of the 30-minute session is showing the running of the day's featured race, and giving results of earlier races. With three cameras on duty, most of the plant can be shown, i.e., panning on the horses as they come out for the race, interviews, etc. Latter consist of Jim Scanlon's talks with owners, jockeys, trainers, track officials, visiting celebs and others. Scanlon handles himself and guests in good fashion.

Another feature includes the use of video tape to rerun the feature immediately afterwards to give Scanlon and the jockey a chance to comment on the developments. The Storz commercials hit the spot, and it's a three-star bet that every pub in Omaha has the show on to give the results to bettors just getting off work. Program is adds-on to repeat in 1961.

Trump.

3 TV Networks' GOP Coverage: Sharper, Better Organized Than L.A.

HELL ON WHEELS
With Charles Collingwood, narrator; others
Producer-Writer: Warren Wallace
Director: Anthony Farrar
60 Mins. Thurs. (21), 7:30 p.m.
WCBS-TV, N. Y. (film)

"Hell on Wheels," documentary of WCBS-TV, N. Y., Thursday (21) night didn't add up to much more than "we have a problem, boys." Documentary, as the title suggests, dealt with the traffic situation of Metropolitan New York, a tangled theme of no small magnitude.

It was timely. Thousands of stranded commuters of the strike-bound Long Island Railroad would testify to that. So would the poor, sweltering straphangers caught in the daily subway rushes in these hot, humid days. Ditto, the bumper-to-bumper motorists and virtually everyone else engaged in the life of the city.

But the viewer only got a flat exploration of the problem, with all its tangled ends unbound. There were many top big-wigs interviewed ranging from Governor Rockefeller to Mayor Wagner to Robert Moses. Railroad officials and other execs, both private and public, also were tapped for their opinions, but it was hard to separate the special pleadings from what might be considered constructive suggestions.

Commuter railroad execs blamed taxation, some government officials said the N. Y. Port Authority group should step in to aid railroad commuting. Authority execs said it wasn't their function, and in the midst of all this a city planner dramatically stuck his finger out at the viewer and said, in effect, "What we need is not so much planning, but coordination." There was more insight and humor in the jam musical score accompanying the documentary than in much of the verbal bombast.

Charles Collingwood was okay as narrator. Pictures supported the theme. Reporters Ron Cochran, Charles Kuralt and Warren Wallace lost their energies to interviews.

But do New Yorkers have to be told they have a traffic problem? An hour documentary should go beyond that.

Hogo.

NORTHEAST '60
With George Reading, Bill Carpenter
Director: Grant Van Patten
30 Mins.: Tues., 7 p.m.
GENERAL ELECTRIC'S SCHENECTADY WORKS
WRGB-TV, Schenectady

General Electric is continuing its 38-year record of loyalty to public service broadcasting with a news-in-depth program. The company's home plant is sponsoring this adult, literate, probing, stimulating half-hour. Ratings aside, this feature typifies television's power as a medium for education, as well as entertainment, and is essential in order to have an informed public.

Show is taped and it roamed around Schenectady, Albany, Amsterdam, New York City, Westover, Mass. and other communities, as George Reading covered a variety of topical situations and subjects. Among these were a timely three-installment study of gambling in New York State a look into the problems facing this year's high school and college graduates, a thoughtful pro-and-con on Little League Baseball, an interviews session with officers of a B-52 Bomber Command and with President James A. Baxter, of Williams College, on whether US citizens have lost their "sense of purpose and dedication." The last-named stanza, while a little long and repetitious, was simultaneously challenging, encouraging and depressing.

Reading is a slim, handsome, organ-voiced chap, resembling a younger Edward R. Murrow in tone and style. His chief need is for more flexibility in pace and greater animation. Network possibilities are apparent.

The technical side of the program could be sharpened a bit. Bill Carpenter competently delivered institutional messages.

Jace.

After the erratic, nervous coverage of the Democratic Convention in Los Angeles week before last, the three-network spread on the Republican caucuses in Chicago this week looked like the difference between an opening rehearsal and an opening night.

All three networks settled down to efficient, smooth and intelligent coverage. If there was less to cover at the GOP meet in terms of candidates and issues, perhaps it was all for the best in terms of the kind of show video produced. There was none of the frantic "who's on first" scrambling that characterized the Demo meet, and the entire proceedings made a lot more sense to the viewer.

The settling-down process was most evident in the CBS-TV coverage, and there the most improvement was also evident. This pervaded the entire makeup of the CBS team. Walter Cronkite and Ed Murrow made a more relaxed pair in the booth, both trying less for a sense of the dramatic and consequently both endowing the coverage with more of a sense of reality. The floor coverage too, was improved by being made less diffuse with Sto Novins, Bill Leonard, Charles Collingwood and Bill Downs handling most of the interviews and doing them well.

NBC and ABC coverage remained much the same, with the Chet Huntley-Dave Brinkley team continuing their dry, calm and detached evaluation in the booth and the NBC floor people just a little bit sharper and better organized than in the Demo meet. Bulk of the floor work was done by Martin Agronsky, Herb Kaplow and Merrill Mueller, and it was excellent, especially the technique of switching direct from floorman to floorman instead of back to the booth and again to the floor. NBC tended to spend a little more time out of the International Amphitheatre than CBS, particularly Monday night with the pickup of the March to Freedom Parade.

As to who beat whom to the punch on interviews and newsbreaks, it was a virtual even CBS-NBC match. Both news teams were right on the ball, and if CBS grabbed Gov. Rockefeller on the floor, then NBC was right behind the line, and would come in first with Sen. Goldwater only to have CBS waiting its turn. Neither side missed much.

The ABC coverage, in terms of approach and technique, was highly disappointing. The approach was to stay with the main action on the floor and with the pool coverage as much as possible. This was coupled with a tendency of news boss John Daly to hog the mike, relinquishing it only infrequently for floor interviews and even less for remotes, where even when ABC had a correspondent on the spot, Daly would narrate from the monitor. Fact is that Daly's narration much of the time tended to be superfluous, since he confined it to describing a scene or proceeding—however meticulous the description—that every viewer could see for himself.

On the pre-Convention front, both CBS and NBC were in front, former with its 20-minute "Person to Person" styled interview by Ed Murrow of Vice-President Nixon, and NBC with its hourlong "Meet the Press" interrogation of Sen. Goldwater and Gov. Rockefeller. ABC devoted a half-hour to interviews of key Convention figures, but the session had little impact or importance. On Monday morning, networks let the United Nations coverage with CBS grabbing Ambassador Lodge for an exclusive television right after his speech—NBC got him that night), then switched back to Chicago for the opening ceremonies. Then for the rest of the day gave their remote units a good workout in covering the arrival of Nixon and his parade down Michigan Ave. and into the Blackstone. Remote work was for the most part excellent.

Chas.

Keesely's $40,000,000 TV Budget On Behalf of L & N Agency Clients With A Major Assist To Comedy

Nick Keesely, who provides over the destinies of some $40,000,000 in tv billings that are being channeled through Lennen & Newell agency during the next 60-61 season, has long championed the cause of live tv. Yet he finds himself in the somewhat ambivalent position of having dedicated himself to a virtual 100% sponsor tie on filmed programming.

"For the very simple reason," says Keesely, "that you can look far and wide for a good live show and you just won't find any."

So Keesely, like the rest of his Madison Ave. brethren, is spending himself all over the reshuffled list, playing it the Nielsen-CBS-ABC way with a sizable window spanning action, adventure and, with particular accent on comedy, as witness the Groucho Marx buy for Old Gold, "Bonanza" for Kent, "My Sister Eileen" for Colgate, and "Harrigan & Son" for Reynolds Metals.

Same time, Keesely is among the mavericks who this year have helped to save the western stampede. Among his clients close to the shows, only one is half of the cast hit, CBS Thursday night "Zane Grey Theatre" for Kent.

Agency is fairly well represented in the hour shows with ABC's "Surfside Six" and Adventures in Paradise" for Chesty Peabody (with 12-week buys), and CBS "Aquanauts" for Kent.

Sports make the payroll of two Lennen & Newell sponsors with Lorillard for Kent continuing its Olympic bus of the recent Stanford tryouts with the Rome games in Italy Aug. 26 to Sept. 12, and Reynolds Metals in for a game in of ABC's Sunday afternoon "All-Star Golf." Reynolds also has money in the National Auto Show telecast on CBS Oct. 16, and ABC's "Operation Durbrook" on Wednesdays, Thursdays and Fridays.

For Vick Chemical and Stokely, the buys cover the morning, noon and night spot carriers—ABC's "American Bandstand" once a week for Vick (company will no doubt be heavy in spot for its cold remedies), and NBC's "Today" and "Jack Paar Show" for the food company.

American Gas Assn., formerly a participator in CBS "Playhouse 90," this season has the "Barbara Stanwyck Theatre" anthology on NBC.

Wrapping the buys Colgate has (besides "Eileen" the CBS fe-run daytime strip "The Millionaire" and another daytimer "Clear Horizon" for Wednesday Soapery also contemplates a replacement for "December Bride" come fall.

Chi Agencies

Chicago, July 26.

Chi spot and network television were dealt a blow when Alberto-Culver, which in recent years has bloomed into high gear, switched from Wade Advertising to Compton agency. While account will be serviced by Compton's Chi office, the agency's radio-tv department bases in New York, and most of A-C purchases will be made from Gotham after the switch takes place. According to E. D. Lindin, v.p. in charge of midwestern operations, the Chi proportions account will hit over $10,000,000 this year.

Leo Burnett handed out veep stripes to William S. Robinson and Carlton Zucker, both account execs, and Louis A. Reynolds, associate copy director, and Roman W. Stultz, personnel director.

M. M. Fisher Advertising made E. J. Lewinski a v.p.

Robert Haas agency appointed Olin W. Hoskins as exec v.p. and enlisted Neal Waldman account exec from Gordon & Hempstead.

Albany—Neil L. Marlan, director of the State Television-Radio-Motion Picture Bureau since its organization in 1951, at first was only concerned with radio, has been promoted to assistant deputy commissioner for the State Department of Commerce, at an annual salary of $13,500.

With the Station Reps

Station reps are making a concerted pitch this summer to get more of the automotive industry's estimated $200,000,000 ad budget into spot television.

Not that the repo Detroit pitch hasn't been hard in past years, but most agree that the promotional effort currently underway is stronger than ever.

Halney Barrett of the Katz agency has been on the Motor City scene with the flip-flop, and figures he's made some inroads with the car makers who have long favored network and the long-copy commercials in their broadcast advertising. He's been telling the automotive execs that spot is the ideal medium to clear up some of the confusion that's going to result from the more than 300 models and makes that will be on the market this fall. He points out, as researchers recently discovered, that to a great percentage of U.S. consumers, Comet is still a household cleanser.

The Katz man's presentation shows that with the established makes of cars, sales are concentrated in 12 states. The dozen account for almost two-thirds of all car sales, and seven or eight states account for 50% of the sales. Thus using spot, a car maker can either concentrate on the very major markets, or spot his money where the sales are light. "It's great to cover the country," he says, "but what's the reason for equating Deadwood, S.D. with Los Angeles, the number one car market that accounts for more than 20% of the national sales total?"

A case history in the presentation cites Rambler's tremendous success with a spot campaign in Los Angeles. The compact car bought 39 spots a week in the Coast market. The 39 impressions a week are compared to Chevy's five-a-week via Dinah Shore on a cost basis.

Briefs: Peters, Griffin, Woodward has expanded New York headquarters to cover the entire 18th floor and part of the 16th floor of the Pustom Bldg., at 250 Park. Sixteenth floor is all radio with new audio and electronic facilities, conference room, reception room, promotion and research library. Avery-Knodel has issued a new market study covering Greenville-Spartanburg, S.C.

Westinghouse To Ride With Fabray

"Yes, Yes, Nanette," a half-hour situation comedy series starring Nanette Fabray, gets the nod as the Westinghouse entry for the NBC-TV Friday night 8:30 slot next season.

Series kicks off next Jan. 6 when Westinghouse, in its first NBC-TV buy in a decade, takes possession of the time. "Nanette" was created by Miss Fabray's husband, Ronald MacDougall, writer-director and is semi-biographical in nature. Co-starring with Miss Fabray will be Wendell Corey. Larry Berns will produce.

WBBM-TV's Pro Grid

Chicago, July 26.

WBBM-TV will augment the CBS network's coverage of pro football games next fall with five pre-season shows of its own, all centred on the Chicago Bears. Kickoff show will be an hour-long special from the team's training camp, and in the four weeks following the station will telecast pre-season games on a tape delay basis.

As the Bears figure in the first two games to be covered by the web, Chicago will get a seven-week glimpse of its entry in the National Pro Football League. Bear's home games had never been telecast before.

LESTER LANIN
Internationally famous society orchestra leader
"High Society" Volume 11, top selling Epic Album

Italo's RAI-TV Monopoly Backed

Rome, July 26.

The Italian Supreme Court this week reaffirmed the constitutionality of the Italian TV monopoly held by RAI-TV, the government-subsidized telenet.

Charges that the government grant to RAI-TV was unconstitutional had been entered some time ago by various private groups intent on starting rival tv setups in Italy. Case, or cases, have been in various courts for over a year, with final decision from the highest judiciary eagerly awaited by weighty industrial groups who would like to see a competitive network confronting RAI-TV, especially since the "second" channel would allow them to expand currently limited commercial announcements in Italian territory.

The Italo decision, which at least temporarily chills local hopes for an early break of the RAI monopoly, states that the state-subsidized outfit "best guarantees impartiality and objectivity of services, especially due to natural limitations for the medium."

FTC Takes the Soap Out of the Washers In P&G Promotion Ban

Washington, July 26.

Proctor & Gamble has consented to a Federal Trade Commission order barring it from entering into unlimited exclusive contracts with automatic washing and dishwashing machines to pack samples of P & G soaps.

The order further forbids P & G to put out any advertising or commercials representing that any appliance maker packs one of its soaps unless there is a "clear and conspicuous disclosure" that the samples are provided by P & G.

FTC's original complaint July 14, 1959, alleges that P & G had exclusive sampling contracts with every domestic washer maker for jointly promoting the machines and P & G's Tide and Dash. The complaint said this amounted to a monopoly in this promotional method.

P & G also had free sampling agreements for Tide and Dash with distributors, demonstrators and dealers, according to the complaint.

FTC charges that these activities illegally restrained trade by forecloses competing detergent manufacturers from engaging in free sampling contracts and "from receiving the prestige of endorsements at both the manufacturer and the retail and demonstrator level."

The FTC order specifies that future sampling contracts must be limited to a new product or a single product in each classification (e.g., high sudser, low sudser or bleach). Also, the contracts cannot provide for exclusivity for over 90 days within a year.

TV-Radio Production Centres

IN NEW YORK CITY . . .

ABC-TV has slotted its first **Bing Crosby** special, sponsored by Oldsmobile, via D. P. Brother, on Oct. 5 in the 10 to 11 p.m. period. On the same night, in the same time period, NBC-TV has slotted "An Evening With Fred Astaire," with Chrysler picking up the tab, via Leo Burnett agency. . . . **Col. John D. Craig**, explorer, author, will be host-narrator for ABC-TV's "Expedition" series. . . . **David E. Cassidy** has been named assistant to the v.p. in charge of broadcasting for RKO General. **Hathaway Watson** . . . Colgate-Palmolive and Schick have joined list of sponsors on ABC-TV's telecasts of American Football League games. . . . **William C. Seaman** has been promoted to newly-created position of director of program services for ABC-TV. In a series of promotions at ABC-TV, **George Patrick** was named manager of daytime program services and **Richard Mumma** was named commercial coordinator. . . . National Education Assn. has awarded WNTA Radio, Newark, the 1960 School Bell Award "for distinguished service in the interpretation of education." Winning program was "Speaking for Schools," produced by **William D. Hayward**, associated director, radio-tv, N. J. Education Assn.

Fred Robbins has lined up **Tony Franciosa, Shelley Winters, Robby Darin, Zsa Zsa Gabor** and **Frank Sinatra** as guests for his nationally syndicated WABC locality "Assignment Hollywood" AM-er this week. . . . **Casey Prevost** set for a lead in Saturday's "30" "True Story" on NBC-TV. . . . **Carmel Quinn** set for another tour of fairs around the country, starting Aug. 16 in Monroe County, N. Y. . . . **Ned Harold**, administrator of sales information at CBS Radio Spot Sales, moves up to director of sales research for the CBSuitoid. . . . Mari Trasbe, interior decorator wife of WCBS-TV ad-pub boss **Len Trasbe**, got a spread on one of her rooms in Newsday last Thursday (21). . . . CBS chairman **Bill Paley** vacationing in Europe so he missed out on that rumored "crash meeting" he was supposed to have called on the CBS convention coverage. . . . **Tina Robin** doing "Music For A Summer Night" on ABC-TV Aug. 9. Also taped spot for **Ed Sullivan** show.

IN HOLLYWOOD . . .

Bill Stout didn't like the stepchild treatment he got from CBS News during the Democratic convention and is "phoning out" as KNXT's top newsreader and commentator. He's now a cast regular of CBS-TV's "The Verdict Is Yours." . . . NBC gave **George Schlatter** producer status and shipped him off to the Far East to round up fresh talent and film locations for **Dinah Shore's** Chevy show. . . . **Bill Baldwin** and **Robert Forward** reporting the Chicago convention on a direct line to KMPC. . . . **Ben Freedman**, writing partner of **John Fenton Murray**, exploded a myth about his late dad, Dave, one of the writing greats of early radio. It was handed around in the trade that the older Freedman had a file of 2,000,000 jokes and gags. Says Ben, "there never was such a file even though it helped me get started in radio. They thought if they hired me the file would go along." . . . **Harry Monfish** moved his operations base to Beverly Hills. . . . **Bruce Pennington**, former story editor at Revue and Four Star, now flocking for **Frank Sinatra** at CBS Television City. . . . **Ben Huberman**, recently installed as manager of KABC Radio, beefing up the daytime schedule with established personalities in a diversity of program. Among them, **Pamela Mason, Red McIlvaine, Myron Bennett, Wendell Noble** and **Reed Browning**. After dark schedule is still shying away from tv. . . . In sick bay: MCA's **Mickey Rockford** making progress from his auto crackup injuries but won't be back on the job for a few months. A close, close call. . . . The Hawaiian bug has nipped **Bill Leyden**. Now he wants to do several of his "It Could Be You" shows from the Pacific atoll. . . . **Wendell Niles**, back from a sponsor briefing of new techniques in commercials, will be the busiest "message bearer" in Hollywood next season. He's reputed to have never committed a bobble in all his years in radio and tv.

IN CHICAGO . . .

While the other webs are represented for the most part by their New York p.r. staffs at the GOP conclave this week, ABC-TV has appropriated the local staff at WBKB, under **Jim Author**, to assist **Mike Foster**. Also tapped are four directors of the o&o—**Cliff Braun, John Tubbs** and **Herb Caudill**—to work the convention under **Marshal Dishin**. . . . WBBM-TV's economy wave rolls on. Latest victim is **Ed Talowitz** of the ad-promo staff. . . . RCA has picked up the two remaining quarter hours in WGN-TV's "Tenth Hour News," making it SRO for seven nights. . . . **Gary Mann**, former warbler on the "Fran Allison Show," booked solid this summer as resident baritone at Melody Top Theatre, and asst. to producer **Bill Rich**. . . . **Terry Bennett** and **Jim Stewart** swapping vacation relief on their WBKB shows. . . . **Toni Lee Scott** and **Jerry Born** have initiated an interview show from Cafe Continental on WEAW-FM. . . . Former football stars **George Connor** and **Red Grange** will do the play-by-play and color for WBBM-TV's schedule this fall of Chicago Bears' pre-season games. **Hugh Hill** of the news staff will host the special on the Bears' training camp. . . . WGN-TV will be programming nearly 33 hours in color this week.

IN LONDON . . .

BBC-TV starts airing 13 segments of the "The Adventures of Hiram Holliday" U. S. skein with tv and nightclub comedian **Wally Cox**, Monday (2). . . . Associated TeleVision shows excerpts from the London Coliseum production of "The Most Happy Fella" for the entire of its Bernard Delfont Sunday Show (31). . . . ABC-TV has allocated $50,000 total in grants to the arts and sciences during 1960 including $14,000 to stock companies in the North and Midlands to develop new talent. . . . **Michael Portwoo**, recently left on a 20th-Fox tv assignment in Hollywood, scripted the six-part BBC-TV serial "Golden Girl" featuring **Catherine Boyle**, which starts tonight (27). . . . **David J. Wheeler**, statistician and market researcher, joins the board of Television Audience Measurement Ltd. . . . Cabaret artist **Vicky Antler** hies from the Riviera for a spot in ATV's Delfont show Aug. 7. . . . Granada TV program "The Editors," quizzing six national newspaper and national Sunday paper editors, gets network airing tonight (27). . . . American blues singer **Memphis Slim** does a stint in "Jazz Session" for BBC-TV Saturday week (6). . . . Prizewinning pix from the Advertising Film Fest at Venice get a special screening from Pearl & Dean Ltd. and Rank Screen Services Ltd. on Sept. 20 and 21.

IN BOSTON . . .

"Dangers of Apathy" series on WNAC-TV, Yankee net, moving to new time seg, 7:15-7:30 p.m., Aug. 1. . . . **Jack Chase**, WBZ-TV newscaster, joined hole-in-one club with 188 yarder. . . . **Evan Neuhoff** enlisted WBZ-TV sales promoh dept. to open new firm, Communications Consultants, Inc., radio-tv ad agency. . . . **Shelly Saltman**, asst. adv. mgr. WBZ-TV, nabbed direct mail plaudits for most unusual small industry campaign of 1959 for Pilgrim Plastics. . . . **Harry M. Daring Jr.**, WMNB radio, North Adams, to WBZ-WBZA and WBZ-TV as editorial research writer. . . . General Foods kicking off intensive summer adv. campaign over full 32-station Yankee Radio net including key station, 50,000 watt WNAC, Boston, to promote "Kool-Aid." Station also started new summer radio campaign for Chicken Of The

(Continued on page 108)

TV (Lock, Stock And Celluloid Can) Now Belongs Irrevocably To H'wood

Some Soul-Searching and Breast-Beating By Academy Of Television Arts & Sciences Unearths Variety Of Reasons For Downgrading Of N.Y. Status, Many Bearing A Union Label

By GEORGE ROSEN

The east—specifically New York—is all washed up as an important point of origination for television programming. Those who argue otherwise are whistling in the dark. And lamentably, there is little if anything that can be done about it. New York-berthed actors, writers, directors, producers in the medium, not to mention technicians, are crying the blues, all keyed to the same thematic tune: "Get out to the Coast or get out of the business." Here and there, on occasion, there are flurries of activity, if only verbal, by remorseful union officials or even civic leaders, perhaps anxious to atone for behavior patterns that drove television away from New York, but those closer to the picture concede that the ship has sailed. It's too late to right the wrongs, today's blueprints for a brighter tv production center in New York are much, much after the fact.

And so Hollywood rules the roost—lock, stock and celluloid can, in perhaps the biggest and most vital single industry migration and shift of emphasis in the 20th Century. Electronically speaking, there is a pall over the whole of Gotham as the tv networks, finally recognizing the unalterable status of tv programming as contrasted with a short few years ago, gear for "the new way of life"—a way of life that now finds the network program executives winging to the Coast for their meetings because the Hollywood-berthed film makers with whom they are meeting have assumed a new and all-important status and get first priority on attention; a way of life that has cued in an era of pruning, cutting, retrenching, expense-saving and gradual closing up of facilities in New York; a way of life that, this year, finds an 80% dedication to Hollywood product, with, who knows, maybe next year a 90% pledge at the present rate of the N.Y.-to-L.A. origination buildup. Indeed, it wouldn't surprise many if, in another year or two, it was the collective decision of the networks to shift the whole works to the Coast, establishing Hollywood as home base for the program departments, and, as with the film business, leave New York for the administrative-sales boys. The thought's not new. It's already been talked about.

Wishful Thinking

Recently, the New York membership of the Academy of Television Arts and Sciences assembled for some executive summitry on the state of affairs in the East. The lamentations and breast-beating were loud and vociferous, despite some hardy souls who were still convinced that all was not lost, that with a little push and a few pressures in the right places Gotham could be restored to lofty eminence in the production sphere. It was soon apparent that this was little more than wishful thinking. In the more realistic appraisal of the situation, in which the majority concurred, it was all too evident that the twice and thrice-inflicted wounds and damages were virtually beyond repair.

The conclusions of the ATAS brainstormers, while varied and many, were generally summed up thusly:

1. The two-fold union problem. Scales in the East higher than on the Coast, have been growing, almost prohibitive. Add to that the fact that the technicians in N.Y. are not as skillful as those in Hollywood, with seemingly nothing ever done to balance the scales.

2. Why should an agency or a sponsor get involved in new and tremendous investments in the area of live programming, where there are no residual benefits.

3. Any physical expansion of tv production in New York is well nigh impossible because of the inflated real estate prices.

4. Scattered facilities and lack of any central location, as pertains to Hollywood studios, requires a chasing about-town that's untenable and unreliable.

5. The city administration, more times than not, has shown a singular indifference and even hostility toward a relaxing of the stringent regulations that might otherwise have reversed the N.Y.-to-L.A. swing and encouraged telepix entrepreneurs in exploiting New York's availabilities. In fact, since the death of Jim Sauter, as tv's friend-at-court, there's been a virtual complete abdication in trying to mend the ways of City Hall.

Then, too, consider the assertion of David Susskind that things have come to a sorry pass when "you suddenly find you're in a field where you're practically got no competition." Or yet again the selfsame Susskind's revelation that in the recent past when he was still helming "Play of the Week," his overtures to line up Menotti's "The Medium" as a two-hour entry died a-borning because the union (AFM) insisted it would cost him $20,000 in musician fees alone.

Or consider the plight of one major advertising exec who wanted summer relief on a live entry originating from a Broadway theatre converted into a tv studio. The client liked the show, but asked for a six-month hiatus, with full intention of bringing the show back in the fall. This would have entailed a temporary shutdown of the theatre. But again the union (this time Local One, IATSE) served notice that, shutdown or no shutdown, the sponsor was obligated to keep five union men working throughout the summer—a carpenter, an electrician, a property man and two assistants. "As long as the theatre's standing, IA reserves the right to keep the five men working. Tear the theatre down for a parking lot—that's your privilege. But as long as the theatre stands, you'll hire the men," was the edict issued at the agency.

"And that," retorted the agency exec, "was why we decided it's no longer worth the talents and the agonies to embrace live shows. It wasn't as much the approximate $750 a week to keep five men working, although that's no inconsiderable sum over a six-month span, but it was pretty symptomatic of the spot we're all in. Tiny 'the unions' have got us where they want us. There's hardly anything you can do about it."

And so, with more and more sponsors going the "telefilm ways," something's gone out of the medium—a spontaneity and an extra dimension that came from "New York thinking and creating." What about New York? Some news and public affairs shows, a few panel shows, an Ed Sullivan show, a Perry Como show, a Garry Moore show—and that's about it. Meanwhile, technicians are being laid off, tv dates for musicians are few and far between, theatre studios are being abolished, there's scarcely a place in the medium for some wonderful Broadway legit talent.

Because television today belongs to Hollywood.

Of Goals & National Purposes

By FRED W. FRIENDLY
(CBS News Public Affairs)

Barbara Ward, that handsome English lady who lives in Ghana and knows and loves America, has stated: "There is something wrong with a country that spends more money on advertising than it does on education."

I agree with her, but I think there is a place where education and advertising meet, and that place is something unique to the last decade called television. A television report on "The Population Explosion" or "The Biography of a Missile" or "Lippmann on Leadership" on CBS, or an NBC show on Africa or the nominating conventions appears in the statistics as part of the 11 billion that the United States spends on advertising and yet just as programs by Bernstein on music and Baxter on Shakespeare or Welch on the Bill of Rights, these television shows add to the education of our country, certainly in as much a way as say, an adult education University extension course. Parenthetically, what I want is more money spent on education, not necessarily less money spent on advertising.

The problem is, of course, that we spend too much of our advertising dollars moving goods and not enough YET moving ideas. Having just read of David Susskind's "selling day" in The New Yorker, I am appalled that producers must undergo such tortures to get their stuff on the air, and if I thought that all advertisers wanted only to reach most of the people most of the time, regardless of the cost to the nation's mental health—I'd retire. The few big sponsors I have known well have all been acutely aware of the need for "a well informed America" and have been willing to back up that conviction with several million dollars a year. . . . But I don't think it is fundamentally the advertiser's job, and I am proud to say neither does the company I work for. In the end of the day, the air belongs to the people, and the networks and the stations operate it in their "public interest." Program decisions and scheduling at CBS News are now made completely independent of advertisers interest and desires, and the word sustaining is no longer a kiss of death.

If this all sounds like an apology by someone who admits to liking television—it is. I love television. . . . I bring to it the same affection that newspapermen and physicists do their profession, and I don't want to see it corrupted. I have no illusions about many advertisers and some networks. I am faced with cynical Madison Avenue types who abdicate responsibility with clichés like "all messages around here will be delivered by Western Union," and we'd like to get into your area, but my client can't stand controversy. May I suggest that the big quiz sponsors, tired blood and all, were subjected to much more controversy than Olivia Mathiesen ever got, and the Purex people who also have to move goods seem to have combined such classic American symbols as the Sunset Cemetery story, and sales. But I acknowledge that the buck still bounces higher than the idea for most agency men, and they are going to have to be dragged kicking and screaming into the age of electronic journalism. But as Oliver Wendell Holmes Jr. said, "If you believe in great things, you may be able to make other people believe in them."

I do think there are some who would turn television into an advertising midway. I am aware that U. S. Route 1 between Baltimore and Washington was once a beautiful highway, and is now a cluttered dump condemned by people who just didn't care. The Taconic Parkway, on the other hand, and the new throughways, although still conscious of their commercial possibilities, have managed to protect the beauty and usefulness of these arteries because of people like Robert Moses who cared. . . . I think there are now at the networks enough persons who care.

Settling for 10,000,000

There persists that school of thought that television must entertain most of the people just about all of the time. The movies tried to do that and look what it got them. They are now surviving by being very selective. The New York Times, if it tried to get every reader, would become the Daily News, and the Daily News is much better at that than they will ever be, and one Daily News is enough, anthem. I don't even mind if one network wants to please most of the people all of the time, or if our network wants to reach most of the people some of the time . . . but none of the time I want them to reach that small 15 or 20 million people who indulge in such "egg-headed" pastimes as reading, thinking and switching their votes. They are the reaching finger tips of democracy who may also happen to possess an awful lot of purchasing power. . . . True, they may be discriminating enough to understand that schools are just as good a buy as tail fins in 1960, and that national goals are just as "healthy" as clean breath. Now mind you, I'm not for giving up tail fins or mouth washes, or even deodorizers. . . . I just want some of that Madison Avenue know-how to be used to help this nation implement those national

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THE CHIPS ARE DOWN

By IRVING GITLIN
(NBC News Public Affairs)

What ever happened to Sputnik? Where has the sense of national concern gone? Those days when defense, education, and the future of the nation were being widely and hysterically discussed have once again receded into the relative calm of business as usual. Since Sputnik we have had U-2, the folding of the Summit, Cuba, the Japanese riots, and these are only the beginning; yet we go our way as usual. I deeply believe that this country is at a juncture in history more dangerous, more critical than ever before. If this country does not address itself to the business at hand of effective national and international policy, I believe we will see in our time the end of this nation as we know it.

This is not alarmist talk or sloganeering. "What are you, people doing?" said a reserved British friend recently. "Don't you realize you are facing the end of the Western world? How can you go on as if nothing is happening?" He paused in his heated outburst, and then said quietly, "I have the utmost faith in the genius and intelligence of the American people." But he needed to add: "provided they are given the facts, and are told what their historic situation is. And provided there is a mobilization of national leadership not only on a presidential level, but at every responsible level of the republic."

What can we do—we who presume to talk to the whole nation in an evening? What do we have to say? That all is well? That boy meets girl? That Matt Dillon is the goddamdest shootin' man ever to come out of Hollywood and Vine? Or are we going to exercise national leadership in our own areas, to give people a chance to confront the facts of life? Are we going to give them what they want, or are we going to tell them what they have to know: that we face a world in revolution, that we are in a terrible fix, that we will need new ideas, new approaches, and sacrifice if we are to make it. We who program the medium—sponsor, agency, salesman, producer, executive — bear a fearful and individual responsibility and burden, one that cannot be evaded, nor passed off by saying "That's not my job." The simple fact is that it is our job, individually and collectively, and if we don't get on with it, we can run out of a country to work in.

Sense of Purpose Needed

What can we do? First, come to grips personally with the crisis of our times. An ignorant person in a position of program responsibility is a national disaster. Second, apply the creative genius, the imagination, the resources, the sense of purpose to the area of the facts. We need new ways to get the story across—new formats, new techniques for making comprehensible and gripping the central issues of our time. Third, rid ourselves of those tired old clichés that it's got to be dull, to be good, that if it's public affairs it's small audience, that no rumor will touch a controversial show, that people don't want the truth, that you can have excitement in a medium and still not offend anyone, that our job is to keep people happy. Fourth, talk about what's important. Is there a crisis in education? Let's get on to it. Is a news source withholding information? Let's say so. Have we become a society of sacred cows of untouchables? Let's exercise our journalistic muscles and give the public a chance to see if they want it that way. Is private interest placing fish with national interest? Let's present the facts. Is there a difference of opinion on the facts, the policies, the issues, the course of action? Let's give the spokesmen a chance to have it out, and the public a chance to get at them. Are there areas of accomplishment, of positive achievement, of human virtues, even odds of sport and enterprise? Let's tell the story.

Above all, let's call a spade a spade. We no longer can afford the disorientation and disarray of the current scene. What television must do, and a friend of the medium, is undertake an adventure in reason to an age of basic ideas.

Please, A Little More Emotion

By STOCKTON HELFFRICH

(Director, of the New York Office for the NAB Television Code)

Jackson: "Admiral, it doesn't help our cause to construct theories that we can't fight. Becoming emotional doesn't help us."

Fletcher: "It never can."

The underlining is mine. The source: "The Sands Vanished Along" by Reginald Rose.

Is it reasonable of me to relate and in turn equate emotion with strong ideas? It is hard not to wonder whether the contemplation bewilding television as well as most of the other lively arts, the mass media generally and our times as a whole, are not in some way caused by an insufficient number of freely expressed ideas that engender emotion. Broadways, Hollywood, the publishing industry and the broadcast media when they are really good are good because of something believable in their output with which to identify, something packed with emotion sharpened or otherwise and distinguished by ideas of particular significance where the aspirations of more human beings are concerned.

Not that ideas and their integration into emotionally moving art forms are floating around in the pre-inflation dry phrase, at a dime a dozen. Dr. Charles Winick once observed to me: "Art comes from recollections in tranquility usually long after the event which sparks the artist." Tranquil recollections it goes without saying take time.

Gore Vidal in the foreword to "Visit to a Small Planet and other television plays" flatly states: "Most television plays are bad, but considering that television uses up hundreds of new plays a year and that there have not been a hundred great plays written in the last two thousand years, they can be excused their failures if their intentions are honorable, and at the moment, (his dated qualification, S.H.) it is the very real sense of honor the better television writers possess which lends excitement and often dignity to their work."

And in May of this year Clair McCollough, President of the Steinman Stations, speaking before the Institute for Education by Radio-Television in Columbus, observed in a perspective of one of his colleagues: "That broadcasting is important in spite of the relative unimportance of much of the programming."

All of the foregoing constitutes a disclaimer of sorts to separate the following remarks from those of it's more jivers tower detractors. It is not that I cannot and may not be personally disturbed by the plethora of pot boilers be they Westerns or something else. I am indeed at times as Dr. Gerhart D. Wiebe puts it, "distressed by the availability of what other people approve." But I tend to accept without exaggerated resignation of posturized disapproval the existence in most media of pot boilers in great profusion for a production of customers. You cannot have been for long, as I and a number of confreres have indeed been, in the ownership and gatekeeping position without reaching some such conclusion. In fact, you latch on to the numerically sparser but inspired adaptation of classics and the outstanding original to creations as they come into view with an avid and almost self-conscious recognition. You respect them, among other reasons, for their comparative isolation.

Just the same in the pot boilers vs. classics the challenge to any era is and will be whether and to what degree its leaders respond to and act upon these things. Seen from the point of view as a television gatekeeper (conceivably an specialized a point of view was have more than passing interest), my own conclusion is that what is importantly missing in most media at this juncture is an adequate recognition of the deeper emotional needs of people. Ideas popular and otherwise, and particularly in the more "popular" formats, are more noticeable through their strictly sponsor exception than through any apparent and persistent effort to introduce them into comparatively successful series and formats.

The Peaks & The Slumps

Admittedly I set these things with emotion, arbitrarily and from feeling and less as a result of prodemur research. But I have a conviction this particular bunch can be documented. Picking at random from the decade past, recall if you will the time of peak entertainment as well as the slumps in value. Pick out the blips which protruded the most because the unabashedly surrendered most to the expression of emotion and feeling and conviction.

In the heyday of Milton Berle and Sid Caesar and on through the best of the mercilled stable of writers maintained by Fred Coe, the actual potentials of the television art were accepted. In catchwords like Enlightenment Through Exposure and Frontal Lobe programming, Pat Weaver articulated carried forward and memorialized practices already underway. His TTR and FL symbols gave a name and gave attention to noteworthy program practices extraordinarily better than the pedestrian enough alphabetic counterfeiting them for us lesser broadcast minions.

NBC's Inaugural Sarno-Vanzetti Story of this past June 26 and 30th, an award-overtitle career in current television practice that looks as backwards for a decade, were such blockbusters as "A Tree Has Turned to Dust," Poetry in "A Man in Ten Feet Tall," something like the Omnibus "The Life of Samuel Johnson" or Hallmark's "Little Moses of Allan."

The many ups and downs and shifts and turns in program trends enter. (It that's the right verb for it) a variety both of challengers and defenders. Most of us in the business will exchange blows with anyone on the subject and quite even can argue either side. I have done so myself, in fact. But methinks the defenders of beleaguered television protest too much and methinks most of the detractors of the medium digest the best of it too little. Both of none would and should be more constructive in a genuine and constructive way in regard to television's potentials.

If no was excessive to it as a medium, what television currently offers is more a reflection of and a symbol of a general public mood than evidence of a craven pandering to broadcasters en masse to an underdeveloped public taste. Quite apart from this entire trend of observations contending that there is no such thing as an unabated flow of excellence in any medium, the dimmers of a world-wide social malaise are flickering and with the majority of artists but seem as well to be admitting even the arching backs. The so-called sex and violence elements currently exercising television censors are not expressions of ideas and emotions. They are if anything the opposite: substitutions for these things. Sound ideas and emotions motively expressed in a context of integrity give us cretons nothing to do, cheaply done and uninspired "action" jobs sensationalized with sex and violence have working overtime. The latter are the deadpan postures and easy way out for writers devoid of emotion and feeling and ideas in an era which such attitude and passivity have been forced upon too many of us.

Our culpability lies in our irresponsible acceptance of discouragement. All really that is needed is "more tenacity of purpose and simple coverage on all levels, less anxiety over the side-line carping, and more sponsor and or broadcaster confidence in the sheer excitement of controversy to viewers." (A quote from the last of the CART Reports, that of January of this year while I was still with NBC).

I am not suggesting that the broadcast of something like the "Sacco-Vanzetti Story" constitutes a symbol, or the beginning of a new trend, or a dividing mark between decades (arbitrarily counting 1960 as the start of the second decade of television). I am, on the other hand, suggesting that the importance and the excitement it engendered as a broadcast has to be indicative of something. Namely, for me it underscores among other things the desirability, the need, the value, and yes even, the pay-off present where, no matter what the risks that go with them, serious ideas and plain human emotions are given an honest and dedicated expression.

Spare Me Your Saw

By ROBERT W. SARNOFF

(Chairman of the Board, NBC)

Since those who write professionally about television have a deadly eye for clichés and never hesitate to call their shots, perhaps I may be permitted to spot a few clichés myself. These I must admit, have been turning up lately not on the television screen but in some critical columns—lugubrious essays that represent the reviewer's seasonal return of the ancient gambit, "What Is Television Coming To?"

Of course, an old saw is not necessarily a false one. However, the clichés I would like to call to your attention are not only worn pretty thin but were, for the most part, counterfeit coin to begin with. Currently they appear to be used in support of the worn theory that businessmen and cost accountants have banished the dynamic spirit of creativity from television.

This itself, of course, is only the latest version of a really whiskered old platitude that I would put at the head of my list of clichés:

1. *Commerce stifles art.*

Not so. This notion has been voiced portentously about book publishing, the Broadway theater, Hollywood—and I'm sure someone said it when David Garrick peeped out of the wings to count the house. Yet masterpieces always seem to find a way of getting produced and published. What limits them, I suggest, is not the economics of any medium but the simple fact that creative excellence is hard to come by.

Those who see business throttling creativity in television always wind up pointing at the trend from live to film programs as proof of this notion. And their view of this trend is distorted by these other clichés:

2. *When a network presents a film series produced by an outside packager, it abdicates its creative programming role.*

Nonsense. Not only are series sometimes contracted in accordance with concepts created by the network but in most cases, the network's Program Department maintains continuing creative surveillance of the shows affecting every stage of production. That is certainly the case at NBC. Depending on the arrangement with the packager, this ranges from total creative control by the network to script approval for each episode in the series. It entails our creative participation in story lines, casting, characterization—in fact, virtually every element of production. Many basic changes have been made in packaged series as a result of NBC's creative initiative, and in at least one instance NBC Program Department directives led to a complete overhaul of the program's production staff. Contrary to the unsoftened notion that a network's acquisition of an outside series is something akin to selecting from a mail-order catalog, the network is deeply engaged in the creative effort of producing these programs—and it is playing an increasingly active role.

3. *Live television is inherently superior to television on film.*

Wrong. By long experience and tradition, NBC yields to no one in appreciation of the virtues of live television, and no one can offer better credentials testifying to support of live production. It was our decision to put on live late-night programming when old movies were coming into vogue in that period. Even in the face of one programming disaster, "America After Dark," we stuck to our guns—and hit the target with "The Jack Paar Show," which, together with Dave Garroway's "Today," still accounts for more daily live program time than is offered by any other network. These shows are taped now, and we make no secret of it, but they are produced without breaks, pickups or editing and, for all practical purposes, they have all the qualities of live production.

"—Over Which We Have No Control"

Given this traditional sense of commitment to live programming, we certainly have not tried to push a trend toward film. But we do recognize certain realities. The rise of film production in television is the result of basic forces over which the networks have no real control. These include a variety of economic factors as well as an expansion and diversification of program types better suited to film.

We also recognize that, just as live television offers certain unique advantages, there are special attributes of film that live programming cannot match. Live television makes for a keen sense of spontaneity and immediacy; film

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A DIFFERENCE OF OPINION

By C. TERENCE CLYNE

(Vice-Chairman of Board, McCann-Erickson)

Let's start with how different critics in different cities reacted to a particular program.

"An assortment of reputed ideas of an alleged segment of the teenage generation was gathered together in one place last night." *Jack Gould, N. Y. Times*

"Thorough enjoyable—featuring the favorites of the teenage set." *Nick Kenny, N. Y. Mirror*

"The clean spirited show, captured all the excitement and freshness of the youthful stars and left me feeling that the rest may not fail in on the younger generation after all." *Terrence O'Flaherty, S. F. Chronicle*

"The fact is last night's program was a thoroughly enjoyable affair."

Fred Remington, Pittsburgh Post Gazette

Obviously, Jack in New York not only was suspicious that there was any talent, but even suspicious that there are any teenagers. On the other hand, Nick in New York thought it a joyous occasion as did O'Flaherty and Remington in San Francisco and Pittsburgh. As far as the public was concerned some 50% of the available audience continued throughout the show to tune it in which made it one of the top six of some 400 specials this season by this index.

It has been our experience over the years that the reviews and critics are just as divided in their reaction to a show as is the public. In other words everybody—reviewer or consumer—is inclined to be pretty subjective.

Or let's look at so-called "public service" programs. CBS and ABC have thoughtfully placed them in the coming season at the end of the night time schedule at 10:30 while NBC is planning one night a week in peak hours at 9:30. Who is right? Should the thinking minority be deprived of education before 10:30 or should the people looking for entertainment on Saturday night have only one network channel for such (assuming the fights reach a selective group).

Or how about network commercial policies. CBS feels that a 20-second billboard is disastrous for the viewers' enjoyment and attention—even at the end of a program. NBC doesn't agree and ABC not only disagrees but is giving its affiliates additional time between programs so that there can be triple spotting. All three networks do agree in not changing the policies of their owned stations on commercials because they continue to permit double spotting between programs!

Or how about overall network entertainment policy? In the coming season CBS is loaded with comedy with five in a row on one night; ABC will have less westerns and more comedy than in the past while NBC will increase its westerns and cut down on its comedy. It will be interesting to see in the coming season who struck the right balance in terms of public preference.

Program Control

If we look at the 7:30 p.m. planning for the coming season we find all three networks are scheduling for the most part entertainment that is basically appealing and acceptable to the young audience. Yet each network on at least one night comes in at 7:30 with tough action shows that might be judged inappropriate in the early evening. Or what is happening on network control and ownership of programs? Most of us who are active in the industry have known that this season over two thirds of the programming on the three networks has been controlled by them. Howeter when the industry got into a bit of an embarrassing situation some months ago and when everybody was diving under the bed to escape any blame a lot of people let it fall on a most inviting stationary target—the sponsor. Backed by the evil genius of his advertising agency he stood revealed as the great invader of American privacy, the degrader of all standards, the architect of mediocrity. Just get rid of him, and all would be well. Quite resourcefully the networks capitalized upon the misunderstanding so that we get into the next season with well over 90% of all programming controlled by the networks and the great majority of the shows being owned by the networks in whole or in part.

Most of us who are with advertisers or agencies disagree strongly with this evolution. The sponsor's main objective a completely honorable one it seems to us, is to present a program that will be welcome in the home and will reflect favorably upon the sponsoring product or company. For the most part that is pretty much the objective of a network. So it comes down to a question of whether the few people at the three networks who have program control shall isolate themselves as a matter of principal and practice from the editorial judgment and experience of sponsors and agencies. Over the past few years there wouldn't have been "Father Knows Best," "The Theatre Guild Hour," Danny Thomas, "The Untouchables," Dinah Shore, and dozens of other highly acceptable regular programs unless there had been a sponsor and agency invitation and support. In the field of specials, over two thirds of these entertainment events have been initiated and developed up by sponsors and agencies including most of the great successes. We have no quarrel with the network being responsible for balance of programming—rather than the individual sponsor. Obviously, this is the only way balance can be achieved. We have no quarrel with the network functioning not only as the "Publisher" but also the "Editor" of the facilities. But we do have a quarrel with the "Editor" not giving complete consideration to freelance contributions as well as staff contribution.

From Bustles To Bikinis —And All That Drama

By BURTON BENJAMIN

(Producer of CBS "The Twentieth Century")

When the powers that be start handing out awards or bracketing programs for scheduling purposes "The Twentieth Century" is invariably typed as a documentary, informational, educational or actuality series. This is semantics. In reality we are every bit as much a show biz show as any dramatic half-hour. In fact there are times when I feel as if the spin of the world hands us more drama than we had planned for.

Our programs have all the dramatic elements: a beginning, a middle and an end. The subject matter is of significance to the world we are living in; we offer original music scores by top-name composers are American composers. And during the past three years we have covered as broad a range of material as our world in the making. But and here we differ from fictional drama, we must adhere strictly to historical accuracy. In other words we can't play with facts, they provide the inflexible framework within which we must dramatize our story.

I mentioned earlier that world events so lavish awesome added drama to our programs. This has been true since the program was launched three years ago. We had prepared for our second program (Oct. 27, 1957) the story of Peenemunde where the Germans developed the first guided missiles and the race between America and Russia after Germany fell to capture rocket scientists. We ended it with a filmed interview with one of those scientists, now working for the U.S. Army, Wernher von Braun. Before we had even made our air debut the Russians shot their first Sputnik into space; our program on the battleface ("Peenemunde") of the guided missile and his father from Braun" immediately became one of the year's hottest topics. The Russians gave us another tremendous boost when their rocket hit the moon on Sept. 13, 1959, as we were finishing a program for the '59-'60 season called "Reaching for the Moon." We got the show on the air the following Sunday, the first network program on the subject.

Last year we had three such experiences. The first concerned the two-parter we filmed in Poland, "Poland on a Tightrope." The situation because so fluid between the time we chose the topic and the time the crew started shooting that we were never sure we'd have the same leading man at the end as we had at the beginning. More seriously, we found on at least one occasion that a site we had received permission to film on Monday to film, became out of bounds on Tuesday; that people who agreed to appear before our cameras didn't show up at the specified time which might have been only two days later. But more significantly, we closed the second part with a round-table discussion among four journalists, two Poles, our own correspondent in Poland, Dan Schorr, and the New York Times man, A. M. Rosenthal, who asked some extremely penetrating questions of his Iron Curtain counterparts. Two weeks before the program went on the air Rosenthal was expelled from Poland. The official reason: "Exposing too clearly the internal situation in Poland." The Polish Government cannot tolerate such probing reporting. Rosenthal eventually won a Pulitzer Prize for his Polish reporting.

The 'Obligation To Learn'

"Japan's Changing Face" was the second experience I decided on the taper and directed the program on location in Japan—because I thought this was an area in which the American public was ill-informed. Our awesome enemy had gone through some abrupt and catastrophic changes on the road to becoming a staunch ally. We believe we have an obligation to learn and understand more about our allies, especially those from whom we have been culturally separated for so long. Many students of Japan questioned our findings, they doubted that the radical youths were as prominent or as radical as we showed them; they shrugged off the implications of rampant pacifism which we saw. However the events of last June told the story. In fact CBS reran our "Japan's Changing Face" with an updated preface as an interpretive feature to back up a spot news report. It did on the cancellation of the President's trip.

The third such example was our final show of the year, "La Guardia." While such sequences as Markets Commissioner William Fellowes Morgan uncovering weighted scales in meat markets, and Investigations Commissioner Paul Blanshard discussing rackets in the sale and distributing of coal were being edited, Mayor Wagner's administration was discovering similarly weighted scales and false bottoms in fuel trucks 25 years later.

Probably the best examples of our use of the Aristotelian unities are our battle stories though music are equally qualified. "The Remagen Bridge" for example, "Tarawa," "Suicide Run to Murmansk," "Battle of the Bulge," "War In Spain," "Hiroshima," "Revolt in Hungary," "The Frozen War" and "Stalingrad" all told the story of specific incidents from the beginning (or reason for the undertaking) through the middle or struggle itself with all its suspense and shifting of advantages to the conclusion or end of the fighting, victory or defeat. "From Kaiser to Fuehrer" (the story of the Weimar Republic from its birth to its death) was also a dramatic units so were "Mussolini," "Mission Outer Space," "End of the Battlewagon," "Crisis of Munich" and "Perils in the Twenties."

But from here on we differ from the dramatic production, live or filmed in preparation though to the audience this difference may not be evident. A fictionalized version of history is permitted dramatic license, characters may be imagined, interpreted in hindsight, even introduced to other characters (whom in real life they may never have met). Events may be telescoped and again interpreted after the fact.

A documentary drama has no such leeway. We use no actors, stage no reenactments, which inevitably pale when intermixed with strong factual film. This is the one flaw I find in the old March of Times, brilliant and trail-blazing though they were. Their reenactments are stilted, often ludicrous when viewed today.

In the documentary drama as we see it, the facts and the factual—the actual people—are controlling. When we were emphasizing the historical, we had this precept. If there is no film, if there are no actual eyewitnesses to recount the event, then there is no show.

We have a fetish for fact. A scene out of chronological context must be dropped or shifted to its proper place in time no matter how it affects the punch; a scene ideally illustrating an action which did take place may not be used if in it there is any discrepancy be it as small as the type of visor on a cap which would not have been worn at that juncture in the story. We spend hours, days, weeks tracing down such details to insure accuracy. For period color we must be sure that the women's hemlines are in keeping with the style of the period we are reporting. The date on a license plate of an automobile flashing by can invalidate an entire sequence. In a film of an army unit in action, the soldiers must be wearing the proper arm patch. The hat of an officer reviewing his troops or consulting with his superior must bear the proper rank for that date in the officer's military career. For example we filmed a contemporary interview last week with a Navy Lieutenant Commander who has been promoted to Commander effective in September. By the time the show is on the air, he will be a Commander. So, during the filming, he wore his Commander's boards even though prematurely. To us this is routine.

And as for the range of material we have covered, its span is the span of the century. From "Turn of the Century" to "Mission Outer Space" a thing of the future still, we have provided a panoplic of the events of the past six decades plus predictions of things to come.

In the coming year, "The Twentieth Century" is changing format radically. We will be largely contemporary. Not because we have run out of film, not because there is no more history, but because we do not want to redo what has already been done in such distinguished anthology programs as "Victory at Sea" and "Air Power." Also because the world we live in **today** is such an endlessly fascinating place. We will offer programs on top of the news and in advance of the news as often as possible in a manner designed to entertain as it informs, and will simultaneously fill in the few blanks left in our historical progression from bustles to bikinis.

When I think of some as yet unborn producer who will be responsible for a series called "The Twenty-First Century" I envy him the dramatic document he will find available for his use as a result of four years of "The Twentieth Century" on CBS.

Station Reps Optimistic On '60-'61 Spot Sales In TV & Radio—But Then Again

By BILL GREELEY

Most of the major national television representatives, who as a group tend to the chronic optimism of any selling clan, are looking to fall and winter spot sales for both radio and tv to hit record grosses.

There are those, however, who are reluctant to predict new summits, and others who will actually admit to the possibility of a decline in spot radio. The reps who are looking for trouble have specific reasons for their doubts, and even those who are talking about new highs in revenue are aware of the relatively new competitive problems that could start a slide.

At any rate, if there are areas where optimism isn't almost universal, it is for sure isn't almost gloom. No realistic forecaster can expect the annual take to be on the up and up year in and year out. But things have been great and will at least continue good.

High hopes are not without foundation. With the exception of 1954 and 1958 when spot radio sagged under the pressure of tv (while still passing planning radio network ad revenues), the spot return for broadcast media has been on a constant rise—for to some its start in 1949 at an estimated $19,200,000 last year and for radio more than $100,000,000 in 1959 compared to the network's $57,900,000 the same year. Upward trend has continued through the first six months of this year for both spot tv and spot radio.

Those Participation Sales

A check of executives at the top rep firms shows that the number one area of concern is network television's sharp trend to participating sales. The new strategy of multiple sponsorships of a single show, which has as many as eight products being pitched in an hour, not only threatens to drain off advertiser coin that has gone to spot campaigns, but also has created a major headache for reps and stations in competitive adjacencies. Product conflicts between the network blurbs and the spots in chain breaks are making clearances a real complex. In the stronger spot markets reps say many stations are refusing to guarantee "product protection." But this is slight encouragement in the medium and small markets where the spot coin is hard to come by.

Some reps readily admit that the networks going to becoming "spot carriers" has cut into the market-by-market buys. Sometimes, they say, the increased spending by the major spot carriers, the General Foods, the P&G's etc. has to an extent offset the loss. And many think that the concerted effort being made this year (most concentrated to date) to get the automotive industry to shake loose some of the wholesale $90,000,000 for spot also will fill out the gross. Besides the usual tailored pitches for the various car manufacturers and the continuing overall effort of TvB, reps see Detroit branches have grouped in informal sessions to map strategies to sell the industry to spot. Main problems seem to be to convince the makers that spot tv has been used successfully for more than short-term new model intros, and that minute and shorter blurbs can do a job. As one rep pointed out the car men are hard to shake out of the belief that two or two and a half minutes is necessary to get across a selling story.

Concerning a general forecast, the most wary of the rep respondents (all one of the biggest companies) says "All hell may break loose next week or the week after, but so far it's too early to tell what the fall and winter picture will be." It may be, he says, that the conventions and elections have slowed things down. A check of the firm's books during the same period of four years ago shows a similar delay in the buying pattern. Optimism on the part of many he lays to an early "snap flurry," when the majors in that field were for some reason making comparatively premature volume placements. "But at this point," he says, "we just don't feel a fall surge."

Somewhat in contradiction another rep (the early bird) but notes a trend to shorter campaigning—six to eight weeks with the money spread thinner over more markets and mostly going into station-special rated package plans.

From the optimistic school a rep firm spokesman says the food, drug, soap and cigaret makers have this year "beaucoup" new products, more than in any previous fr year, and the buying is earlier than ever. He says one of the drug companies in the interests of its cold remedies has got time buyers in the field talking to station men already. The company reps are not trying to wangle rate cuts. They are just trying to firm schedules really early in a field where competitors have in past years banged heads in the scramble for clearances.

Another upbeat factor cited by more than one rep is the growing acceptance by advertisers of the shorter commercial times. Minutes are still the favorite segments, but the 30's, 20's and 10 commercials are on the increase. In line with this, a boost to sales in the hitherto-clear prime times has come from ABC-TV's offer of 10 extra seconds on the station breaks. Although the other webs have not come through similarly and have indicated they do not intend to in the near future, the longer break could well be the pattern in future seasons.

For radio spot, the upbeat predictions are fewer. Some reps acknowledge a strong move back to network by advertisers. It's said that the top 30 radio markets, according to early indications, seem to be holding the line, but after that there are clear signs of trouble via the resurgent webs. It's pointed out that the radio networks (again as with tv, selling participations) are able to undercut independents by 50% and more in cost per thousand.

All in all, nobody's crying, but as one put it, "It sure would be nice to see a return of the good old days when the networks had one advertiser for every program."

THE ADVENTURES OF THE NELSON FAMILY

ABC-TV Every Wednesday Night
Sponsored by KODAK and COCA-COLA

U.S. Vidfilm Sales In Overseas Markets

Virtually all leading overseas telefilm distributors with the exception of MCA TV supplied the data for this VARIETY survey.

BRITISH COMMONWEALTH & POSSESSIONS

UNITED KINGDOM

ABC FILMS

Wyatt Earp

CBS FILMS

Annie Oakley
Buffalo Bill Jr
CBS Reports
Face The Nation
Gunsmoke
I Love Lucy
Phil Silvers
Range Rider
Rawhide
Rendezvous
Small World
20th Century
Whistler

NBC INTERNATIONAL

Bonanza
Californians
Dangerous Assignment
Falcon
Flight
Gildersleeve
Inner Sanctum
Laramie
Mediic
Panic
Pete & Gladys
Philip Marlowe
Pony Express
Tab Hunter
Steve Donovan
T V I Arts
Victory At Sea
Watch The World
Boots And Saddles
Crunch And Des
Deputy
Fibber & Molly
Frontier
Hiram Holiday
Klondike
Life Of Riley
Nat King Cole
Paragon Playhouse
Philip Marlowe
Silent Service
Tab Hunter
Union Pacific
Visitor
Wisdom

FREMANTLE

Animal Parade
Encyclopaedia Britannica
Jungle
Cartoon Classics

ITC

Ms Hyde
Douglas Fairbanks
Abbott & Costello
The Buccaneers
Cannonball
Charlie Chan
Count of Monte Cristo
Four Just Men
Fury
Hills of Ivy
Hawkeye
Interpol Calling
Invisible Man
The Larkins
Lone Ranger
Mystery In My Business
N. Y. Confidential
Noddy
Gale Storm Oh! Susanna
OSS
Ramar of the Jungle
Robin Hood
Sergeant Preston
Scarlet Pimpernel
Sir Lancelot
Sgt & The Story
Stage 7
Your Star Showcase
Susie
Sword of Freedom
Tughoat Annie
The White Hunter
William Tell
Theatre Royal
TV Playhouse
Danger Man

SCREEN GEMS

Father Knows Best
Rescue 8
Huckleberry Hound
Burns & Allen
Panic Page
Knock Kid Cartoons
Dennis the Menace
Ben Tin Tin
Scrappy Cartoons
Ivanhoe
Tightrope
Tales of Texas Rangers
World Championship Golf

ZIV-UA

Highway Patrol
Sea Hunt
Tombstone Territory
Cisco Kid
Tugboat
Bold Venture
Men Into Space
The New Adventures of Martin Kane
Dial 999

CANADA

ABC FILMS

Doug Fairbanks
People's Choice
One Step Beyond
Wyatt Earp
Real McCoys
Rebel
26 Men
Jim Bowie
Meet McGraw
Highroad

CBS FILMS

All Power
Amos 'n' Andy
Annie Oakley
Assignment Foreign Legion
Border Patrol
Brave Eagle
Captain Kangaroo
Champion
Colonel Flack
Gray Ghost
Gunsmoke
Have Gun, Will Travel
Honeymooners
I Love Lucy
Life With Father
Mama
Mr. Adams & Eve
Our Miss Brooks
Phil Silvers
Rendezvous
Richard Diamond
Robert Herridge Theatre
San Francisco Beat
Terrytoons
Trackdown
Twilight Zone
Wanted: Dead or Alive
Whirlybirds
Whistler (French & English)
You Are There

FREMANTLE

Boots And Saddles
Cameo Theatre
Crunch And Des
Danger Is My Business
Flight
Frontier
Great Gildersleeve
Hopalong Cassidy
Inner Sanctum
It's A Great Life
Life Of Riley
Lilli Palmer Show
Panic
Encyclopaedia Britannica
Paragon Playhouse
Medic
Silent Service
Victory At Sea
Steve Donovan Western Marshal
Union Pacific
This World Of Ours
Hiram Holiday
The Californians
Not For Hire
Pony Express
Phillip Marlow
Felix The Cat
Animal Parade

ITC

Cristo
Hawkeye
Fury
Chan
Tughoat Annie
Four Just Men
Stage 7
Susie
Showcase
Ramar
Ding Dong
Preston
Cannonball
N. Y. Confidential
Sweet Success
Gale Storm
Noddy
Interpol
Danger Man

SCREEN GEMS

Award Theatre
All Star Theatre
Behind Closed Doors
Circus Boy
Dennis Reynolds Theatre
Dennis the Menace
Donna Reed Show
Father Knows Best
George Sanders Theatre
Ivanhoe
Jet Jackson
Jungle Jim
Man From Blackhawk
Mandrake
Naked City
Patti Page
Ranch Party
Bengal Lancers
Casey Jones
Celebrity Playhouse
Rescue 8
Rin Tin Tin
Seven League Boots
Tales of Texas Rangers
Top Plane
Three Stooges
The Web
Wild Bill Hickok
World Championship Golf
Big Playback
Playhouse 90
Shirley Temple Story Book
Huckleberry Hound
Quick Draw McGraw

ZIV-UA

Highway Patrol
Carlton Archer
Cisco Kid
Sea Hunt
Dr. Christian
Bat Masterson
Bold Venture
Dial 999
The New Adventures of Martin Kane

AUSTRALIA

ABC FILMS

Meet McGraw
One Step Beyond
Guns & Harriet
Fine Thomas Features
People's Choice
The Rebel
Wire Service
Wyatt Earp
Confidential

CBS FILMS

Air Power
Amos 'n' Andy
Angel
Annie Oakley
Border Patrol
Brave Eagle
Bringing Up Buddy
Brothers Brannagan
Buffalo Bill Jr.
CBS Reports
Champion
Colonel Flack
December Bride
Eye Witness To History
Face The Nation
Gene Autry
Gray Ghost
Gunsmoke
Have Gun, Will Travel
Honeymooners
Hotel de Paree
I Love Lucy
Mr. Adams & Eve
Navy Log
Newsfilm
Our Miss Brooks
Perry Mason
Pete & Gladys
Phil Silvers
Range Rider
Rawhide
Red Skelton
Richard Diamond
Robert Herridge Theatre
San Francisco Beat
Small World
Terrytoons
Tom Terrific
Trackdown
20th Century
Twilight Zone
Wanted: Dead or Alive
Whirlybirds

ITC

Fury
Lassie
Susie
Douglas Fairbanks
Abbott & Costello
The Buccaneers
Cannonball
Charlie Chan
The Count of Monte Cristo
The Four Just Men
Hawkeye
Interpol Calling
Invisible Man
N. Y. Confidential
Noddy
O.S.S.
Ramar of the Jungle
Robin Hood
Sergeant Preston
Scarlet Pimpernel
Sir Lancelot
Star & The Story
Your Star Showcase
Sword of Freedom
William Tell
Theatre Royal
TV Playhouse
Little Margie
Foreign Intrigue
Superman
Decoy

NBC INTERNATIONAL

Bonanza
Boots And Saddles
Californians
Life Of Riley
Lilli Palmer
Loretta Young
Cameo Theatre
Captured
Danger Is My Business
Dangerous Assignment
Deputy
Falcon
Fibber & Molly
Flight
Frontier
Gildersleeve
Gumby
Inner Sanctum
It's A Great Life
Laramie
Lawless Years
Medic
Nat King Cole
Panic
Paragon Playhouse
People Are Funny
Perry Como
Philip Marlowe
Pony Express
Project 20
Silent Service
Steve Donovan
Tab Hunter
Union Pacific
Victory At Sea
Visitor
Watch The World
Whispering Smith

FREMANTLE

Cartoon Classics
Hopalong Cassidy
Tin Tin Law
Bobo The Hobo
Silence Please
Julius Bryan
Big Fights
Crusade In The Pacific
Uncle Christmas
Bum The Little Drummer
Movie Museum

SCREEN GEMS

Award Theatre
All Star Theatre (½ hour version)
Behind Closed Doors
Naked City (one hour version)
Bengal Lancers
Burns & Allen
Casey Jones
Celebrity Playhouse
Circus Boy
Dennis Reynolds Theatre
Dennis The Menace
Donna Reed Show
Father Knows Best
George Sanders Mystery Theatre
Ivanhoe
Jefferson Drum
Jet Jackson
Jungle Jim
Man From Blackhawk
Patti Page
Ranch Party
Rescue 8
Rin Tin Tin
Seven League Boots
Tales of Texas Rangers
Tightrope
Three Stooges
The Web
Wild Bill Hickok
Big Playback
Playhouse 90
Shirley Temple Story Book
Huckleberry Hound
Quick Draw McGraw

UNITED ARTISTS

Troubleshooters
Dennis O'Keefe

ZIV-UA

Favorite Story
District Attorney
Highway Patrol
Sea Hunt
Tombstone Territory
Harbor Command
Cisco Kid
Bold Venture
Bat Masterson
World of Giants
Target
Rough Riders
MacKenzie's Raiders
I Love Lucy
Cartlin Archer
West Point
Men of Annapolis
Eddie Cantor Comedy Theatre
This Man Dawson
Men Into Space
Man And Challenge
Lock Up

BERMUDA

CBS FILMS

I Love Lucy

NBC INTERNATIONAL

Cameo Theatre
Fibber & Molly
Gildersleeve
Homer Bell
Life Of Riley
Silent Service
Danger Is My Business
Flight
Hiram Holiday
It's A Great Life
Medic
Victory At Sea

ITC

The Count of Monte Cristo
The Four Just Men
Fury
Hawkeye
Lone Ranger
O.S.S.
Robin Hood
Scarlet Pimpernel
Sir Lancelot
Susie
Sword of Freedom

FREMANTLE

Encyclopaedia Britannica

SCREEN GEMS

World Championship Golf
Rescue 8
Donna Reed Show
All Star Theatre

ZIV-UA

Cisco Kid
Boston Blackie
District Attorney
Favorite Story
Highway Patrol
Science Fiction Theatre
The Unexpected
Meet Carlton Archer
Favorite Story
Sea Hunt
Harbor Command
Tombstone Territory
Harbourmaster
MacKenzie's Raiders
Bold Venture
Men of Annapolis

HONG KONG

ITC

The Count of Monte Cristo
Hills of Ivy
Cross roads
Mr. and Mrs. North
White Hunter
Lassie
Mystery In My Business
Ramar of the Jungle
Stage 7
Susie
Tughoat Annie
N. Y. Confidential
Fury
Sergeant Preston
Oh! Susanna
The Buccaneers
The Four Just Men
Interpol Calling
Invisible Man
Lone Ranger
Noddy
Robin Hood
Scarlet Pimpernel
Sir Lancelot
William Tell

NBC INTERNATIONAL

Captured
Crunch And Des
Falcon
Gildersleeve
Homer Bell
Life Of Riley
Lilli Palmer
Paragon Playhouse
Steve Donovan
Watch The World
Visitor

FREMANTLE

Bobo The Hobo
Hopalong Cassidy

SCREEN GEMS

Casey Jones
Father Knows Best
Naked City
Top Plane
Celebrity Playhouse
George Sanders Mystery Theatre
The Web
Ivanhoe
All Star Theatre
Wild Bill Hickok
Jungle Jim
Rescue 8

ZIV-UA

Cisco Kid
Highway Patrol
Target
Tombstone Territory
Sea Hunt
Rough Riders
MacKenzie's Raiders
Bat Masterson
Bold Venture
Lock Up
This Man Dawson

LATIN AMERICA

ARGENTINA

ABC FILMS

Meet McGraw
One Step Beyond
Three Musketeers
26 Men

CBS FILMS

Annie Oakley
Assignment Foreign Legion
Champion
Foreign Legion
Gene Autry
Have Gun, Will Travel
Beckie & Jeckie
I Love Lucy
Mighty Mouse
Perry Mason
Range Rider
San Francisco Beat
Terrytoons
Trackdown
Wanted: Dead or Alive
Whirlybirds
Whistler
You Are There

ITC

Cannonball
Cristo
Four Just Men
Fury
Hawkeye
Lassie
Mystery
Ranger
Stage 7

NBC INTERNATIONAL

Frontier
Life Of Riley
Mediic
Nat King Cole
Panic
Philip Marlowe

FREMANTLE

Hopalong Cassidy
Encyclopaedia Britannica

SCREEN GEMS

Rin Tin Tin
Father Knows Best
Tales of Texas Rangers
Circus Boy
Bengal Lancers
Jet Jackson
All Star Theatre
Naked City
Donna Reed Show
Rescue 8
Behind Closed Doors
Huckleberry Hound
Ivanhoe
Shirley Temple Story Book

ZIV-UA

Cisco Kid
Highway Patrol
Tombstone Territory
Sea Hunt
Harbor Command
Bat Masterson
Target
MacKenzie's Raiders
Rough Riders
Lock Up
Men Into Space
Man And Challenge
Bold Venture
This Man Dawson

BRAZIL

CBS FILMS

Gunsmoke
Have Gun, Will Travel
I Love Lucy
Beckie & Jeckie
Newsfilm

ITC

Chan
Four Just Men
Fury
Lassie
Ranger
Susie

(Continued on page 38)

D.C. Inspires A New 'Chicago Style' TV; Talky But Stunning

By LES BROWN

Chicago

The locals for a long time have been clamoring for a new "Chicago Style," and at last they have it, even if it comes by way of Washington, D.C.

The new brand of Windy City television outlines to be egghead and dead serious. Its backdrops are blackboards and world affairs, its stage properties condiment shakers and coffee cups, and its personalities educators, newspaper, ethnic and cultural leaders, artists, theologians, and scientists. It's a talky school of TV, but usually it's nothing trivial.

Certainly public affairs, news and education are nothing new on TV being from the beginning necessary program areas that the stations dabbled in, often perfunctorily. But with a little push from Washington last season, they've all plunged in headlong here and today the dependable and greyish-tie shows are practically the whole story of live television in Chicago.

The significant thing is that this is not being worked at commercially, taking precedence over much other programming, sometimes and they're paying off in ways more than they were initially expected to.

The point has been reached at which the shows are longer are issued a payoff to the Federal Communications Commission to prove that local outlets are labouring solely in the public interest. Some still fine and worthwhile programs have come out of the trend, the stations were actually forced into what the quiz scandals and time have brought home to the force of awards, and a highly favorable policy to the current breed of station managers who are more conscious of image. Better than these predecessors were, the prize and accolades have had considerable value. The boys are again taking a good deal of pride in their local productions, few as they may be.

That many of them have proved highly salutary is the surprising payoff. Ex Kaganovsky post Saturday midnight talkfest, "At Random," was a warning but for sports WBBM-TV's special documentary, "Real the Drama," over on fully and WGN-TV's "Great Music From Chicago" was nearly SRO and WBKB's "Books and Brent," plus the results haven't been worthy for complaint. A number of savings and loan companies have been banking over the prestige efforts with interest, and even businessmen have shown a willingness to buy in. Illinois Bell Telephone for music memoirs has been anxious to buy four special documentaries into a year but is still seeking the right combination of format and outlet.

Another payoff, the pubaffairs programs have been finding greater acceptance outside this market than the sixth entertainment shows have in many a year. WBKB's two hour documentary "Inside Argument" was picked by the ABC-TV network for rebroadcast. Station has also managed to place "Books and Brent" on WABC-TV, the New York flag. WGN-TV has been getting results in sandbagging its two Peabody award winners, "Great Music" and "Blue Fiddle," and WBBM-TV is out to peddle "At Random" to other markets. The CBS-TV outlet also has a show in the ohio stations pubaffairs swap.

Upcoming season bodes even more activity in the news-pub affairs realm than the past one. All that's formed is on most of the fall schedules at this point are the informational or cultural shows. WNBQ is planning to go off the deep end on news, adding a seven's nightmare newscast on Saturdays, a five-minute drip at noon and a 10-minute early evening strip of Len O'Connor commentary. Also it's disposed to doing news specials if they're properly occasioned, as they were last season. Likewise WGN-TV will be laying it on in the news area particularly with the seven-night half-hour roundup at 10 p.m. installed this summer.

All three network stations are, of course, obliged to do one pub affairs spec per month in prime time, but both WBKB and WBBM-TV are down for four special documentaries per year additionally. WBBM-TV, which will probably be doing more quantitatively in the pubaffairs area than any of the others, is figuring ways now to make the shows less talky and more visual.

Even the new crop of muppet shows is going off on an educational start. Both WBKB and WBBM-TV will be doing newscasts for children, and the latter has sought the advice of the National Parent Teachers Assn. for its proposed 30-minute kidstrip in the morning which promises to be a sort of juve version of NBC-TV's "Today." WGN-TV's "Treetop House," which started last spring, also has the obvious purpose of uplifting the minds of the little tikes.

In unrelated creative programming, family a thing is being contemplated for the fall. A number of entertainment shows will remain but most of those are in the soldier league. The much touted periodic weekendery will be plugged by multicolored film and tape in most cases. WBKB, for instance, has invested heavily in cartoons and is coming onto the bulk of its daytime periods by the kiddies. WGN-TV and WNBQ likewise will be doing more business in the weekday matrix than previously.

Lengthy produced entertainment shows have practically had it. These days they're simply impractical. WGN-TV made a number of gallant efforts last season but in vain, understandably discouraged. The other stations were sunshined much earlier.

Starting Rod Quinlan, the WBKB veep, recently assumed a big time "It costs around $6,000 to produce a fortnite studio show with ample talent, and there's no knowing whether anyone will watch. For a bit less than half that amount you can put on a pretty good videotaped film and be assured that it has an audience."

Surprisingly enough, the increase in the use of film here has had a positive effect on live actors. It has freed the programming boys to concentrate their time on the prestige opuses and besides has given the stations the latitude to loosen their purse strings with documentaries as they grow more and more protectives.

Launching Pad Ready, The Countdown Is On

By DAVID LEVY

(Vice President, NBC-TV Programs and Talent)

Television—that complex medium combining the talents of the artists, the writers and directors and producers, the advertisers and their agencies, the talent agents, the package producers, the film companies, the stations, the networks—is all set to launch a new season. The countdown has started. Waiting for the programs to take off—to determine whether they wave their launching pads at all, or hover just at the danger point of burning out or move ahead with a helping lift from a booster element such as new writing or have gone into supersonic orbit—are the professional critics, the government's agencies, the public, the rule rule fraternity, and the industry's number one bracket, A. C. Nielsen.

A NBC top management has set sights on the only shibboleth to drive for, and it will continue to be so, head doctors, head hunters and head counters to the contrary. This year, through TV Guide and for the first time in television's short history, the viewers themselves voted for the programs they judged "best," and NBC received fully of all the nominations wrapping up the awards. TV Guide's editors, in assembling a list of 100 "outstanding network shows" selected more than half of these shows from NBC productions—clear evidence that in the area of quality NBC has been very visible.

Stars

The new season avoid crossover a fascinating blend of successful productions at NBC, with the return of stars like Fred Astaire, Milton Berle, Perry Como, Bing Crosby, Tennessee Ernie Ford, Bob Hope, Jerry Lewis, Dean Martin, Groucho Marx, Dinah Shore and Loretta Young, to name a few, plus a galaxy of stars new to NBC, from Peter Lind Hayes, Mary Healy, Alfred Hitchcock, Tab Hunter and Barry Kurlett to Mary Blanchard, Howard Duff, Barbara Stanwyck, Barry Sullivan and Shirley Temple. There will be new stars rising on NBC Television this year too, from Cy Gallager, Joe Lowing and Ralph Taeger to Don Cullen, Skip Homeier and Lori Martin.

Popular NBC shows like "Wagon Train," "Laramie," "This Is Your Life," "Price Is Right," "Bat Masterson" and "Bonanza" will return with new shows vying for the public interest like "Michael Shayne," "Outlaws," "National Velvet," "Klondike" and "Thriller."

"Project 20," NBC's brilliant production unit headed by Don Hyatt, is preparing a majestic treatment of the Ministry of Christ for December presentation, in color, utilizing the world's great art masterpieces to tell its inspiring story. The same unit is hard at work on "The Ragtime Revolution," which will dramatize in solid entertainment fashion the story of our music. "The Real West" will bring to the public through the personality of a great Hollywood name and in the award winning moving still technique originated by "Project 20" a picture of the West as it was historically. The nostalgic and sentimental story of Will Rogers is in production for telecasting this season under the aegis of "Project 20."

Opera Unit

The NBC Opera Unit is busy at work with a schedule of four productions. All of them, in the tradition of NBC's pioneering opera productions, will be in English. And shortly Samuel Chotzinoff will announce the exciting coming of a new American opera with an English libretto, available for export to Italian, French or German translations.

Drama will be a major part of the balance in NBC scheduling. "Thriller" a one hour weekly series of dramas of suspense, is scheduled for Tuesday nights after Hitchcock. The "Shirley Temple Show" will bring to the entire family stories of enchantment, classics and originals alike, with A. A. Milne's "Winnie the Pooh" and Frank Baum's "The Land of Oz" now in production along with "Tom Sawyer" and the mischievous antics of that heroine of the comic strips, "Annie Lee." The Paper Co., which helped NBC Made-new gaffs of tv drama in the stirring revival of "The Americans" on "Sunday Showcase," has commissioned the network to produce three more mature dramas, and Robert Alan Aurthur will helm each production. The "Hallmark Hall of Fame," the most distinguished drama series, will return to NBC and will present as one of its offerings a two-hour color film of "Macbeth" starring Maurice Evans and Judith Anderson, already filmed in England. The "Dow Series of Great Mysteries" and the much heralded Equitable series of "American Heritage" dramas return. Also on the schedule are two productions of "The Divine Adventure," 90-minute stories from the Bible. And "Omnibus," which has made memorable many hours of tv, returns this season.

In the variety area there will be the specials of Fred Astaire, Bob Hope, Jerry Lewis and Dean Martin and two great specials which bring the Radio City Music Hall Easter and Christmas shows to television for the first time. Of course Dinah, Perry and Tennessee Ernie, along with Shirley Temple, will bring a cascade of inducement entertainment in living color—not to mention the musical and production extravaganzas of the "Chevy Show" specials and the glittering "Bell Telephone Hour."

Rules Sports Gamut

Sports will be prominent on NBC, always the leader in sports programming. From professional football to pro football, from basketball to tennis from the Rose Bowl to the World Series, NBC coverage will cover the biggest events.

Daytime will see a new schedule for afternoon viewing with Jan Murray and Dave Thomas joining the lineup of hit shows that run the gamut from early morning to late afternoon. And Garroway and Paar will be continuing at the vanguard and prestige of the daily weekly schedule—each in its own unique and inimitable style.

To produce these shows and to insure quality, NBC relies on top talents at industry leaders like Harry Ackerman, Mildred Alberg, Bill Bonner, Lou Edelman, Mark Goodson, Alfred Hitchcock, Henry Jaffe, Tom McDermott, Dick Powell, Hubbell Robinson, Roy Sandrich, George Schaefer, David Susskind, Bill Todman and on its own craftsmen—men like Robert Alan Aurthur, Bill Asher, Bill Brown, Eugene Burr, Alan Courtney, Ross Donaldson, Dick Dorfort, Bob Finkel, Don Hyatt, Felix Jackson, Hal Kemp, David Tebet, Frank Telford, and many others.

A network which can present such distinguished productions as "Turn of the Screw," "What Makes Sammy Run," "Don Giovanni," "The Dinah Shore Chevy Show," "The Sam Levenson Story," "Life in the Thirties," "Mark Twain's America," "The Wonderful World of Entertainment," and "The Moon and Sixpence" is name just a few of the highlights of the past season, has obviously set out on a powerful effort.

That is why programs of intrinsic quality are moving into prime time—why the NBC Network, already the leader in distinguished public affairs and news programs, is offering programs like "World Wide 60" and "Journey to Understanding." This coming season will offer programs of even greater substance and merit.

To NBC's management team of Bob Sarnoff and Bob Kintner, new creative faces at NBC are as important as new facilities, which is why as Irving Gitlin, a Eugene Burr, a Felix Jackson have joined the other able men in the Program Department and the News and Public Affairs Department.

The key goal at NBC remains as it was last season — quality. Certainly we will have our failures, our "how did that ever get on our schedule" problems. It is too much to expect that all that we offer will bear a uniform stamp of quality. But the restlessness that is a necessary ingredient to success will lead us to eliminate the faulty, the tasteless and the dull as speedily as possible and to avoid the shoddy, the sleazy and the shabby. Despite our formidable scientific achievements, despite computers and other technical wizardry, there are shadowy ingredients that surround the successful show and attend the failure. We may have instant food and instant fame—and when the music is right and the circumstances respond, instant love—but no one has conceived of a formula that provides instant hits. Yet when a Rodgers & Hammerstein, a Frank Loesser, an Irving Berlin, a Dave Acharr, a Cole Porter, a Samuel Goldwyn, a Tennessee Williams and you name them, can strike out. There is only one

(Continued on page 60)

Cheerfully

JACK BAILEY

U.S. Vidfilm Sales In Overseas Markets

Continued from page 36

BRAZIL

NBC INTERNATIONAL

Nat King Cole
Perry Como

FREMANTLE

Big Fights
Jungle
National Film Board Of Canada
Felix The Cat
Cartoon Classics
Encyclopaedia Britannica
Movie Museum

SCREEN GEMS

All Star Theatre
Jungle Jim
Jet Jackson
Rin Tin Tin
Circus Boy
Father Knows Best

ZIV-UA

Men Into Space
Highway Patrol
Sea Hunt
Cisco Kid
Bat Masterson

COLOMBIA

CBS FILMS

Have Gun, Will Travel
I Love Lucy
Navy Log
Perry Mason
Whirlybirds
Whistler

NBC INTERNATIONAL

Medic
Nat King Cole

ITC

Four Just Men
Lassie
Rumar
Stage 7
Susie

SCREEN GEMS

Father Knows Best
Huckleberry Hound
Rin Tin Tin
Faith Fuge

COSTA RICA

ABC FILMS

Sheena
Three Musketeers
26 Men

CBS FILMS

Assignment Foreign Legion
Champion
Gunsmoke
Heckle & Jeckle
I Love Lucy
Mighty Mouse
Navy Log
Newsfilm
Terrytoons
Trackdown
Whirlybirds
Whistler

ITC

Cannonball
Chan
Confidential
Cristo
Lassie
Ranger

SCREEN GEMS

Naked City

ZIV-UA

The Unexpected
Science Fiction Theatre
Highway Patrol
Sea Hunt
Men Into Space
Bat Masterson
Boston Blackie
Cisco Kid
District Attorney
Favorite Story
Man Called X
Lock Up

CUBA

ABC FILMS

Meet McGraw
One Step Beyond

CBS FILMS

Annie Oakley
Cartoons
Champion
Gunsmoke
Have Gun, Will Travel
Heckle & Jeckle
Navy Log
Perry Mason
Trackdown
Whirlybirds

NBC INTERNATIONAL

Boots And Saddles
Frontier
Medic
Flight
Life Of Riley
Silent Service

ITC

Cannonball
Chan
Confidential
Cristo
Four Just Men
Fury
Hawkeye
Lassie
Mystery
Preston
Rumar
Ranger
Stage 7

FREMANTLE

Encyclopaedia Britannica
National Film Board Of Canada

SCREEN GEMS

Huckleberry Hound
Rin Tin Tin
Naked City
Rescue 8

ZIV-UA

Highway Patrol
Sea Hunt
This Man Dawson
Rough Riders
Bat Masterson
Target
Lock Up
MacKenzie's Raiders
Bold Venture

DOMINICAN REPUBLIC

NBC INTERNATIONAL

Silent Service

SCREEN GEMS

Tightrope
Naked City
All Star Theatre
Donna Reed Show
Behind Closed Doors

EL SALVADOR

CBS FILMS

Gunsmoke
Heckle & Jeckle
I Love Lucy
Mighty Mouse
Navy Log
Newsfilm
Perry Mason
Terrytoons
Whistler

NBC INTERNATIONAL

Medic
Boots And Saddles
Life Of Riley
Silent Service
Gildersleeve

ITC

Chan
Confidential
Cristo
Four Just Men
Fury
Lassie
Mystery
Rumar
Ranger
Stage 7
Susie

FREMANTLE

Hopalong Cassidy
Encyclopaedia Britannica

SCREEN GEMS

Tightrope
Naked City

ZIV-UA

Cisco Kid
Highway Patrol
Tombstone Territory
Sea Hunt
Bat Masterson
Harbourmaster
Bold Venture
MacKenzie's Raiders
Target
Rough Riders
This Man Dawson
Men Into Space
Man And Challenge

GUATEMALA

ABC FILMS

One Step Beyond

CBS FILMS

Gunsmoke
Have Gun, Will Travel
I Love Lucy
Navy Log
Whirlybirds
Perry Mason

NBC INTERNATIONAL

Medic
Boots And Saddles
Life Of Riley
Silent Service
Gildersleeve

ITC

Cannonball
Chan
Confidential
Cristo
Four Just Men
Fury
Lassie
Mystery
Stage 7
Susie

SCREEN GEMS

Tightrope
Naked City

Z-V-UA

I Led Three Lives

HONDURAS

CBS FILMS

Assignment Foreign Legion
Gunsmoke
Have Gun, Will Travel
I Love Lucy
Newsfilm
San Francisco Beat
Terrytoons
Whistler

NBC INTERNATIONAL

Medic
Boots And Saddles
Life Of Riley
Silent Service
Gildersleeve

ITC

Cannonball
Chan
Cristo
Four Just Men
Fury
Hawkeye
Interpol
Lassie
Mystery
Rumar
Ranger
Stage 7
Susie

FREMANTLE

Hopalong Cassidy

SCREEN GEMS

Naked City

ZIV-UA

Boston Blackie
Cisco Kid
District Attorney
Man Called X
Highway Patrol
Harbor Command
Favorite Story
The Unexpected
I Led Three Lives
The New Adventures of Martin Kane
Harbourmaster
Tombstone Territory
Sea Hunt
Bat Masterson
Dr. Christian
Have Gun, Will Travel
I Love Lucy
Navy Log

MEXICO

ABC FILMS

Sheena
26 Men
One Step Beyond

CBS FILMS

Annie Oakley
Conquest
Gunsmoke
Have Gun, Will Travel
Heckle & Jeckle
I Love Lucy
Mighty Mouse
Navy Log
Newsfilm
Perry Mason
Search
See It Now
Terrytoons
Trackdown
20th Century
Whirlybirds
Adventures Of Champion
Ranger Rider

ITC

Preston
Cannonball
Chan
Confidential
Cristo
Four Just Men
Fury
Hawkeye
Interpol
Lassie
Mystery
Rumar
Ranger
Stage 7
Susie

FREMANTLE

Hopalong Cassidy
Big Story
Whistler
Foreign Intrigue
Decoy
Animal Parade
Big Fights

SCREEN GEMS

All Star Theatre
Tightrope
Naked City
Huckleberry Hound
Tales of Texas Rangers
Bengal Lancers
Jungle Jim
Shirley Temple Story Book
Rin Tin Tin
Rescue 8
Donna Reed Show
Circus Boy
Jet Jackson

ZIV-UA

Cisco Kid
District Attorney
Dr. Christian
Favorite Story
Tombstone Territory
Sea Hunt
Bat Masterson
Target
Highway Patrol
Lock Up
This Man Dawson
Rough Riders
MacKenzie's Raiders
Men Into Space
Man And Challenge
Bold Venture
New Adventures of Martin Kane
Science Fiction Theatre
Harbor Command

NICARAGUA

CBS FILMS

Heckle & Jeckle
Mighty Mouse

ZIV-UA

Cisco Kid
Boston Blackie
District Attorney
Dr. Christian
Favorite Story
Highway Patrol
I Led Three Lives
Man Called X
The New Adventures of Martin Kane
Science Fiction Theatre
Yesterday's Newsreel
Harbor Command
Tombstone Territory
Sea Hunt

PANAMA

CBS FILMS

Have Gun, Will Travel
Heckle & Jeckle
Mighty Mouse
Newsfilm
Perry Mason
Terrytoons

SCREEN GEMS

Naked City
Rin Tin Tin
Father Knows Best

ZIV-UA

Cisco Kid
Boston Blackie
District Attorney
Favorite Story
Highway Patrol
I Led Three Lives
Man Called X
The New Adventures of Martin Kane
Science Fiction Theatre
The Unexpected
Yesterday's Newsreel
Harbor Command
MacKenzie's Raiders
Rough Riders
This Man Dawson
Bold Venture
Men Into Space
Man And Challenge
Target

PERU

ABC FILMS

One Step Beyond
Meet McGraw

CBS FILMS

Annie Oakley
Champion
Gunsmoke
Newsfilm
Perry Mason
Range Rider
Have Gun, Will Travel
I Love Lucy
Navy Log
Terrytoons
Trackdown
Whirlybirds

ITC

Cannonball
Chan
Confidential
Cristo
Four Just Men
Fury
Hawkeye
Lassie
Mystery
Ranger
Stage 7
Susie

NBC INTERNATIONAL

Medic
Boots and Saddles
Frontier
Life Of Riley

FREMANTLE

Hopalong Cassidy

SCREEN GEMS

Rin Tin Tin
Father Knows Best
All Star Theatre
Huckleberry Hound
Shirley Temple Story Book
Jungle Jim
Tales of Texas Rangers
Jet Jackson
Circus Boy
Bengal Lancers
Naked City
Donna Reed Show
Rescue 8
Trackhoe

ZIV-UA

Cisco Kid
Boston Blackie
Favorite Story
Tombstone Territory
Highway Patrol
Science Fiction Theatre
Sea Hunt
The Man Called X
Bold Venture
The Unexpected
The New Adventures of Martin Kane

PUERTO RICO

ABC FILMS

Sheena

CBS FILMS

Adventures Of Champion
Air Power
Conquest
Great Challenge
Gunsmoke
Heckle & Jeckle
Mighty Mouse
Newsfilm
Perry Mason
See It Now
Sgt. Preston
Terrytoons
20th Century

NBC INTERNATIONAL

Boots And Saddles
Frontier
Medic
Flight
Life Of Riley
Nat King Cole

ITC

Cannonball
Chan
Confidential
Cristo
Four Just Men
Fury
Hawkeye
Interpol
Lassie
Mystery
Preston
Rumar
Ranger
Stage 7
Susie

FREMANTLE

Cartoon Classics
RCMP
Musical Gems

SCREEN GEMS

Naked City
Huckleberry Hound

ZIV-UA

Cisco Kid
Boston Blackie
District Attorney
Dr. Christian
Highway Patrol
Man Called X
Sea Hunt
Bat Masterson
The New Adventures of Martin Kane
Harbourmaster
Science Fiction Theatre
Lock Up
This Man Dawson
Rough Riders
MacKenzie's Raiders
Men Into Space
Man And Challenge
Bold Venture

URUGUAY

CBS FILMS

Assignment Foreign Legion

ITC

Cristo
Four Just Men
Fury
Hawkeye
Lassie
Stage 7

ZIV-UA

Cisco Kid
Dr. Christian
Highway Patrol
The New Adventures of Martin Kane
Science Fiction Theatre
Yesterday's Newsreel
Sea Hunt
Harbor Command
Bat Masterson
Target
MacKenzie's Raiders
Rough Riders
Lock Up
Men Into Space
Man And Challenge
Harbourmaster
Bold Venture
This Man Dawson

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What Do Agency Execs Think About the New TV Season? They're Not Overly Excited

By BILL GREELEY

Television execs at the major ad agencies have cause through the roughest buying season yet with the nearly unanimous prediction that the networks will loosen up on program control next time around.

While it may be as much a hope as a forecast, most agency execs feel that the casualties among prime time shows possibly as early as January, will bring plenty of air for outside properties and a refreshed impact for outside ideas next spring.

Webs' increased control has created more problems than just the frustration toward the big agencies that like to put their shows in the times and on the networks of their choice. One agency has prepared a depth study for clients that, among other things, shows how several of the network-controlled programs weren't available on the open market. Citing properties that were offered up in special deals or trade-offs as "losers" the study attempted to prove that there was a foreclosure on a lot of good talent and good time, especially in the half-hour spread.

To some of the agency execs, the big swing to situation comedy has created the most critical programming area. With 23 such on the weekly nighttime schedule, agency men not too deeply involved are lookin for a number of disasters. Most closely watched, and most often mentioned at this point, will be CBS-TV's two and a half hours of straight comedy Monday night. Feeling among many agency men is that the proved-out Danny Thomas series and the new Andy Griffith are the only sure entries.

McCann-Erickson's tv topper Terry Clyne is one of the majority that sees comedy as the big worry of the coming season. "Holding up a mirror of the past," he says, "clearly reflects that situation comedy is the toughest thing to pull off, much more difficult than adventure." He also notes that while comedy shows can get off to a fast start via curiosity value, they can fade just as fast.

Apparently one of the few tv execs to give it much thought, Clyne singles out the prime time lineup of public affairs specials as another soft spot. Pointing out that more than half of the specials scheduled this year are in the public affairs category, he figures the weekly scheduling and sheer quantity are determinent. Granting that a great deal depends on subject matter, he still sees only about half concievably coming off as exciting. Frequency will be rough on public affairs production crews, and the shows "just won't be the events they were this year."

Very few of the agency men are willing to knock their bread and butter, but Clyne views the coming season, in sum, as "standard, with not too much that's exhilarating."

S. W. Ayer's program topper Thomas Calhoun also is critical of the standard that has evolved with 60% of the prime time shows on film.

'Now We Gotta Push Back'

"The fact that life is virtually out of the ball game is not a good thing," he says, and he puts most of the blame for the situation on the hard push by program producers to go the film route. Some active, aggressive pushing back would help, he figures.

Calhoun cites Talent Assn's CBS-TV entry "Witness," a vid-taped hour, as one of the very few bold experiments—"a live, fresh tv idea with a new technique."

Grey Advertising's tele chieftain Al Hollender, speaking strictly from an advertiser standpoint, sees a wider diversification of program types what with the comedy entry is strong. It's a trend, he feels, that makes for a great deal more compatability between programs and products. In last season's overload of specials, Hollender's shop came out with seven in the top 10, and this year Grey has Ingrid Bergman and Belafonte inked for big shows via the Revlon hankerol. He sees the season as one where the specials will really be special, with a better shake all around.

Benton & Bowles tv head Lee Rich calls '60-61 "the roughest season in a long, long time. In the past you could find a week spot somewhere in the schedule. This will be the first season of genuine three-way competition throughout the week."

As far as the trend to comedy is concerned Rich sees it as a chronic industry move. "Everybody runs to one area. The most show since the hot show die."

With the stiffened competition, Rich figures the cost per thousand will be up and that's in the face of an increase in show costs this year and a near-saturation set count. He predicts that a rating spread among the three webs will bring the acceptable average audience rating down to anywhere from 23 to 27.

More than one of the tv execs figures the new season as a slow starter. Edy's Sam Northcross lays a slow start to the convention and election coverage and campaigning that will upset programming patterns into November.

Like McCann-Erickson (which, nonetheless, is considering a comedy for the Westinghouse January bow on NBC-TV), Edy has viewed pretty clear of family situation stuff in big buys for R. J. Reynolds, Ballantine, Newsale, Firestone etc. Northcross doesn't see the "wisdom" of the comedy saturation and looks for several casualties. Among his agency's buys, he's particularly high on "Klondike," was a good pilot and what he considers exceptional casting job.

What may be another trend is reflected in activity at Young & Rubicam and BBDO. Mort Werner at Y&R says the agency is already deep in negotiations with the program development people with an eye to the '61-62 season. It's the earliest planning involvement in the agency's tv history.

Same situation prevails at BBDO, according to program chief George Polk. Agency is financing a pilot with another advertiser, similar to the deal worked out with Revlon on the NBC-TV entry "National Velvet," and at least one more program financing deal is close to realization.

Still Lotsa Room For Sponsor Exclusivity On TV Web Shows

By JULIUS BARNATHAN
(ABC Vice President for Affiliated TV Stations)

With the increase of hour-long multi-sponsored shows on network television next year there will be approximately 20 on the three networks, people are wondering if there is still a place for the fully or co-sponsored half-hour on television.

Of course there is. The hour format is not a be-all and end-all and will not replace other program forms. For instance, the half-hour is an excellent time length for situation comedy. And there are other values that the hour program may lack.

For the sponsor who is looking for advertising the half-hour show, being less costly, is easier to afford. And it can be exclusively used to merchandising and promotional campaigns.

But more and more advertisers still are looking to multi-sponsored hour formats to deliver their messages to television viewers.

Although the number of and demand for hour-long multi-sponsored shows has grown greatly in the last few years, since the introduction of "77 Sunset Strip" on ABC-TV, the format is nothing new. The very earliest forms of television broadcasting contained the participation concept.

Sid Caesar's "Show of Shows," and "Home" pioneered participation buying. These shows, with offers, demonstrated that the hour participation format is not limited to action adventure programming.

In fact, program content does not determine the commercial pattern of a show. This is determined by the economics of the particular situation. Case in point: Perry Como.

When Perry was on NBC Saturday nights, the network found it impossible to sell the show to one or two advertisers. The program was scheduled in an extremely tough time period which made it speculative for advertisers. NBC recruited many advertisers to share the risk. They all benefitted.

Although the majority of hour shows are multiple sponsored in the beginning, in several cases (such as with "The Untouchables" and "Perry Mason") one or two advertisers will substantially in

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'You Can't Go Home Again'— Some Bob Banner Reflections On a Period When All Was Fun

By BOB CHANDLER

Bob Banner, now a highly successful packager (Gary Moore show, "Candid Camera"), was reminiscing recently on the early days of television, and more specifically, "Garroway at Large," that pioneer tv cookbook and symbol of more carefree days.

"I've got some kinescopes of the show at home," he began, "and recently we had some people over who were raving about the show, but in very arty terms I kept telling them it was nothing like that, but they insisted on treating it as art and finally said they wouldn't go home until they saw some of the kinescopes.

"Well, they left a group of sadly disappointed people. It wasn't just that the kinescopes were terrible—you could hardly see the faces. It's also the fact that you can't go home again, that the medium has changed, and you could no more do a Garroway at Large today than you could recreate the vaudeville days of 1919 in the same style they were done then. It's like going back to your home town and looking at the two-story buildings and saying, 'But I thought we had some six-story buildings in town,' and remembering everything a lot bigger than it actually was."

The Garroway show was fun, he recalled. But you couldn't do it today. The references to art gave him a big kick, he said, because the style of the show as generated out of necessity. Banner himself had come out of the theatre department faculty of Northwestern U. in 1948 to work as a stage manager for NBC in Chicago. Then, in 1949, the flights out of Philadelphia were suddenly cancelled and Chicago got six days notice to assemble a variety show, as a three-week filler. Banner was named director.

"The cable had just opened between New York and Chicago," he remembered, "and we had been watching some of the New York shows. They all had curtains—they were staged on a stage just like in a theatre. They'd do an act, the curtain would come down, and behind the curtain they would be changing the scenery for the next act. Well, we just didn't have a theatre or a curtain, and we couldn't change the scenery. So we decided to lay out the separate sets and move from one to the other. Then we had the chance of either having cameras stationed at the proper set on time and switching manually, or following Dave with a camera.

Trends Start By Accident

"We were in rehearsal, and a tire on the mike boom blew out—the only tire, until then and since—that I've ever seen a tire on a mike boom go. The boom was parked over in a crane position, and right then and there we decided to leave it that way for the show, and have Dave come over and chat for a minute with the boom man on his way to the next set. That's how the walking started.

"In those days, I didn't know anything about timing a show, particularly since we really didn't have a script. In one rehearsal it was short, in the next it was long. So in dress rehearsal, we figured we'd better do something about it. We decided that we would take advantage of the eye-to-face situation—where Dave says goodnight and the camera is still on him, and he has to say goodnight again and looks embarrassed. We figured we'd have that happen to him, and because he couldn't get off, we'd have him chop the cable, we called it musical cable, although it was only studio cable.

"So we got a length of garden hose, and an axe, and sure enough, we ran short. Dave got the eye-to-face thing in, kept saying goodbye, and then attacked this piece of garden hose with the axe. Meanwhile, in the control room, we engineered flying sparks over the spot where he was chopping away. Well, we were still a minute short, so instead of going to black, we went to white, with some of the sparks still flying, and we stayed that way, with a brilliant white screen, for the entire minute.

"We were no sooner off the air than the phones began to ring, calls were running in from the brass in New York and everybody was hopping mad. How dare you do a thing like that?" was the gist of the calls from New York executives actually thought it was a real piece of cable. Dave had chopped, and they thought he had shorted the circuits. Even those that knew better were sore because they felt that the public thought Dave had chopped us off the air.

"But the next morning the reviews came out. We had gotten raves, especially from Jack Gould in New York. Suddenly, the tone changed, and the brass started asking, 'Who are those people who did the show?'

"There was no sponsor at first, not until several months later, when we brought Charlie Andrews in as the writer. We made up the show mostly as we went along in rehearsal. Some bits we got from parties where some of the cast would do something funny, somebody would say that might be good for the show, and then we'd work on it in rehearsal.

"Like Cliff Norton's dentist routine, which he first did at a party of the cast and crew at somebody's home. We took it into the studio and began to play around with the camera taking the role of the patient. You may remember, Cliff would beckon it in, and the camera would advance and then pull back, finally it would come on close and then tilt up, looking right into Cliff's face. He'd get the drill out, and put it close to the lens. Then we'd use some awful sound effects and we'd sparklers near the lens. You should have heard the howls the next day from the Dental Association!"

"Of course, you can't do a show like that any more. Nowadays 500 different people have to see and approve a script before it goes on the air, so everybody's happy and nobody can be offended. There's a lot more money at stake, of course, and I guess that's the way it has to be. But it was a lot of fun in those days."

The Incomparable

HILDEGARDE

For All Its Progress, Britain on Threshold Of Even Brighter TV Vistas

By HAROLD MYERS

London.

Now that commercial television is more than half way through the nine-year lease of life granted under the Television Act, the industry and its leaders are seriously thinking of the future. With greater confidence than it could believe, an era of expansion is foreshadowed which could include the introduction of a third channel, the inauguration of pay-TV, the beginning of color experiments and even the starting of a commercial radio network.

With the return to power of the Conservative Party in last autumn's general election, hard profits among the future of the commercial tv network were tempered. Enough some strategic hound, an experiment may be introduced in the next legislature. The Labor Party, it will be remembered, had promised to curb the considerable earning capacity of the tv companies but it was the election pledge would have tried to limit dividends to other directors.

Two Year Study

Only a fortnight ago the Postmaster General confirmed in the House of Commons that the government intended to extend the charter of the BBC from 1962 to 1964 so that operating negotiations would anticipate both networks. At the same time the Minister announced the appointment of a committee of inquiry to investigate the future of sound and television broadcasting which will start its labors in the immediate future under the chairmanship of Sir Harry Pilkington. The panel is expected to take at least two years in reviewing evidence and making its recommendations, thus allowing a further two year span for the government to introduce its legislation and for the industry to implement it.

The main political bombs when the time for legislation arrives, will be over control of the third network, both BBC and the independent Television Authority have shaded their claims to it (and, of course, there's also a chance for setting up a third authority independent of the existing two). Though it must remain an open question for the time being, tv edits are observing in favor of the commercial monopoly and if the ITA should get the new channel, it will undoubtedly end the split week operations under which the four major programming companies now function.

Consolidation of utility, incidentally, burning as a major industry hope, would presumably also have to await the new legislation. Enough tv people have already openly etched a claim and others are expected to follow before long. The Rank Organization and Associated Rediffusion have lots of strong arguments during their negotiations to have a second stake in setting up Chanel Ltd., multi-millionaire Isaac Wolf has first linked up with Marty Feldman Productions while Telemovie has been busy demonstrating its system to the British industry. Apart from the Wolfman-Feldman proposition, which has been going on for well over a year, the other developments have taken place during the month and are indicative of the general trend to move in quick to set this new and revolutionary development.

The best controversial issue for the future is the introduction of extra channels. There is a natural desire to go ahead on such technical developments in view of the impending commitment to 625 line transmission to bring Britain into line with the rest of Europe, other than France. The industry, and notably the BBC, has been ready to switch to color for some time but the government has shown much reluctance to give the green light. Already, the promise of revitalizing the tiny system has inspired the industry — both BBC and commercial — to substantial capital expenditure, and programmes will soon be transmitted on both the existing 405 lines as well as 625 for those users anxious to go out to make existing receivers obsolete.

Although it has been able to provide commercial radio for many years, via the well entertained Radio Luxembourg and the private Radio Normandy, the prospect of a home grown station is an intriguing prospect for British listeners. A number of regional newspapers have already been invited to bid for the franchises, but the station's signal will come, he hopes, but this looks, too, as if it will have to wait for the advertising boom, late of 1964.

As an important first step, in the campaign for Radio and Television, a manufacturing company which has a subsidiary holding in Associated Television, has prepared a prototype transistor for use in small regional broadcasting stations, designed to cover population pockets of around 20,000. These would cost little to build and would have comparatively low operating costs but would be usually tuned for telephoning messages to night regional programmes. BBC radio too is also thinking of a chain of local stations to supplement its nationwide radio services.

The future in television begins not challenging. For the present both BBC and the commercial companies continue to extend their operations. New and expensive studios have and are being built to make increased programming demands, yet there is one what lack of the season, in which Britain has become increasingly more cautious. There has been a marked reluctance in the course of colour production and fewer series are currently in the works. Thus at any rate more experimental television began about five years ago. Some of the work has been taken up by the entry of the BBC into this field but five of the commercial companies (Granada and Associated Rediffusion) have yet to get their feet wet in this field of activity, while ABC TV has cut back drastically on its film programmes. Associated Television, through its wholly owned subsidiary, Independent Television Corp., is alone among the majors to continue constant colour series, including some programs in partnership with the Rank group. ITC's latest venture, "The Danger Man" is due for full screening. There are also fewer projects among the indie producers, though Superior Films, Harry Alan Towers and the Danziger Bros. have a number of series on the slate.

Countdown Is On

Continued from page 27

recipe — a good concept plus a good script plus the right cast plus fine directing, plus quality production, plus players believe opening and after, plus a generous portion of luck.

Will advertisers support quality? Yes, the blowhards who blather to the public blather to each other and blubber in our offices to the contrary. We hope that a maturing medium that can offer fine programs of entertainment and distinguished programs of mature edification can attract advertisers who can sense in their own enlightened self interest that the numbers watching are only one facet of a medium that does more to visualize and personalize a "corporate image" than any other medium. That is what artists a Hallmark, a Chevrolet and Ford, a Bell Telephone. That is what did and a U.S. Steel to "Project 20" and a Pepsi to generate adult drama. A "product image" in an age of growing leisure of an alert society should induce the food, drug, soap and tobacco industries to seek out not only hearts but hearts minds and souls. Only through their actions alone, they provide the financial support so much of the medium and if the present system is to survive and respond to its opportunities and reflect the basic responsibilities of those privileged to use it, can television truly bloom in quality, significance and taste.

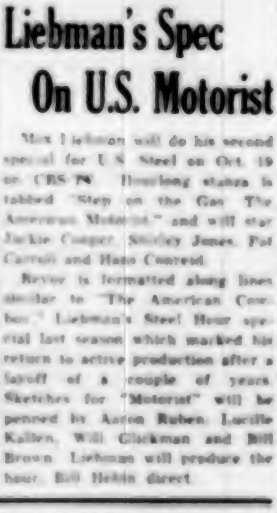
BILL SHIPLEY

Liebman's Spec On U.S. Motorist

Max Liebman will do his second special for U.S. Steel on Oct. 19 on CBS-TV. Howling status is tabbed "Step on the Gas: The American Motorist," and will star Jackie Cooper, Shirley Jones, Pat Carroll and Hans Conried.

Revue is formatted along lines similar to "The American Cowboy," Liebman's Steel Hour special last season which marked his return to active production after a layoff of a couple of years. Sketches for "Motorist" will be penned by Aaron Ruben, Lucille Kallen, Will Glickman and Bill Brown. Liebman will produce the hour, Bill Hobin direct.

JEANNIE RUSSELL



BRYAN RUSSELL

Two of the industry's rising young personalities

Blueprint to Twenty One Minutes—Hush Hush Chary show—Jeanie—Hollywood—Wall Decor Flowers—Greta Valley Drive—Lineup—Lawrence—Lonely Flower

Representation
GLENN SHAW AGENCY — (Pat Holmes)

I Speak For The Unspoken

By GEORGE W. RIDGEWAY

I have always considered myself an average television viewer, though I frequently find myself at variance with the charts and ratings that now pretend to perform the service that taste, judgment and ordinary common sense once performed. It is largely because of this that I am writing . . . to discover if I am indeed a voice in the wilderness or if I do represent as I believe, a passive but substantial group of viewers who, like I, have probably never taken the trouble to openly voice an opinion.

In recent weeks I have read of the apparent decline in popularity of the musical or variety programs and the subsequent alarm in some circles. The result of all this, I gather, will be a general avoidance of said programs until the public attitude changes.

This seems to me rather like neglecting a disease instead of treating it. I will feel that the "Live" variety show is the life blood of television and whatever public apathy has emerged toward these programs can be attributed to several factors . . . one of which should be called "perfection" syndrome. In recent years the "last word" approach has become fashionable. Certainly a little consideration in a world of "hard sell" can be a welcome relief, but when consideration become indifference the viewer responds in kind and the result can be fatal not only to the performer, but to the series and eventually even the medium itself. This creeping lethargy is a poor substitute for showmanship and it has long since lost its only value . . . novelty.

Another decisive factor in the alleged decline has been the basic construction of the variety show itself. Theoretically the host provides the personality, and the guests provide the talent. But this arrangement is becoming increasingly impractical, principally due to the diminishing number of major stars available for guest appearances. This, as has been previously noted is due to their concentration on foreign talent . . . which brings up an interesting point. In this frantic search for capable uncommitted talent, who overlook the vast domestic supply?

Variety Show Same Variety

Of course, in order to remedy this situation, the producers will have to stop attempting to book shows the "easy" way. For example, since one can't find a good singer simply by following the record charts, by the same reasoning, absence from the charts is no cause to bypass an otherwise fine songster. Just glance through a list of the current hits and try to find Jo Stafford, Georgia Gibbs, Alan Dale, Ella Fitzgerald, Tony Martin, Tony Bennett, ad infinitum? But even in the use of such established performers a mistake is made. Invariably the same small, select group is regularly employed by the major variety shows, thereby giving all these programs a feeling of sameness, to the ultimate disadvantage of all. Clearly, more imagination should be used in their bookings, lest we be faced with variety shows sans variety.

Certainly the talent situation would be greatly alleviated if more emcees were both personable and talented, an apparently rare combination in light of the many genuinely talented performers who have been unable to endear themselves to viewers of the most intimate of the mass media. Regular exposure, it would seem, can enhance or destroy an entertainer's appeal. But this is not to imply that performers do not exist who can fill both requirements. They do. One emerges just often enough to keep the field alive, and it is unfortunate that the networks are so reluctant to gamble and allow them time to develop a following. Both Dinah Shore and Perry Como had their own radio programs years before they intruded TV, followed by several years more of regular television exposure before they were given prime time. Now a performer is expected to achieve the same success in 13 weeks. Unfortunately, viewing habits are hard to break, and while the public is always ready to discover something new, they must be given ample time.

I am well aware of the position competitive industry. However, I have also been under the impression that the FCC, representing the public, licenses individuals to operate broadcasting stations as a service to the public . . . in other words, the time should not be what the networks allow the public to see but rather what the public allows the networks to broadcast. And like the Government, the networks should serve all the people, and thereby one segment. It would appear that both the networks and the public should be reeducated as to their responsibilities.

And now, during a time when the air is filled with criticism of television, with much attention drawn to the abundance of mediocrity being offered the public, the Academy of Television Arts and Sciences has once again honored those who have distinguished themselves in their respective fields. This is at any rate the purpose of the academy. But after studying the list of current winners, I for one, wonder if they aren't failing in their responsibility to some extent. I am referring to the continual exclusion of all performers and programs presented during the summer months. Surely a program's merits, not the time of year in which it is presented, should be the prime consideration in judging its eligibility for an award. If all programs are not to be considered then the awards are meaningless.

Undoubtedly most programs shown during the summer are returns, but the fact remains that them are not and should receive equal opportunity for recognition with those produced during the other nine months. Last summer, for instance, produced two notable success. The Chevy Show, starring Janet Blair and The Andy Williams Show . . . yet neither was apparently eligible for consideration by the academy. This is especially regrettable when one considers that Miss Blair concentrated the liveliest and most consistently fine performances of the entire year. While others talked of over-exposure, over-work, and the inability to maintain high quality on a weekly basis, the vivacious Miss Blair carried 16 consecutive shows triumphantly, with a rare combination of genuine charm and absolute talent that heretofore had been unknown to a television series.

But that season is over, and Janet Blair, while acclaimed by viewers and critics, will, for the time being, go unrecognized by the academy . . . due to some unjustifiable technicalities. It is too late now to remedy this injustice, but perhaps the academy will at last correct this situation so that the same fate will not await others who attempt to raise the standard of summer programming. It is inevitable that this will come to pass eventually, but it is truly regrettable that it will have taken so long.

British TV Awaiting Postmaster-General's Decision on More Time

London.

John Reeves, the Postmaster-General is expected to reach an early decision regarding Independent Television's request for an extra 21 hours a week broadcasting time. At present both ITA and the BBC are allowed 50 hours studio entertainment time per week, with outside broadcasts and religious services taking it by another 10 hours. ITA is confident that the commercial tv companies will get the hours which they have been requesting for ten years.

If the commercial companies win out the BBC would also be entitled to the extra ration. But it doesn't want it, on the grounds that it would cost another $7,000,000 a year. Instead, the BBC plumps for a third tv service.

THE SIZZLE OF SUBURBIA

D.C. Just A Big Quiz Show?

By ART WOODSTONE

It was less than a year ago that Charles Van Doren, child of a noble literary and academic line, made his orotund confessional. He said he was guilty of rigging a quiz show.

Funny thing—he confessed on the stage of a show that may well have been more rigged than "Twenty-One." But the one great similarity between many Congressional hearings and many a television quiz program is that they share the answers to questions before they are asked.

If the videos know the answers, then it's natural to wonder why they hold hearings at all. The full value of this has yet to be proved to some observers—but one reason is to create a public atmosphere conducive to corrective legislation. The other is to increase the fame and importance of Congressmen. If it's understandable for a Congressman to utilize many thousands of dollars in public funds to publicize dirt and fraud while at the same time giving elected officials a platform for reelection, then it should be fair to entertain the public by means of a quiz show in which the performers also are guaranteed some kind of a payoff. Since the latter is not a satisfactory proposition, then neither is the former.

To Washington, quiz is an old game. The first recollection of it for many people was the sight of Frank Costello's hands on television and, for other people, it was when McCarthy was national minister without portfolio. But there was once a Congressional committee to investigate the conduct of the Civil War. Much later, two gentlemen named Wheeler and Walsh vigorously rubbed the shine off the Teapot Dome.

'Way Back They Were Pros

There is no evidence at hand to suggest that any of these hearings were begun with the decision already completed. But it's possible that actors learned early the value of public hearings, to judge by the astute and professional manner in which their successors now handle themselves.

The Washington quiz game really matured last fall, and has been going lickety-split ever since; maybe that's because Washington looked far and wide and then found it—the perfect patsy. There is none more perfect than broadcasting.

Radio and television are guilty, which makes it hard to expose whatever hypocrisy or rigging there may be in quiz scandal or payola hearings. But to Washington's guilt, even greater.

The solons and some sullied sidermen can ride a long way on a little or likewise, can turn all manner of publicity feats on the near-carcass of an industry that guarantees glamorous returns, the way television has. Show business has a built-in attention factor. And it takes the Washington hearing room prize, because in addition to drawing a mass audience, it is restrained by Section 315, the matter of licensing (already the threat of new restraints and censure and by the nature of such, evoked public opinion) from striking back.

In a letter to Rep. Oren Harris, the man behind the Van Doren hearing, the American Civil Liberties Union, several months ago suggested that the one-man House investigating subcommittee discontinue further hearings. Reason given by ACLU was that the pile of previous testimony had "made abundantly clear the scope and method of rigged quiz shows," and that the "multiplication of testimony might lead to the conclusion that public exposure and punishment had become the motivating force behind the subcommittee's probe."

It's amusing among Washington's journalists that the Senate or House twenty-five years hold without the Investigators having a point to excellent idea of the outcome of public hearings. At best, before hearings rights are often performed to whip up voter sentiment in favor of one kind of legislation or another. But beyond this, another question should be asked—Where should investigations stop, in the name of Hamilton chasing, when already proof is already in to bring an indictment on those guilty?

Was it necessary for Harris & Co. to call Xavier Cugat away from a night club date in the far west to appear before the subcommittee on the quiz scandal merely to repeat evidence that was already in the hands of the investigators? Surface logic says it was not necessary, but a subtler logic indicates that the use of the bandleader's name helped heighten interest in the hearings. Kind of an entertainment, isn't it? A lot like "Twenty-One," where they also know many of the answers in advance.

One more question: How often does the the Congressional mechanism decide itself to unearthing out dirt that is not there, or already public and long since on the way out the door? Whatever the answer, the circumstances of the Congressional investigating committee — the biggest quiz game in the country—make it appear that the spotlight dwells as often on the quizmaster as on the object of his professional disdain.

MIKE WALLACE

THE GOOD LIFE: RADIO VERSION

By MARTIN STONE
(President, N.Y. Herald Tribune Radio Network)

There's a new kind of radio around today.

It is unlike Big City radio, with its accent on hep d.j.'s, its snaps and quizzes, its preoccupation with production gimmicks, celebrities and minority tastes.

It differs also from rural radio, with its concern for the price of hay, recipes for the farmer's wife and folksy platter chatter spiced with accepted varieties of "country music."

In between, both geographically and esthetically, has come another kind of sound: suburban radio.

It talks to and is a reflection of one third of the nation.

In a sense, of course, suburban radio has been around for some time. Suburbs are not an overnight development and neither are radio stations in their midst. Until recently, however, radio in the suburbs largely had two indistinct images: either it was small-budged, smalltime radio strivingly ineffectually to ape the Big Boys in the nearby city, or it was contentedly "local" radio, checking the local police blotter and grinding out a modest living, but relatively content to ignore the social evolution swirling around it.

What has happened to change this? First, of course, television. Radio was forced to change, it says. Broadcasters at first thought that music was the answer. They hopped on the rock 'n' roll handwagon and rode it to the graveyard. When this outrage had passed, they realized that music was a fine thing and rock-and-roll was a tonic for it, although not the sole one, but music was not enough. The next realization was that every broadcaster and his brother had the same AP and UPI news, so how did one station differ from another every hour on the hour? Asked how could small, independents compete with the networks in direct, on the spot coverage nationally and overseas?

Doing It

Thus it came about, to the thinking of those broadcasters who looked carefully at their situation, that they had one ace in hand and not such a bad one at that: to be the sound of their own backyards. It was something to couldn't do. And it was something network radio couldn't do, either. It could give radio new respect among its neighbors—a respect not infrequently all but gone—and hence, more listeners. More listeners, more billing. Fine.

But not so easy. Reflecting the community is a nice-sounding idea, but it doesn't come just with spinning the kind of music the people down the street are supposed to like, or doubling up on police checks. It takes staff, equipment, footwork, editorial know-how.

Nevertheless, this is the course many a broadcaster had set for himself in recent months. And it is the origin of what I have described as a new kind of radio.

Suburbia itself, of course, is what makes suburban radio different. The world of the commuter is an in-between land. It is a world of housewives on wheels, schoolbuses and symposiums. Little Leagues and Leagues of Women Voters, cookouts and cocktail parties, timetables and traffic jams, eternal zoning battles and skirmishes with natives stubbornly resisting the incursions of city slickers.

All this makes Suburbia a strangely wonderful place—hard to keep up with, hard to animate, hard to put a sticker to.

As a market, it is something of a dream world. Here is the haven of the status seeker, where keeping up with the Jonesses has reached a fine art. Here is the objective of the homemaker magazines, the editorial stamping ground of the motivation researchers, the prime marketplace of the makers of the products of affluence. For here is where the money is . . . the money that goes for houses and furnishings, boats and sports gear, station wagons, compact and sports cars, lawn and grass seed, power mowers and barbecue grills, ad infinitum.

While cities turn into traffic-choked citadels of business and industry, encased in slums, and while the farming community struggles with the paradox of surpluses and dwindling income, Suburbia is evolving into a third, distinct category in the American social and economic structure. Interestingly enough, some of the suburbs, or clusters of suburbs, have been found by the 1960 census to exceed many so-called major cities in population!

How does radio fit into this picture? It must, in a sense, like the commuter himself, straddle the gap between urban and rural interests. If a play opens in the nearby metropolis, the suburbanite wants to hear what the critics thought of it. He also wants to hear how the village fathers settled that squabble over parking space in the shopping section. Are the taxicabs on strike in the city? The commuter has to know about it. But he also has to know when

(Continued on page 42)

Saturday's Children

By THYRA SAMTER WINSLOW

On Saturday mornings, when, according to my own inexact polls—and I've yet to see other polls I'd accept with any greater degree of credibility—adults who work during the week would watch television if there were anything worth watching. Saturday mornings are devoted mostly to children's programs, practically all repeats in summer—and active children are much too busy to sit down and watch repeats of cartoons and not-too-good westerns.

So confused or indifferent are the people concerned with daytime programming, yet for some unexplainable reason—perhaps to build up the impossible television day, in the midst of repeats of old features, which weren't too good to begin with, there is the alive or taped Bill Leonard's "Eye On New York" on WCBS-TV at 1 o'clock. Here is an intelligent, well-delivered and well photographed interesting angle of New York life, usually tied up with current news. It is always worth watching. It is never insulting in catering to the supposedly low intellect of daytime audiences, and it is frequently important in giving us another viewpoint on a worthwhile consideration of urban living.

There are other Saturday daylight spots worth viewing, though not nearly so good as "Eye On New York." At noon, just when most adults stop looking for something on daytime television, WNCB-TV gives us "True Story." Here are the most folksy of dramas, suited, as they are intended to be, for the readers of True Story Magazine. As this is one of the magazines to which I occasionally contribute (I'm afraid I am the most catholic of writers), I must admit that these are fairly pleasing and occasionally exciting enough to bear watching, though they do not further television as adult entertainment. The plots are not remarkable, but they are usually well-written and plausible, and up to the not-too-high standards of the weekday serial story, besides having the advantage of a one-shot. They have one fault: they are obviously filmed, with a sort of brought-up-to-the-minute faked ending, with the commentator pretending, half-heartedly, to interview one of the characters, who obviously isn't the same person at all. Without this added bit of nonsense, "True Story" ranks high for Saturday daytime viewing.

"Detective Diary," with Donald Gray, follows "True Story," at 12:30 on WNBC-TV. Filmed, I believe, in London, here are excellent whodunit stories, not too exciting, not too original, but plausible and even occasionally, with a bit of humor. They aren't too bloody or too harrowing, and the people are fairly intelligent. There's one thing wrong with them: during the summer they are not only repeats, but not having run out of single remeats, they're put on again. And even a "Detective's Diary" loses **something** in suspense at the third showing! New viewers on Saturday afternoons may enjoy these.

The rest of Saturday afternoon is given over to repeats of long and dull third-rate pictures, clearly. It seems to me, from the worst of the late-late-late shows. There may even be an old, old Perry Mason repeat, which has nothing to do with the fresher Perry Mason program at 7:30, unless it is possible to eat too much Perry Mason in one day. But who listens on Saturday afternoons? Ask the program directors, who gave Bill Leonard the afternoon spot.

If you are a sports enthusiast, baseball may form part of your Saturday afternoon's program, when there is a baseball game. You'll find baseball on WPIX, a local station, with only old films on its roster. And late in the afternoon there may even be racing—on WOR, another local station. The independent stations seem to be the only ones making any effort to hold or make Saturday afternoon television audiences.

JULIA MEADE

Vidpix Syndie Woes: Plenty of Product, But No Place to Go With It

By MURRAY HOROWITZ

World of tv films is fragmentized. On the network level vidfilms never had it so good. On the market-to-market level, i.e. syndication, vidfilms are taking a beating.

Troubled syndie biz also encounters problems with videtape. The latter will a flowing cheese holds full of surprises.

Footprints end of biz is holding up, despite troubles of new pay-tv being unleashed on the market.

Nil made the best received vidtape drama series has been No Time Telecast Associates' "The Film of The Week." The gallery of the plays and the talent engendered has won recognition in the market place. In a very tight situation, "Film of The Week" has found a berth in some 50 markets to date, but not a weekly two-hour showcase.

The whipped situation also prevails on the network level, even though a full 80% of the night time schedule of the three nat'l networks is devoted to tele-film programming. Vidfilms must have a close contact with some high rating numbers. They may be more economically feasible to program, they may ready to lay back-to-back grosses for the producers. But many of them are taking a doubting to the critical departments in their every reference on formula stories and characters in their exploitation of murders and mayhem in their pulp production television.

How many of the new vidfilms shows will be able to 'lift' their level to the new season—and thereby the general level of the medium—remains to be seen. But not too many surprises are expected.

Less Violence?

Violence is expected to be toned down on quite a number of shows in the wake of the TV scandals. There will be more "happy" shows around with CBS-TV (Dick Lee) of situation comedies. A few other "Twilight Zone" might lift their ratings levels. There will be the first adult cartoon series in "The Flintstones." A few "Dobie Gillis" might similarly be broke a million laugh. But whatever the alleviation-toned experiences change the complexion of Hollywood's role in tv in guidance. Only rating numbers would tell the tale.

Syndication of half-hour film has never been as tough. It's not a matter of quality. Many syndicators would be happy as larks if their shows were merely pushed to the face of prospects. What is hogging syndication is prospects of another sort—the expanding big of the networks.

The three nabe face hit into what heretofore had been local option time. With ABC-TV it's not only the week's programming schedule which has taken away possible berths from syndicators, but ABC-TV's entrance and expansion of its daytime schedule.

Shows—No Outlets

Many syndicators are in this peculiar position. They have programs but no outlets.

What to do? Virtually all of the syndicators have toned down their revenue schedule and pruned their sales force. In short economies have been effected to meet the changed situation.

There still are plenty of regional advertisers (about ditto local advertisers). Local stations need similar product, too. But it's a matter of proportions. Things just aren't pecking as much as years ago. What appears to be shaping up more every day is a knock-out drag-out fight to capture a share of the syndie market, with a handful of winners surviving.

How long will the shakeout market prevail is conjectural. No real correction alleviation is expected for some until either more stations somewhere get on the air, or the net works focus up on time. Prospects of 'rest in the immediate future are uncertain on both counts.

But there's another element in the depressed situation which promises quicker relief. Stations throughout the country reportedly have a fairly sizable vidfilm inventory on hand. When that inventory is played off, in a year or two, new product once again should find its old welcome.

A stabilizing factor for syndie houses has been the foreign market. The overseas market has remained secure, accounting for about 20 to 25% of the total gross of some syndie houses. In fact there have been some improvements in the foreign market with the exception of Latin America. Japan has raised its ceiling for half-hour vidfilms from $500 to $500, the blocked currency situation in the Philippines has eased, new stations have been going up in various parts of the world. But look for an expanded market is favorable in Canada, in England the 12% quota remains a major deterrent to growth.

Stability, though can hardly be applied to vidtape, in terms of its application in the U.S. More characteristic of the vidtape habit is its aggressive range. On the station level, vidtape technique is being utilized for anything and everything, from a small commercial to giving the music of a station chain a weekend off.

In syndication there are personality shows, news-interview programs, court becoming outings and intellectual "Open End" talkathons. Paramount has one of the first vidtape drama shows, "Emergency Ward." Most of the vidtape shows in syndication emanate from the stations. Very few, with the exception of NTA's "Film of The Week," have made a national impact. A numbered few, though, have gained some wide circulation.

Any index of failures in syndie numbers that we would offer the competitive affiliates now chalked up of feature showcases—original the country. With the big fresh supply forthcoming, many stations have no alternative but to repeat and repeat the old ones. New pix and some already are on the market, would allow stations to brighten up their packages.

Plenty of the hit pix may from station to vidtape show half-hour to 60-minute vidfilms. Some of the elements are never than the medium itself which has a long way to go to reach its majority in years. What the medium will be like at 21 is anybody's guess. Right now one section of the medium, the big world of tv films, is fragmentized.

ART FORD
NBC

Sizzle of Suburbia

Continued from page 41

that walloping local school budget is coming up for hearing because taxes, next to keeping up with the Smiths, are just about the death of him.

Suburban radio striving to keep up with all this has still another quandary. Its interests are spread through a patchwork of municipalities—villages, towns, even incorporated cities—each with its own town fathers, planning board, police department, local organizations. Radio in Cedar Rapids may have one mayor and one police chief to keep in touch with, suburban radio may have 20, even 50. And the commuting suburbanite urbane though he may be in many respects, can be as small-town as they come in his municipal concerns. What they did last night in that village five miles to the east is of little moment to him. The trick constantly facing suburban radio is to spread the information around so nobody is either offended or left out.

On one front, though, the suburban broadcaster's role is a little easier: subscribing musical tune is no great problem. Bright, happy music is the order of the day, with a little classical thrown in for measure. Suburbia may have its minority tastes, in a number of quarters, including music, but they're all pretty subordinate, at this stage, to a hurry dip that pitches for millions, as The Good Life.

We'll just call it the Sound of Suburbia.

For radio it has the clang of a cash register.

'What Am I Doing Now?'

By LOUIS HAUSMAN
(Director, Television Information Office)

Every once in a while I run into someone I haven't seen since I left CBS last fall. The inevitable greeting is "What are you doing now?" Oh, I know—it's that Television Service Association. Sounds interesting. What is it you do?" Well . . . In case you're stuck for five hours on the New Haven from Westport with just this issue of VARIETY and in desperation, get to reading this piece . . . here's what TIO is trying to do.

A couple of things TIO is NOT trying to do. It's not aiming to be the spokesman for several hundred broadcasters. Aside from this being impossible, it certainly isn't desirable. The television viewer is probably best served by each broadcaster evaluating his own community needs and, in his own way, attempting to serve them. No one person can define adequately these needs or evaluate the responses.

TIO is not in the flack business. We have no time to weigh the releases we send out. In fact we've sent out a total of nine in nine months—three of which were personnel announcements. We don't measure the space we get—although the trade—and some of the general press has been most generous in some of its mentions of projects we've had a hand in, such as the Roper Study to appraise the public's attitude toward television late last fall which you know, what story was splashing all over the newspaper headlines.

It's no news to broadcasters that there are problems—and I don't mean only the problem of what economists call "economic viability." But apparently it is news to many well meaning groups who come up with what seem to be attractive solutions. The only trouble is that frequently one group's solution creates another group's problem. The "let's have more educational" solution of one group lineups up against the "programs on television must be suitable for children" argument. The "little versus should expose more controversial issues" proponents take the backers of those who insist television should avoid offending special groups—doctors, lawyers, students, bus drivers, etc. The same people who ask for "more informational programs in prime time" meet themselves coming when they insist that "these programs shouldn't be put up against figure-ting entertainment programs."

Aid To Teachers

So one of TIO's prime deliberations is to try to explain how the industry works to have interested groups understand that broadcasters recognize and face these problems. This has meant participation in workshops and includes—and the immediate release—a project being worked out to inform the 60 thousand members of the National Council of Teachers of English of the industry's workings and to assist teachers in making use of commercial television in their problem soon. It includes distribution of available research on the social effects of the medium, integration of new research, and exposure to these groups of the best thinking that has been done about and by the industry concerning its problems.

In conjunction with these explanations, TIO has channeled this material to broadcasters themselves. The purpose of this is to fortify busy operating people with background material to help them become more effective explainers in their own communities.

Another TIO effort is to make people aware of the variety and quality of the programming which the special pleaders just haven't taken the trouble to look for. The trouble is that a great many of these people are print-oriented. They invariably have a book or a magazine of particular interest to them which they can always turn to—given a free hour or an unoccupied evening. They expect that similar material of special interest to them should be available on television whenever they have the time to devote to it.

One of the projects which TIO is most proud of has been its work with broadcasters in a number of major markets to make this special-interest program information more readily available. The "Program Bulletins" in Chicago and Los Angeles—and projected once in St. Louis, Boston, Norfolk, Washington, San Francisco and Denver and other cities—have been the result. These bulletins, on a monthly basis, describe and list informational, cultural and educational programs which television stations broadcast in that community. Mailed to some 5,000 educators, clergy, elected officials, PTA and members of other interested groups in these markets, they have evoked a surprised and pleased "I didn't know—there's so much of this kind of programming" response.

It is very probable that not all of this—even though it were carried to the 10th power—would ever silence or satisfy everyone. Probably it isn't even desirable that this should be an objective. Certainly very few broadcasters are completely satisfied with everything they do. Thoughtful broadcasters continually look for new ways within a free and democratic society, to make use of the potential that television holds to inform and educate the total audience. These broadcasters need and want help. But this help can only be useful if it is based on informed understanding of the capacity and also the limitations of the medium.

Probably few only time people will not speak up about television is when they have stopped watching. So, if anyone really wants to have everything—newness and light, then he should work to have the medium become as specialized as a fine arts magazine or an off-Broadway theatre. Neither of these makes many headlines nor commands much attention.

Sponsor Exclusivity

Continued from page 39

escape their feel when the program concerned.

The wide audience reach of these shows make it easier for the sponsor to pick up more of the program and attain more complete exposure within the limit.

Of course one of the main plus-points for participation buying is its appeal to the smaller advertiser. He receives considerable exposure some times throughout the week for about the same amount of money he would pay to have his own half-hour.

For example, Bickiewax has spread its commercial time over five days of the week on ABC-TV and it costs the company about the same as one half-hour. The commercial time is one month is the same 12 minutes. Bickiewax is currently reaching more homes than the highest rated single program on the air in a four-week period.

For the network and the producer, time sharing participating shows offer greater program stability since the loss of one advertiser does not necessarily mean cancellation of the show. And it benefits the seasonal advertiser (Vicks and Kool-Aid) who finds it profitable to be on television only during peak sales periods.

For the viewer, the hour long show also offers better entertainment value. Like or on film it doesn't matter, the chance for better quality is improved on an hour long show. There is time to develop a finer plot. Talent receives longer and more impressive exposure.

To the viewing audience, "unduplicated exposure," "minute participations," "hour or half-hour" etc. mean nothing. To them the show—the quality of the show—is everything.

Treyz's O'seas Look-See

Oliver Treyz, ABC-TV prexy, leaves today (Wed.) for a six-week trip to Europe and the Near East.

He will visit Israel, where the two-part Biblical drama, "David the Outlaw," starring Jeff Chandler, is being filmed in Jerusalem. The William Goetz production for ABC-TV is being directed by Bob McNaught.

In Europe, he will stop over in London, West Germany, France and Italy. In Rome he's slated to have an audience with the Pope.

The Long Voyage Home For The News Special

By JOHN F. DAY
(Vice President, CBS News)

It has been a long voyage for the news special, now the informational backbone of television programming.

Not the least of the story is the fact that television, in its eagerness to keep its public informed, went oceans beyond its coastal cables and microwave relays to cover events all over the world swiftly and first hand. In so doing, television—and if you read CBS News for this, I won't mind—did a number of things. It shortened the gap between its own reach and grasp. It tested its courage, strength and ability. It met its responsibility, I believe heroically, as a news medium.

Five years ago we at CBS News put on "Moscow Today," the first of our long continuing series of news specials. Each year we have been putting on more and more of these programs.

Then last August, an unusual event presenting the challenge of international coverage to television — President Eisenhower's trip to Europe—gave us a title for a series of specials, "Eyewitness to History," and a sponsor—Firestone.

The President's travels were extended to the Middle East, to India and Pakistan, to South America, to the Philippines and Formosa and Korea. Soviet Premier Nikita S. Khrushchev and President Charles De Gaulle of France also took to the road. So our schedule of news specials was expanded. Twenty-six "Eyewitness" programs have been presented on the CBS Television Network.

The global operation that started with "Moscow Today" admittedly began with a great deal of improvisation. After all, there are no cables to the other continents. Video tape still had to be invented. Tape mobile units had to be built, transported and then maintained under the most primitive conditions. Delivery of the tape depended on weather and airplanes. Scheduling of the programs was uncertain.

The way of a pioneer is not easy, but neither is it without its rewards. We learned how to cover international events for American television. Even more important, we saw the realization of what seemed an impossible dream when we started. The news special has become part of the regular weekly schedule, beginning in the fall, through the new half-hour Friday night Firestone-sponsored "Eyewitness to History."

The new series will give us an opportunity to handle not only a fast-breaking story, but the big continuing story that seems to be a mark of our times—the story of our souring relations with sugar-rich Cuba, for instance, or the story of the awakening to freedom and the modern world of Africa.

The big story of each week, just one story a week, will be presented on "Eyewitness to History" in an attempt to bring into focus simply and clearly the international developments that Americans need to know and understand for their survival.

During my 10-yr. period of covering international events, there were times when it seemed that most of our CBS News staff was out of the country—America, that is. Don Hewitt, one of our producer-directors, says that for a spell of several months he was a Paris commuter who occasionally visited Harrison, N. Y., theoretically his home. Av Westin, another producer-director, last year saw more of Europe and Asia than he did of America.

To alleviate this constant traveling, we are setting up a two-continent system under executive producer Leslie Midgley. Westin will be based permanently in Europe. Ernest Leiser, as correspondent-producer, will be headquartered in the United States. If necessary, we will add a producer in the Far East.

The significance of these moves is that American television, which has swallowed the gigantic task of world coverage for the American people, is settling down to the digestion of that task.

Not that there won't be "specials" on the network. News coverage demands and always has demanded, the greatest of flexibility and the greatest of variety. It is a reflection of life itself. It cannot be confined to any one format.

But we're at a television milestone. The news special has become part of regular programming.

It's Quality To The Rescue As Time Shrinkage Gets Tough

By EARL RETTIG
(Prez, California National Productions)

Hollywood.

Survival of the fittest certainly applies to the current state of television film syndication. Once an industry man could rattle off a long list of syndicators active in the field. Today he would be hard pressed to name more than a half-dozen in full-scale operation. Yet, the competition is hot as ever, though less widespread. Paradoxically, while the number of syndicators has decreased, the amount of new product has increased.

The hotter competition among fewer contenders is also for less time availabilities. With the networks programming more station hours, a major skirmish is on for the daytime slots. On affiliates, noon to 1 p.m. has become an important sales target. Heretofore, many syndicators concentrated on the evening slots for their first-run shows, with the older reruns offered for daytime varieties. The situation has changed even more drastically. Now stations and sponsors have a wide selection of grade-A programming from which to round out their daytime schedules. This situation will continue and I predict that new types of shows with full production values will be specifically produced for daytime audiences.

Fortunately, keener competition and scarcer time availabilities have forced a qualitative upgrading of syndicated product. The buyers' market offers sponsors and stations more opportunities to pick and choose. Viewers benefit from this selectivity, in being spared hours of tedium. Already whetted by improved entertainment, their appetites demand that higher levels be maintained. All times thus become "prime times"—a very healthy state of affairs for those syndicators who have quality goods.

Good Product Always Welcome

There is, and always will be, a market for superior television film series in syndication. This is also becoming increasingly true in the case of national advertisers who, unable to buy desired time segments on the network, are moving into the regional and local station schedules.

If the series has it, the buyer wants it. For example, our new "R. C. M. P." series was sold in 20 major markets in every section of the country in the first two weeks of sale. Many of these could not get time slots for "R. C. M. P." until the Fall but they signed immediately because they knew that here was a strong programming contender for the viewing audience.

This experience with "R.C.M.P." confirms our theory that there really is no such thing as "a selling season." Of course, stations and sponsors have to meet specified starting dates and timetables, etc. But CNP prefers to consider its sales activity as a 12-month affair. To stay in the major league, a syndicator constantly must be on the lookout for fresh ideas and better scripts, constantly must be in production to maintain a new flow of new product, constantly must service old, new and potential clients. This kind of operation demands organization — efficient, flexible and up-to-date, another factor that explains the shrinking roster of syndicators active in the field.

It's a constant wonder that so-called "experts" continue to predict what they term the "big-selling program-category" of the future. A simple evaluation of the record reveals that successful entertainment (in television, as in all media) thrives on such basic values as human interest, action and probity of presentation. Category is not a key to popularity and those syndicators who best serve the industry are the ones who supply the widest variety of shows while maintaining highest standards of production.

Variety and Quality

This policy of variety and quality has been well-tested at CNP where sales and ratings in the first half of 1960 justify the volume and range of our production. "Not For Hire," an adventure series starring Ralph Meeker, reached a new high in revenue-per-episode, proving that buyers are willing to pay top-dollar for prestige programming. The success of "Pony Express" destroys the myth that westerns have had it. This historically accurate series featuring Grant Sullivan is playing SRO in almost every market where it was sold.

Our search continues for new sources and new techniques of programming. From Canada, we obtained "R.C.M.P." the only dramatic interpretation of the Royal Canadian Mounted Police ever to receive that world-famous organization's official endorsement.

Working in his new television stop-motion technique, Art Clokey, who produced "Gumby" for the NBC-TV network—later syndicated by CNP, is now well into production of CNP's forthcoming "Henry And His Claymates." Its 104 five-minute episodes are wholesome entries that can be integrated into existing children's program formats.

(Continued on page 44)

MEL BLANC
THE JACK BENNY TV SHOW
CBS-TV
AND THE BUGS BUNNY SHOW
This Fall on ABC-TV

Eurussiavision And Eurasiavision in 5 Years; Then Global?

By HAZEL GUILD

Frankfurt.

Eurovision, Europe's 14-nation television "network," celebrated the religious holiday of Whitsuntide last month by carrying a multilingual Protestant religious service from the centuries-old Ratzeburger Dome, in Ratzeburg, West Germany, to French, Belgian, Dutch, Swiss and German viewers in the various lands.

The service was read in German, French and English by the Director of the Martin Butzer Institute, Pastor Barthel of Strassburg, and by the religious leader from Coventry, Provost Williams, with the Luebeck Bishop D. Meyer, an Indian pastor and an African pastor praying.

And as the religious event rolled around, the unusual broadcasting and telecasting club was also marking its sixth anniversary, with 14 members—Austria, Belgium, France, Germany, England, the Netherlands, Italy, Monaco, Norway, Sweden, Switzerland, Finland, Denmark and Luxembourg are now the members.

And within five years, the television linkup plans to tie up all of Eastern Europe, with Russia and its satellites also taking and sending out the shows. At that time, it plans to cross the Eastern and Western lands to become a communication link in international understanding, beaming shows in all languages to all the nations on this half of the globe.

Yugoslavia, Spain and Portugal are expected to join Eurovision by the end of 1962, and Eurovision officials indicate that the link between Warsaw and Moscow should be finished this year, so that Poland and Russia can also be on the taking and sending ends of the programs.

The organization, technically called EBU because it was formed by the European Broadcasting Union, concentrates on documentary programs and news, since the language barriers restrict the understanding on entertainment programs.

The San Remo Musical Festival, the Olympic Games, the wedding of Princess Margaret to Antony Armstrong-Jones, the funeral of Pope Pius XII and the coronation of Pope John XXII, were all Eurovision broadcasts carried by the members.

"There are great hopes for the use of the European network for the daily exchange of newsfilm between organizations," according to Marcel Bezençon, who is chairman of the EBU Program Committee. "This is an undertaking which fits the very nature of television and if it succeeds it will be one of the most obvious reasons for the existence of Eurovision."

England, France, the Netherlands, Italy and Belgium are currently making plans to exchange news shows, and the 14 member countries are already exchanging films. Unilateral, bilateral and multilateral exchanges are now possible through the networks' extensive technical equipment and landlines.

So it's possible for France to send a program to England even though the same show does not appear in France, and through an international "credit system" the members do not pay for the shows, but England would be obligated to produce a program of similar length whenever the French television required it.

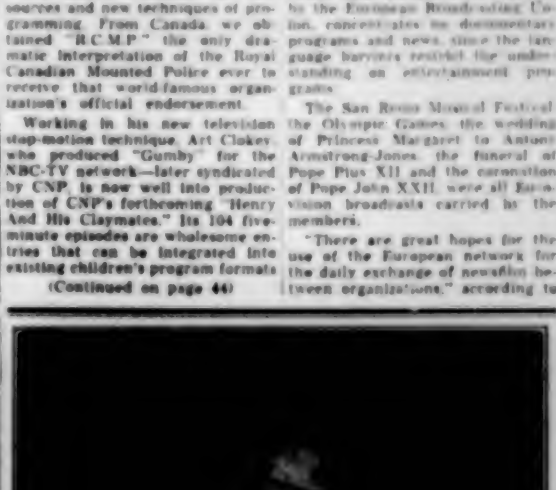
Largest Link Yet

EBU headquarters in Geneva, and arrangements are made there for the shows. When Princess Margaret married, for instance, every one of the 14 countries carried the program, which British Broadcasting Corp. televised, then relayed to Europe via Brussels' Eurovision control center, where the transmission was converted from the 405-line type used in England to the 625 and 819 lines required on the various European stations. Each country carrying the show sent its own broadcaster to England, who covered the ceremony in his or her native tongue for the listeners back home. Strangely enough, the commentators also watched the proceedings on "television," just as did the foreign audiences. The commentators broadcast from the Council Chamber of the British Broadcasting House, each speaking from a telephone-booth-like cubicle which contained a control panel connected to his own station and a television set, as well as a set of earphones, so that the commentator could hear a British commentator talking about the ceremony. The foreign countries chose their own times to cut in and out of the lengthy ceremonies, and the end result was the largest international linkup ever carried by the EBU.

The powerful net kicked off its first show on Aug. 27, 1950, unofficially, when the British Broadcasting Corp. televised a festival in Calais, France, and proved that its own viewers back home could receive the across-the-channel telecast. France and England began to exchange television during Anglo-French Week in July 1952 and in 1953, the coronation of Queen Elizabeth II was carried on television sets in the Netherlands, France, Belgium and Germany, and six years ago, EBU was officially established.

Whether Eurovision might become Globalvision is the next question, but currently the expenses of stretching coaxial cables across the Atlantic or the Pacific are so high that not even a commercial world-time buyer would be found to finance the experiment. Experts suggest, though, that a way might be found to link up the necessary television cable with cross-ocean telephone lines at some future date, or even to beam the shows from some satellite in outer space.

That, though, is in the distant future — and Eurasiavision is planned for only five years from now.



BOB WARREN
M. C.—"WHAT ARE THE ODDS"
Produced by Herta-Lion—Now in SYNDICATION—By Official Films
SPOKESMAN FOR PROCTER & GAMBLE
RALPH EDWARDS' "THIS IS YOUR LIFE"
SPEIDEL—"PRICE IS RIGHT"
HERTZ RENT-A-CAR

American U's TV Grant

Washington.

American U. here has received a $174,200 grant for setting up a distribution project in the field of religious and educational television.

The grant by the Lilly Endowment of Indianapolis will be used primarily for national and international distribution of films of the college-accredited Bible course sponsored by the University over WMAL-TV. Some of the money will also be used to bring the live programs to tv stations elsewhere.

A Funny Thing Happened To Me On My Way To The Conventions

—By ROBERT TROUT—

(Who has been covering them for CBS Radio since 1936)

As the Twentieth Century Limited rolled through Albany, headed west, I thought I heard a Pullman porter say, "Governor Nelson Rockefeller MIGHT be drafted by the Republicans in Chicago this year even though it does look impossible. The impossible has often happened at the Presidential nomination conventions."

It could have been the voice of the Pullman porter. All porters are students of psychology, and some of them are students of history, too.

"Yes," I said, "but the impossible happened mostly in the old days, before we broadcasters rolled our equipment into the convention halls and invited the whole nation to follow the proceedings as reserved-seat guests. In the old days, an obscure Congressman, a convention delegate for the first time, could ask permission to make a speech praising the party platform and cause the assemblage to so frenzied a height the delegates might prompt give the nomination to him. That's what William Jennings Bryan of Nebraska did to the Democratic in Chicago 64 years ago. That was not a night, however. I pointed out, Bryan's speech (incidentally he captured the nomination) was lasting more than a draft.

The Twentieth Century was now speeding in the picturesque Mohawk Valley.

But maybe the impossible happens now days in some places, where Gov. Nelson Rockefeller, or Senator Barry Goldwater, I wrote to the old conventions there was never doubted the power that controlled the party at the top prior. But some of those additional conventions, doubtless have lost importance due to TV coverage. They make the DNC staff of Stevenson seem like a well-rehearsed CBS chorus.

James A. Farley, for example, went to Chicago a dozen years ago as the backer for a candidate named John Stevenson. Making the speech praising Stevenson's name in nomination, Farley said the time was needed to enable the party leaders, which was necessary, as the Republicans were going to win the election. But the delegates didn't seem to be much impressed by either Stevenson or the nominee for Farley. What then, we called Dan Jared was the man who had made the speech in behalf of both. They gave the nomination to Garfield. When Garfield rose from his seat in the middle of the building to protest that he hadn't given anyone permission to vote for him, the Chairman called the next President of the United States out of order and told him to sit down.

"But Garfield wasn't the only candidate to be nominated against his will. FDR? I told the Pullman porter, and FDR has nothing to do with me. French Ann actress. I'm moving Before Broadcasting.

"Did you ask for me, sir?" the porter asked.

That's Horatio, Not Danny

"I don't remember," I said. "What I am asking you is whether you remember the case of Horatio Seymour."

The porter looked at me thoughtfully. "No, sir," he said. "I don't think I could say he Seymour."

"Sir," I said, "what a broadcast THAT would have made. Think of it: the Democratic Convention assembling in Tammany Hall in New York. It could be the middle of the night. The hotel, and the Chairman is sound asleep in New York for Horatio Seymour. In the heat of the voting for a candidate to oppose the Republican candidate, Lincoln, R. Grant, mistakenly proposed Seymour's name as a candidate. 'No, no,' cried Chairman Seymour in high alarm. It did him no good to protest. The Chairman was promptly dragged from his platform and hustled out of the hall, yelling, 'Fix me, only me.' The delegates had no pity. Where he was gone on the 22 ballots that made Horatio Seymour the Democratic candidate."

The porter began to edge away. "I think I hear the gentleman in Bedroom H ringing," he said.

"Wait a minute," I cried. "We mustn't be hasty. There is no reason to believe that the impossible old days really have gone forever. The truth is, anything CAN happen at the conventions, even today. That's what makes them so fascinating. That's why they really are the greatest political shows on earth."

"Quiet is requested for the benefit of those who have retired," said the porter.

"Why," I said, "this year I may even get the chance to describe Senator Estes Kefauver, of Tennessee, being nominated in Los Angeles, and former Sen. William Knowland, of California, winning in Chicago, while both of them grab the microphone to beg for mercy, sobbing that they would rather be horse-whipped than be President."

The porter was moving swiftly down the corridor of the railroad car.

"Are you going to listen to the Democratic and Republican Conventions on your radio?" I demanded.

He stopped and turned around. "Oh," he said, "we're too talking about the conventions." Certainly. I'm going to listen. I always listen. You know," the porter said. "I've been on this run for a long time."

"You have?" I said.

"Yes," he said. "And every four years, some night, interesting passengers get aboard this train and then was in the conventions. Interesting and exciting strange. I've had experiences with them, all right," said the porter. "In fact, I could start many a story by saying, 'A funny thing happened to me on my way to the convention.'"

One-Employe Unit For Herald-Tribune Stations

Washington, July 26.

National Labor Relations Board has ruled that stations making up the Herald-Tribune Radio Network constitute one employer unit for government and engineers.

In so doing it reversed the plea by V I P Radio Inc., holding company of the stations, for one unit for each station. Local 1212 of the Radio & Television Broadcast Engineers had sought the overall collective bargaining unit.

NLRB based its decision on the common ownership, common officers and directors and the centralized control of general labor policy of the stations.

The stations involved are WVIP Mount Kisco, WFYI Minneola, WGHQ Saugerties, and WVOX New Rochelle.

RALPH CAMARGO

Announcer Actor Narrator
Starting 21 years

Mexico Awakening To Potentialities In TV Programming

—By EMIL ZUBRYN—

Mexico City.

There are more than a half-million television receivers in Mexico today with figures spurting to new highs from month to month. Total of radio sets is in excess of 3,000,000. Audience reached by both mediums venture to more than 10,000,000 persons out of a total of over 35,000,000.

Above figures released by the Department of Communications and backed by the security commission of national census.

Mexico has 108 commercial radio broadcasting stations using long wave, 19 shortwave, six cultural stations being long wave and five cultural shortwave stations, two commercial frequency modulation stations and 88 FM stations serving as link between studios and transmitting points. Six of these latter are rebroadcasters of long-wave commercial stations.

In television nine commercial stations are in operation, three on this capital, channels 2, 4 and 5, one cultural, two mobile commercial units and six stations operating on a provisional experimental basis.

Automobile radios function an average of five hours daily in the republic, and the morning women's audience is estimated at over 1,000,000 listeners to soap operas and comedy type programs.

For the future, Mexicans television executives and federal officials see a build up to over 2,000,000 sets within the next three years, as presently television stations open up and are linked into a home network tied up with Televisora facilities in this capital.

Radio executives are bullish about prospects for the future with television inroads not figuring them to any considerable extent. Even when build up of tv facilities is widespread, there will be vast underserved areas with any homesteaders and the dense Gulf the radio audience in back woods areas will remain loyal to radio.

Yucatan, Oaxaca Next

Only six outlaw radio talk television facilities, including Yucatan, Cuernavaca, Oaxaca, Tabasco, Chiapas and Quintana Roo. These in deep south, are now operating provisional. But projects are afoot to bring tv to the Tourist Spots, Acapulco and Oaxaca, in Mexico.

Programming both on radio and television is spotty and not high in quality as far as variations, but dual, singing and novelty groups are concerned. In radio there is a heavy reliance on disks for musical and serious programs, with National Association of Artists always developing drop in use of live talent. Here and there an occasional dramatical runs above stereotyped media.

But it is in television that there is a steady awakening to program potentialities. The average program of live talent is hampered by lack of money to mount dramatic, musical, comedy, are shows of should impact with adequate scene design, costuming, etc. A budget of 250,000 pesos, which is $20,000 American, is considered a very high expenditure for entertainment spectacular, amounted perhaps to or 12 times a year and running for 60 minutes. Other shows have to make do with lesser amounts, with some half-hour programs getting by with $1,200.

Such top talents as comic Cantinflas and his contemporaries Tin Tan, Palillo, etc., show the medium because of low financial endowments. Cantinflas is about to do a series of 13 musical shows, producing and acting in them, with release late this fall or early winter.

Other entertainers are also slowly turning to tv, especially since drop in film production is forcing them to consider the homescreen medium. Even so, while Telesistema officials recently stated that live and filmed shows are about evenly split, actually there is a favoring of filmed and videotaped programs and a heavy reliance on motion pictures.

Emilio Azcarraga, radio and television pioneer, early in July signed a deal which will bring 300 American pictures to Mexican homescreens, with this including Columbia, Universal International and other pictures released in years up to 1950. A lot of this material was never exhibited in Mexico and, coupled with a lot of 124 Spanish language pictures bought from Argentina, Spain and Mexico in January, Mexican viewers will have more diversified movie fare than they have had for years.

Azcarraga, Sr., who plans to revive shortly, intends to obtain additional pictures to give diversification to programming and avoid the repetition of some old movies over and over again, an evil of the past. But Azcarraga is the sworn enemy of filmed and videotaped American series, and while wooing Hollywood on the one hand to obtain pictures, he is the leading force in the drive to restrict showing of American series in Mexico.

Currently there are over 30 American series which regularly play Mexican telecasts. In recent build up of anti-American program elements, it has been argued that these series, with heavy period on Blood and gore, Indians being massacred, and a variety of other crimes, are "poisoning" Mexican youth and should be banned. While satisfying national, federal officials are claiming there is opposition and there may be a rollback, or at least a prohibition of showing of new shows of similar type into the Mexican market.

Method to spot out objectionable shows may be through the "dubbing" gimmick. The National Association of Actors has recently asked for the "prohibition of dubbing by radio and television of programs on disks or videotape and produced abroad, using foreign actors." This has to apply to all other present or future mechanical means of reproduction.

Canada Likes 'Em Young

Ottawa

When the Board of Broadcast Governors issues its final announcement, Canada will have eight new television stations on the way to operation, most of them due to premiere in mid-1961. This will give the Canadian Broadcasting Corp. its first real opportunity in major tv market areas, so CBC is re-assembling its ranks to meet the challenge.

One of the strategic movements of the corporation is to set young men at the top of the production, sales and administration ranks. During the past six weeks, seven appointments have been made, all men between 30 and 45 years. This new but experienced team will handle the CBC's annual output of 100,000 programs on AM, FM and tv.

Once a meteorologist, Eugene S. Hallman tops the team as v.p. for programming in English and French, and also in charge of time sales. Last year's CBC web revenue was $25,000,000.

H. G. Walker, one of web acting in English is in his mid-40s. Keith Morrow, 42, director of English webs, started broadcasting in the late 1930s. J. D. Nixon, 45, joined CBC in 1942, is now director of programming for AM and tv. Bruce Raymond, 39, is AM program director. Michael Sadler, 34, is tv program director. Raymond and Sadler work directly with Nixon.

Program sales for the English radio and video webs come under 34-year-old John Mallon, who was CBC's first tv sales rep. Reporting to him are R. S. Jacob, 44, radio sales; W. F. Cooke, 31, tv sales; William Weston, 30, export sales.

CBC's prov. Alphonse Ouimet is 52. Ron Fraser, v.p. for corporate affairs is 44. William Armstrong, the corporation's national co-ordinator of information services, is 30. Recently out of CBC's information shop to become director of the corporation's Ottawa area, including AM, FM and tv, Peter Meggs is 35.

Quality to Rescue

Continued from page 43

or embedded individuals to their own time slots. Henry is a stilted Parole and the "normal" are fantastic. Three dimensional figures looked of cut before the camera' size.

Another CNP entry now before the cameras is "The Rise Angels," a dramatic series depicting ground roll on adventures of the Nine's air demonstration team. To secure authenticity producer-director Sam Wanamaker, Gil Ralston, Paul Monash, Max Ehrlich and Mann Rubin. "The Rise Angels" has four leading men whose engaging personalities rather than their supersonic flying machines are the series prime dramatic focus.

On the lighter side, we are presenting "The Jim Backus Show." The talented comedian who played Mr. Magoo, portrays John Michael O'Toole, managing editor of the Wickfield Press Service, the world's most inefficient news organization, caught in the squeeze of competitive journalism and hounded by creditors. The series is produced by Rod Sanger and Dick Chevalier, comedy-writer team of "It's A Great Life" fame and whose illustrious clientele has included Fred Allen, Jack Benny, the Marx Bros., Edgar Bergen and Milton Berle.

For still more innovation in CNP's comedy and dramatic fare, Bob and Ray, among their humorous barbs at the old-fashioned movie theme are coming up with a new animated series called "Bob and Ray's Hollywood Classics." The men who made Harry and Bert Piel famous remain off-camera but they do supply all the voices along with some weird sound effects in these half-hour episodes in full color or black-and-white.

JACK STERLING
C.B.S.

Talent Agencies In TV: Rolling With The Punches

By JOE COHEN

Television, one of the newer media in show business, has had more phases and changes in its brief lifetime than any other facet of the entertainment industry in a comparable period. It has gone from live to film to tape, from variety to western to whodunit, and in every case, there has been a percenter lurking near the changes.

It's the current rule of thumb in the entertainment industry that the talent agency must profit from change and from every deal. They may not welcome the change at first, but with every technological switch and with every metamorphosis new facets have developed and these have meant added revenue to the date diggers. The various talent offices have come to be the constructive middleman that may not institute the switches in entertainment modes, but they are quick to recognize the going trend and go right along with it.

Certainly the percenters went through some extraordinary birth pangs at the inception of video circa 1946, which meant that it would cut into the extraordinarily profitable film business, and would decimate radio. In those days the top radio shows ran to $20,000 weekly. Once in a while there was a spec of sorts that went as high as $50,000, but those shows captured virtually every star on the spectrum.

What militated against tv in those days was the fact that studios weren't established and producers thought that top stars should go on for the prestige and experience. Typical was the case of Ed Sullivan, who produced his entire show for around $4,000 and got top personalities. With the establishing of scales by the American Federation of Television & Radio Artists, and with Milton Berle together with the William Morris Agency educating advertisers to the potential of the medium, prices zoomed unbelievably.

The talent agencies retooled their thinking and modus operandi to pay more attention to this gold mine. Since then the percenteers have rolled with the punches and have capitalized on every change that hit the industry. It helped some of its talent switch to films because of its residuals, when performers started complaining of the confining nature of television.

The Tape Bonanza

With tape, the agencies hit their greatest bonanza. Not only is this method considerably cheaper than film, but it permits a wider latitude in the use of its talent. It's not uncommon to have its top stars double between a legit show and a weekly variety or dramatic show. Even with that there are the residuals, as well. So all concerned are happier about the increased financial take.

The talent offices have increased their revenue every time a move in another direction was made in television. They now look forward to television where they expect their greatest bonanza provided it catches on.

The agencies regard themselves as a constructive force. Having learned to welcome change, they now take the chance that they will lend their artists and their skills to most every kind of enterprise that looks like it has a chance, with modifications, of course. The approach is mainly constructive to most problems and to most media.

The agencies made themselves and their talents the greatest entity in the amusement world by the simple expedient of organizing producing firms for them. The William Morris Agency, for example, converted one of the first mutual acting and production contracts in television, with its 30-year deal with NBC on behalf of Milton Berle. The Morris office, unlike some other agencies, regard themselves as middlemen only, and will not produce on its own.

On the other hand, MCA has its Revue productions which is among the largest production outfits in the country. The MCAites may prefer to utilize its own roster of talent in these shows, but there have been beefs from its own ranks that it's passing up eligibles signed to MCA for those parted to other offices. Its Revue Productions, however, is the strongest magnet for acts, and has been one means of enticing talent of all kinds to representation contracts.

However, the agencies face a problem that is peculiar to them and face possible Government action on that score. In representing both production and acting elements and in the packaging of shows the percenter must wear two masks and operate under two opposing sides of the table. The office has two conflicting duties. On behalf of the producer it represents, it has to line up the performers, directors, set designers, etc., as economically as possible. In its role as the talent rep, it has to get the highest prices possible without bankrupting the buyer. The clash there is irreconcilable. The agencies recognize that this dual role is harmful to the industry, and the unions similarly feel that such a situation is basically harmful and have taken small steps to eliminate this danger. AFTRA permits its talent to be represented by an agency other than that which normally takes care of his business, when his own office has a package that the act would like to be in.

Even the Federal Government is studying this situation with a view toward anti-trust action.

The agency, however remains in the most comfortable position in the industry. It's the clearing house for every phase of activity, with a position of control which it thinks it exercises benevolently on behalf of its clients and frequently for the industry. At least that's the picture it has painted for itself.

It's true to a great extent, but sometimes the urge for profits causes them to lose sight of the fact that it can and should act sometimes in the public interest. It could take a stand in controlling the number of a certain type of shows which sometimes seem to inundate the spectrum. It could attempt to elevate public taste and it could persuade advertisers that the path to success is not via the lowest common denominator.

Too often the agencies are included among those who have failed to act in this respect.

ABC 'Success Story' A Different Angle

By STEPHEN C. RIDDLEBERGER
(V.P., Owned & Operated Stations)

All the official and unofficial communications within our communications business—the trade press, the business press, conversations, meetings, gatherings, parties—have buzzed with the success story of ABC. It has been exciting and dramatic. Here was a company newly reorganized in 1953 saying with what then seemed impertinent assurance, "Here we come—and we intend to come all the way." But the remark was not an impertinence. It was a prophecy. Now in 1960, ABC is right up there—a major force in the industry and no longer a rookie but a lean, talented, smart member in the major leagues of broadcasting.

This spectacular rise has, of course, been led by the solid achievements of the ABC Television Network. Its impact has been felt throughout television and we are a better industry for it.

But wait a minute. Let's turn the spotlight a little and take a look at another part of ABC's family which is making its mark—the five television facilities in New York, Chicago, Detroit, Los Angeles and San Francisco which constitute the ABC owned and operated television stations.

The o-and-o's of ABC, as well as of the other networks, have at least two prime responsibilities. First—to serve their communities. Second—to serve the companies of which they are a part.

In the five major markets where ABC has owned and operated television stations, these stations make important contributions to the image of the parent company and its network by the manner in which they serve their local areas.

VAN FOX
Director—NBC-TV
Personal Management
DEL PETERS
MU 7-1250

Along with the network and on their own, the company-owned stations have scored impressive gains by any measure—audience, revenue, position in the market, service to the community, etc. Much can be written on any of these advances but this time let our spotlight shine on the program accomplishments, both entertainment and public service, of these fine stations.

O&O's Make—The Webs Take

An easy indication of the first class job being done in the program area is the increasing frequency with which programs produced by the owned and operated stations are appearing on the television network. Imaginative, quality programs that are able to pass the critical eye of network personnel and management.

The much-applauded daytime program "Day In Court" which was awarded the coveted "Gavel Award" from the American Bar Association, is wholly produced by ABC's o-and-o, KABC-TV, Los Angeles. The Saturday children's program "Lunch With Soupy Sales" features the inimitable Soupy Sales whose career was developed by WXYZ-TV, ABC's Detroit operation. In the special program field, the television network will shortly present a two-hour documentary produced by the staff of WBKB, Chicago, taking a viewer on a fascinating and awe-inspiring trip around the Argonne National Laboratory, the United States Research Center for the peaceful uses of atomic energy. This program has already received widespread acclaim from its single showing in Chicago and its network exposure is certain to cause nation-wide excitement and comment.

Within their own communities, the ABC television o-and-o's are paralleling the network and making their own marks with good, exciting programming of every variety. WABC-TV in New York

(Continued on page 51)

ED JOYCE

Things Looking Up in D.C. But Only Time & Elections Will Give True Picture

By JAY LEWIS

Washington.

Broadcasters face the imponderables of a new Administration and a new (at least partially) Congress next year. This is stating the obvious and predicting the inevitable. But whether the wind blows fair or foul for the broadcasting industry, the weather—or its dominant forces—will be spawned in November.

The task of gauging the currents and cross-currents as they affect broadcasting will probably be going on at this time next year, or even the year after, as the new Administration goes on its shakedown cruise and the new Congress tries out its wings.

At this stage, the only sure reading on the barometer is change. The voters will decide how much, but both parties will be pledged to do or undo to some extent. Although the post-election climatic forces are concealed below the horizon there are significant trends shaping now in the Washington outlook for the broadcasting industry.

Caught up nine months ago in the quiz-payola maelstrom, the industry has received the worst buffeting and pelting of its existence. Long after the initial fury was spent, the dark clouds hung on unbroken. But several recent developments augur a possible return of the sun.

When Federal Communications Commission unveiled its new Complaints and Compliance Division, it logically could have expected praise and encouragement from Congress. Castigated for not discovering on its own the practices exposed by the Harris Subcommittee, FCC regarded the new surveillance program as its most definitive answer to the charges of laxity.

Instead, it got a fish-eyed reception from Sen. Warren G. Magnuson (D-Wash.), chairman of both the Commerce Committee and the appropriations subcommittee for FCC and other independent agencies. Magnuson's reaction—echoed by some other lawmakers—was in surprising contrast to his professed attitude a few weeks earlier when he was in full cry with the pack clamoring for unfettered FCC broadcast policies.

The FCC program was, of course, not repudiated by Congress. An extra $150,000 was appropriated—half the request. But as result of Magnuson's behavior, the Complaints and Compliance Division is likely to have some acute inhibitions about the scope of its operations. In view of the stern admonition against censorship Magnuson had written into the Senate appropriations report, the Division will be particularly wary about entering the programming area.

This episode did not signify any dramatic shift in Congressional sentiment. It gave some comfort, however, to an industry which had spent a long, cold winter in the wilderness. A key lawmaker had, in effect, espoused its cause on a fairly critical issue and showed a willingness to impose some checks on the reform drive.

Another indication that the industry was recovering some of its voice on Capitol Hill cropped up in connection with the Harris omnibus broadcasting bill. Although in the House the industry was unable to defeat the provisions for new FCC license suspension and fine powers, it succeeded in having the bill sidetracked in the Senate pending hearings in August. There now appears to be a fair chance that at least one of the provisions will be dropped in conference. Since they constitute the only meaningful "big stick" legislative proposals to emerge from the session, their elimination or curtailment would give broadcasters real cause to crow.

Softening of Criticism

On a more general plane, there has been a noticeable slackening in Congressional criticism of the industry. The immediacy of the expose, of course, is past. But the kind of harsh castigation which filled the Congressional Record last winter appears to have slipped from vogue. (A recent exception was the unusually heated assault by Rep. Oren Harris at the start of House consideration of the omnibus bill. But the real targets were Time-Life and the Knight newspapers, rather than the broadcasting industry.)

Whether these favorable signs prove abortive or mature into a genuinely improved atmosphere for broadcasting hinges to a great extent on the behavior of the networks and stations during the fall campaign. More than the future of Section 315 is at stake. The handling of the political broadcast problem will be scrutinized for signs of responsibility or irresponsibility, and is certain to affect Congressional attitude on broadcasting legislation generally. House approval of the Senate-passed suspension of Section 315 for Presidential and Vice Presidential candidates would provide even greater incentive for broadcasters to make a good showing. The wisdom of this course seems so obvious that the Senate Yarborough Committee, which will be keeping tabs on the industry's behavior, might very well have difficulty finding a real beef.

The big question mark in the outlook for broadcasting is the actual make-up of the new Administration and Congress. But no matter what their complexion, fledgling administrations and Congresses have throughout history been moved by a common psychology—a drive to shape new policies and programs to replace those they inherited. This is often manifested in a reform mania. Broadcasting could be affected in any number of ways.

One possibility is that Congress might finally tackle in earnest a complete overhaul of the Communications Act — a perennial subject of talk but no action. In this connection, Senate Commerce Committee has scheduled hearings next year on the operations of FCC and other regulatory agencies with a view toward revamping the governing statute.

In addition, the activist spirit pervading Washington during the inaugural year might have the effect of speeding resolution of such sticky issues left over from the last Congress as network regulation. Harris has already announced hearings on the network issue. The Harris Subcommittee almost certainly will continue its probes next year—with programming and the ratings their targets. Whether this will send broadcasters back to the storm cellars will depend on how unfazed Harris & Co. is with fresh return fervor as well as its current general attitude toward broadcasting.

As for FCC, the regulatory posture which emerged with the departure of ex-Chairman John C.

(Continued on page 51)

The World's Your Oyster And The Pace Is Dizzying

By WALTER KINGSLEY

(Pres., Independent Television Corp.)

More film production will travel.

This is the period ahead for the coming 1960-1961 television season for producers who have had to learn to manage their money, time, forces and challenges—and back home of course. Week after a century television producers either in Hollywood, or if you find this here, then, but be sure back just back home. Things are just on the way.

The pace of film production has to change. You can start out in Hollywood, pull the usual cinema project, shoot it there, develop, come back home, take time out, come back home.

And there's just how we're going about. We're shooting all in Hollywood. We are to provide the client, to see, shot in Mexico, come back home to Hollywood, then back to London, then back to New York to complete, cutting, editing, and finalizing commercials.

From Hollywood we have gone back half long ago. Most of the Film Tape series are Hollywood, the rest of the Film Tape series are Hollywood, the rest of the series originated in the midwest and then the best are shot, editing, the production and all. Once the Editors of The Screen Journal, Film Tape, the best for the television series. Among the well known authors are Steve Fisher, Film Tape series—and that's something new for television.

—Mac Kinnon, Kirche, Stephen Vincent, Bryan and Donald Boehm. The director range from Jerry Lewis, romance starring Dave Lockhart, to James Warner Bellah's exciting Fort Cavalry Western. Command starring Kevin J. Sullivan in a thrilling comedy starring Charles Bronson and Nita Talbot. And Gentlemen—and many more.

In Hollywood, we were made our first commercial production deal with Twentieth Century Fox for several series—some of which look like potential hits in the making stages.

Down Under

Next step Australia. The pioneer place of film was Sydney. Sam settled down the operations of Sydney, where we have now running a new television series, Wingman. The series stars Peter Graves, who plays the part of Christopher Cobb, the founder of the Cobb & Co. stage line in Australia. Cobb, who is known as the father of Australian Transport, operated in the 1800's was an American of striking appearance, which rather fits Donald Australian, Peter Graves, and right for the part. When Peter arrived in Australia, it turned out that he was well known and very popular there due to his successful appearance in the Paris series which has been shown in Australia and on the rest of the world and of course, on the NBC network for the past five years in the series.

Wingman has gone on some exciting tours in the East. Series Development produced in Australia. It has sold to the Bureau of Air and advertising which gave the second project of new stories and producing (not in) begins college show to television. It is expected this production will be ready to commencement and will cost exactly $1,420,000 exactly. A whole hour was built to meet specifications to give the series the authenticity of the original setting. Producing the show for us is Ben Fox who and the "Wingman" series have and an interior John Devereux Langer, Chief Cinematographer Brand and Wright. The series consist and continues on the world map to the so to film production to sub-present you as "On The Beach" and Introduction public appearance by Kevin Brian Kelly.

Cart Gap, the late Lincoln, the new series Hunter Hire starring Patrick McGoohan. The New York Mets, Lillian Sax passed a development conference, but now we'll on the Theater. Tom was a Bird Series of Year introduced his late start work, Bert Gore of "On Your Award" for the television work. Gladden has the film performance and commercial production for the enchanting comedy as go actor who retired to accept anything that is second take.

Things that to have John Drake, whose adventures while working at big government levels probably makes him the most talented adventure actor yet filmed for television. The Gladstone range the whole world, so range is unlimited, the gun and adventure—but wait, better world, production.

We think this is a wild hope for the beginning of the coming year with and programming starting across the board—long across the world.

French Lag In TV's Buildup As 2d Channel Waits

By GENE MOSKOWITZ

Paris

Engineer in charge of the project, the other French Government, with the Ministry Word Government, with the Ministry Budget Commissioner, are in a development. A second channel promised. Government, the time, last year, some years ago, a possibility for 62 or 63.

Main problem here is TV in the urban market, principally the Paris area, underdeveloped, percent in urban as compared to the others. In the rest of the early 60's of France will have come to range of its problems while it will be 50 for the others. France has three problems: financial government and lagging set rules in comparison to the others. In France the go well in the Dauphine in getting a right office high temperature hard to take another phone. The to have CM in some have received all this.

Set sales are slow but up to the actuals in France due to economic issues with 29-61 set the sales price going to the ship compared to 67 in Paris, 68 in West Germany, 67 in Belgium and 1960 in Holland. Advances are being made to cut this down but more will to be made official.

The present 30 hour weekly channel recently got a cut in its budget which included some problems programming and the cost to annual license payments from $12 a year to $20.50 now plus four sales in this so the annual and country, and could like to catch up.

Yanks Want Stake

While this is what might happen there are rumors of breaking into a second channel in 63. Recently three have been New York money to get French Stockholm of this arrangement to be ready to start in on the programming needs and increased the that may be in the off year of a second channel. NBC has made a deal with Tele Shows Film a private parachute channel operating Southern France RKO Granted with Paris Television and Tele Luxembourg, and ABC and CBS are also declared to be ready when and if a more commercial second will entry along.

French are also handicapped by their 819-line system. It gives a fine image but is difficult in trading programs in France and is also hampering the UHF division in speed up other channels. Experts seem to calculate also considerable means where the number of lines have to be determined in advance to allow for program exchanges and Eurovision. French would rather visible be ready by 63 but it will take some money than the RTF has at present to finance this.

France has over 1,400,000 TV sets in operation. It has begun to fall on struggling in densely populated sections but is still just the area it has been in other countries. General program level on the present channel is four with about 50% live and 50% filmed. Variety, quiz and documents are popular as well as films and educational television etc. But the budget cloth has cut down many of the top pop music extras and the evening has become fairly rare rather than formal.

Radio has three national programs plus the others beamed in coverage from Radio Luxembourg Europe No. 1 and Radio Monte Carlo. Radio is still a major medium for nothing aspect here and is the main media source. However is is burgeoning and growing and when the government gets around to a premier period on a second channel it may take its definite place on the close but home have and effect other family accordingly. Present timetable, as above-mentioned, is 62 or more probably 63. But things have been put off before before and it remains to be seen what will happen when second and time comes around again.

DICK STROUT'S

"YOUNG HOLLYWOOD"

Entertainment Management

Celebrity Management Corporation

Emmy Goes To College
(Or Camera Meets Gown)

By HAL DAVIS

(Assistant to Pres. Glen Agnew)

Miss Emmy has invaded the college campuses of America. And those noted critics of the television scene are actually welcoming her appearance in the physical forum of hundreds of volunteers from the Academy of Television Arts and Sciences who have agreed to lecture and counsel at institutions of higher learning as part of the Academy's vastly expanded program of public service.

It all started when the New York chapter of the Academy decided to inaugurate a survey of colleges and universities to find out the number across the country giving television courses, or inquiring by television. Replies came in by the hundreds — and in the replies came requests for lectures on production, lighting, cinematography, installations of equipment, exchange of information and dozens of other related activities.

We then put a committee together. The survey led immediately to many members of the Academy going on the road to help accelerate a popular activity, in the form of special Fellowship Awards. Brought heads of to an Communications Arts schools to New York for extended visits with networks, independent stations, agencies, program and film producers.

Correspondence put heavier and with such interest on all sides, the Academy makes the project a national one, bringing in all chapters across the country.

In preparation at the moment is a brochure which will be mailed to all schools in the country which have to be related activities. This brochure outlines the services provided by the Academy and its various key members, and provides the material for working with the Academy.

One of the by products of the survey was the unveiling of several programs already underway at many schools. Rutgers University at Washington, Mass. the example, despite its origins as a result United arts center, is producing award winning NETA programs for a regular basis. Under the aegis of former FR director Mason Gilbert, and now with CR director Betty Brennan, ex-CBS staffer working with Betty Moss-president of WGBH-TV Boston with programs as "Prospects of Mankind" with Eleanor Roosevelt, Miss Lindsay's distinctive panel series involving Brandeis undergraduates and seminal stage and poetry series are being turned out with amazing results. Stanford University such as Brandeis and there are many, where now the presentation is utilizing television as it can be used today, are getting the jump over institutions elsewhere under conditions which look upon to be somewhat of an advantage on the campus.

The Academy's work in this field, which is expected to grow to major proportions, should go much to help the industry better its relations ships with the section of the public which has probably been most articulate in its criticism of the media and which probably has opposed on less real information than any other group.

Miss Emmy is well liked by her professors.

WHERE DO YOU GO FROM HERE?

By GEORGE T. SHUPERT

(Vice President, MGM-TV)

Remember the good old days—past, except in partnership with one of the latter well-financed film production organizations.

And as program development costs continue to reach ever higher peaks, even the most affluent of these production organizations have found they can no longer afford their former margin for error. Everything around the series must be competitive, planned before the pilot is shot. Thus a site on many organizations and now included, have gradually evolved what seems to be the concept of this young industry's trend. This is the development of the series in advance of the pilot with compensation if either the network or in certain instances the company.

In the second which has immediately already, we will have two very closely which have followed this development pattern. The first of the series "The Travelers" was developed by MGM-TV in conjunction with the CBC Television Network and has unfortunately for a particular audience and time bracket. The second show, "Natural Select" was developed in conjunction with Revlon and its agency, BBDO, who helped us to tailor the property in such a way that the pilot instead of being merely a "first" show, became the final culmination in the development of the property for a specific audience and time period.

For the 1961-62 season there is no doubt but that this co-development trend will continue. There will certainly be less pilot films, but more of them we believe will hit thing quick. The hit and miss methods of creating new television film programs has become too expensive to play with as any longer.

Today the cost of developing a series to the point where it is ready for sale has reached figures that are often as high as the budget for shooting 13 episodes only six or seven years ago.

What this means is that, with a few exceptions, the small producer has become a thing of the

King Takes Oath

Washington, July 28

Charles B. King has been sworn in as a member of Federal Communications Commission. King, on leave as dean of the Detroit College of Law, was administered the oath by Judge Homer Ferguson of the U. S. Court of Military Appeals in FCC ceremonies last week.

King was given a recess appointment two weeks ago to fill out the term expiring June 30, 1961, of ex-FCC Chairman John C. Doerfer.

"CLOD"—YOU'RE STANDING ON MY FOOT.

"CLOD" (w.) BOB CRANE. Mon.-Sat. 6:00-10 A.M., KNX-CBS, Hollywood.

A 'Flair' For Radio

By ROBERT R. PAULEY
(ABC V.P. In Charge of Radio)

If network radio has been in the doldrums for several years, and there are few who think that it has not, then the fault (we at ABC Radio believe) belongs on the desks and in the minds of the broadcasters themselves. For if there is any medium that has been classically underrated and undersold by the people in that medium itself, it is network radio.

Network radio is the furthest reaching, most complete and fastest means of communication known to man. It is also the most flexible. In a second's time, radio can carry listeners to the far corners of the world, let them hear news and events as they occur. And network radio can bring these events to millions of people as ABC Radio proved when the Patterson-Johansson championship fight attracted an all-time record breaking radio audience projected at 61,029,000 this past June.

Because we believe at ABC that network radio is a positive, vital, dynamic and highly saleable medium, I would like to detail a few of the things we have been doing of late and what we think they will mean to our listeners, affiliates and campaigns.

In June we held a meeting in New York which was attended by 12 of our affiliates who were asked to come because they represented a true geographical and station size cross section of the country. We introduced to them a new program called "Flair." This is a daily 55-minute program consisting of features, news and musical segments, some of which run over 30 minutes. It will debut Oct. 3 and will star such personalities as Dick Van Dyke, Connie Mason, Jackson and Sandy, Steve Lawrence, Joan Carroll, Hugh Downs, on "Madison A. Monday" and ABC's overseas correspondents, just to name a few. The enrollment on the part of our affiliates after they heard the show was overwhelmingly enthusiastic. Already affiliates in ten major markets are planning to produce their own local "Flair" to supplement the network program.

"Flair" will be produced especially for the younger adult. This is a "Magic Market" which network radio has been neglecting far too long, and this is the market of both sales and promise. The younger housewife, listening to the radio at home or as she drives to do her chores, is without a doubt the finest potential customer for anyone, whether he wants her to listen to his programming or buy his goods. But this young, prime buying customer with constantly growing needs has been, for the most part, forsaken by the radio networks while almost all local stations are aiming for her.

We have found that she is interested in certain types of programming. For instance, Don McNeill's "Breakfast Club" on ABC Radio attracts a significantly high younger housewife audience. And with "Flair" we intend to make ABC Radio a listening habit for this young housewife.

There are other program changes occuring at ABC Radio as well. We plan to present more "sports specials" such as the exciting Patterson-Johansson fight. We will furnish our affiliates with even more of the same fine public service and educational programming we currently broadcast.

We will continue to furnish our affiliates and listeners with excellent news coverage and in the process attempt to do even a finer job in this area.

There will be a new sound to ABC Radio this fall and there is already a new excitement among network personnel. We have reestablished the National Sales Director post, and in James Duffy have one of the finest sales executives in broadcasting. We promoted two highly competent young account executives to the eastern and midwestern sales directors. Our programming people are out and coming up with new and exciting ideas. They are expertly executing them.

There are men who believe both in network radio and in themselves. And if a people like them who, I believe, will soon make everyone—listeners and advertisers alike—realize that network radio is a medium of great strength and an unprecedented future.

JOE FRANKLIN
Daily over WABC-TV and WABC-Radio
Phone WI 7-0317

'Somewhere, Someplace There's Always Someone Watching Us'

By JOHN L. SINN
(President, Ziv-UA)

What is the story on Ziv-UA? One way to tell it, I suppose, is to refer to the recent study that showed Ziv-UA programs represented currently in 91% of the American markets and in every area of the free world. According to the same report, it is conceivable that there is not a single hour of the day or night when someone, somewhere in the world is not watching a Ziv-UA program.

That is indeed one way to tell the Ziv-UA story, and certainly a perfectly valid one. The audience, in the end, is the one great judge of a producer's accomplishment. But in a sense it is mainly a judgment of past and current successes. And it is a story of numbers. And while we respect that past, as well as the passing present and the statistics that describe them, we at Ziv-UA are already living in our immediate future; and our future is our programs. What then is the forward looking story on some of the Ziv-UA programs for '60-'61?

Five of the new Ziv-UA productions have already been announced for the fall season. Two of them are to be syndicated, three to be shown on the network. One of the network programs is the third year series of "Bat Masterson," and one of the syndicated shows is a second year continuation of a successfully established series. The other three are completely new. And at this point I'd like to digress for a moment on a point we feel very strongly about.

To us, one of the most gratifying characteristics of each of the newly-announced series is its absolute difference from any of the others. The only thing they all have in common is the common dedication of the very talented people who work on each of them. The shows are as varied as the variety of listeners who make up the television audience and indeed, a responsible sensitivity to the public's varying tastes and interests is the touchstone of our programming philosophy.

The newest of the syndicated offerings is one on which we have every reason to rest high hopes. "Case of the Dangerous Robin" is a series with style, a rare quality in any medium at any time. It stars a young actor, Rick Jason, who combines a strength of personality with a talent for acting. The story is at once strong and sophisticated and the sales response is impressive.

The two new network series range from the top of the world to the bottom of the sea.

"Aquanauts," an hour-long program on CBS-TV, stars Keith Larsen as master diver Drake Andrews in undersea episodes that literally explore in new depth the drama of the watery universe originally opened up to the television audience by "Aquanauts" producer Ivan Tors.

"Klondike," half-hour series on NBC-TV, is a fresh invasion of America's new frontier based on the book-of-the-month selection by Pierre Berton, "The Klondike Fever." It stars an exceptional new talent, Ralph Taeger, and its story and characterizations are as vivid as the landscape.

And of course the dandy of the tv western shows is Ziv-UA's highly rated "Bat Masterson" series on NBC-TV, starring for a third year Gene Barry as the cane wielding emblem of dash and daring in the gaudiest days of the colorful west.

"Lock Up," entering its second year of syndication, is an established success inspired by the life of a man who has dedicated himself to closing the gaps between modern law and justice. Macdonald Carey stars as the contemporary Philadelphia attorney Herbert L. Martin, whose fighting humanitarianism has become legend in his lifetime.

That, so far, this season is the new program story at Ziv-UA. I have said earlier that what all these programs show is the common dedication of their professional creators. What I failed to add is that—perhaps without quite knowing it—that dedication is a great part of what an advertiser buys in a program. Inescapably when a sponsor purchases a show he also buys an identification, the reflection of the skill and integrity of the people behind the program. We at Ziv-UA are never unmindful of that additional connection between our creative staff and our advertisers. In short, we have learned that creative integrity is good programming — and better business.

Perhaps that is the real story on Ziv-UA.

British TV Enlisted In 'Go to Cinema' Drive

London, July 28

A two-pronged campaign for the promotion of motion pictures via tv was inaugurated last weekend (9) by Associated British Cinemas, using the affiliated ABC-TV network in the midlands and the north of England as its main outlet.

The campaign will be in two sections the first concentrating on national personalities and the other developing the ABC press theme, "Don't Take Your Wife for Granted—Take Her to the Pictures."

Among the personalities to be used in the first stage of the campaign are broadcaster Gilbert Harding, racing motorist Jack Brabham, panellist Catherine Boyle, and footballer Danny Blanchflower.

H'wood Filmmakers Licking Their Chops As Video Chaps Set Up The Coast Migration

By JACK HELLMAN

Hollywood

The Coast is clear and the boast loud that more network shows this upcoming season will be tagged with the golden "state of origin" than in the decade the sight medium passed through. Not even in radio's heyday was the ratio so overwhelmingly western-flavored.

There is no reasonable argument to prevail against the cause of this shift Pacific-ward. One word spells it out—FILM. Its fiscal advantages are so attractive that not even the less costly videotape can dislodge it. The actors, mainspring of the works, would balk like a Missouri mule at going back to live or the so-called live-on-tape. There's one cliche they like—that's gold in them thar residuals and overseas sales. Celluloid is their God and talisman.

Time was when the men who call the shots said comedy could never be done on film, that it would lose its spontaneity, immediacy and other high-sounding Ivy League mouth-watering. Harry Tugend, Bob Young, Walter Brennan and a few others knocked that reasoning into a cocked hat. It caught on so boldly and with monetary demonstration by Mr. Nielsen's statistics that the season coming up will have no less than 75 of the film charts off on film. That the exporting guards to have cutting a haircrop of consoles along the South latitudes has had no deterring influence on the mark agents of the network schedulers.

Viewing for outside from will be the acetone a some proof pot on indigenous to Hollywood and environs that the thought of doing them elsewhere would be preposterous. And film's standbyest standby. That the ever would win back some of its past glory with the perfection of videotape hasn't worked out that way. All it did was to kill off the live showper se.

The tape, however, has dealt a small blow to the Hollywood sprocket factories. The cry to "get out of town" has sent many shows to far places, at least a half dozen across the Pacific. Not that whole shows will be filmed or taped but camera crews will be roaming far and wide for authentic backgrounds. Dinah Shore has camera crews now operating in Europe and the Pacific Islands. From Irv Atkins of the John Guedel-Art Linkletter forces, an authority on travelling shows beyond our borders and with a million miles of flying in the last 15 years to substantiate his convictions, we're told tape is not catching on overseas as was anticipated. They just can't lick the editing problem." Guedel-Linkletter have their own mobile unit and the profit break looks a long way off. Red Skelton has poured over a half million into his travelling tapery.

And Then There's Pay-TV

Hollywood's future in tv looks even more secure. No one in his right mind is minimizing the impact of tollvy when it comes, and it doesn't take an oracle to proclaim that come it will. Advocates of the pay system make no bones about it—that Hollywood will have to supply more than half of the programming. Feature films, that is. Those who see it coming are staking out their claims for the gold rush to come. They envision the day when a feature costing a million dollars will return the investment three-fold in a matter of weeks. Small wonder, then, that Hollywood's film makers are licking their chops. The predictions are not exactly rain that Hollywood will produce more pictures for television than it ever did for theatres.

To let the future shift for itself, let's get back to realities of what's in the cards and ready to deal to never looked alimony for New York. Time the deals will be made there but the manner will be spent here. Manhattan may be the home of the moguls but over this will dominate. Man can't live by materials alone. The talent must here to overfilled for the bread-and-butter actors, who run that weekly check mark though this is far down in the cinders.

After you've said Perry Como, "The Perry Como Show" and a few others, you've just about disposed of what the east will run on the NBC network. A little thus to the east was the moving of "Verdict Is Yours" to Hollywood. CBS originations and the launching of two new soaps from Television City. The why is easily explained. The vast pool and acres of studio space. The third reason is even more simplified, who pay cost on elevation in NY when they have sprawling studios in Hollywood standing idle?

ABC-TV's eastern contribution will be of small consequence and trickling over the network from CBS-TV's eastern bastion will be minuscule compared to the daily load of filmed shows pouring out from west to east. The day don't be far off when the programming heads of networks will base their operations in Hollywood. A straw in the wind: Oscar Katz's "I'll be spending a lot more time in Hollywood." What's to keep them in NY when more than 80% of the nighttime programming will come from Hollywood?

In this era of automation and push-button expedience, Hollywood tv is playing an important role. With film it's a mere matter of punching a button and you're on the air. No fretting about exigencies or last-minute frenzy before the red light flashes. As at the picture studios, the command "roll 'em" has seeped into television. It should lengthen the lives of producers and directors. Let the ulcers fall where they will—in the ad agencies.

Getting down to fundamentals, it shapes up like this on available information from the networks:

NBC — 29 Hollywood shows, three from NY.

CBS—27 Hollywood shows, nine from NY.

ABC — 24 Hollywood shows, three from NY.

These figures do include the specials, many of which will feed the networks from the east. While Jack Benny and Red Skelton are listed as "live," as many as half of their CBS shows will be filmed. The score sheet on film vs live is weighted heavily in favor of the canned show, roughly 82 to 17. Heaviest output of film will come from Four Star, Revue, Screen Gems, Warners and Ziv.

BEN GRAUER
TV — NBC — RADIO

U.S. Vidfilm Sales In Overseas Markets

Continued from page 39

VENEZUELA

CBS FILMS

[illegible]

NBC INTERNATIONAL

[illegible]

ITC

[illegible]

FREMANTLE

Cartoon Classics — Encyclopaedia Britannica
Felix The Cat
Dangerous Cargoes — Wonders Of The Sea
Big Fabio — Animal Parade

SCREEN GEMS

Father Knows Best — Huckleberry Hound
All Star Theatre — Donna Reed Show
Shirley Temple — Naked City
Story Book — Rescue 8

ZIV-UA

Circus Kid — MacKenzie's Raiders
Highway Patrol — Bold Venture
Yesterday's Newsreel — Rough Riders
Tombstone Territory — Men Into Space
Sea Hunt — Man And Challenge
Bat Masterson — Home Run Derby
Target — The Man Dawson

CONTINENTAL EUROPE

AUSTRIA

NBC INTERNATIONAL

Perry Como — Project 20
T V I Arts — Union Pacific

ITC

Fury — Snow
Lassie — Star A The Story

SCREEN GEMS

All Star Theatre — Tales of Texas
Father Knows Best — Rangers

ZIV-UA

Highway Patrol — Sea Hunt

BELGIUM

NBC INTERNATIONAL

Bonanza — Flight
Frontier — Life Of Riley
Perry Como — Project 20
Steve Donovan — Victory At Sea

ITC

Lassie — The Buccaneers
Fury — Hawkeye
Count of Monte Cristo — Interpol Calling
William Tell

FREMANTLE

Animal Parade — Movie Museum
Encyclopaedia Britannica — Run The Little Drummer
Wonders Of The Sea

SCREEN GEMS

Troubles — Playhouse 90
Rescue 8 — Shirley Temple Story Book
Cimes Jones
Huckleberry Hound — Award Theatre

ZIV-UA

Sea Hunt — Harbor Command
Highway Patrol — Men Into Space

CYPRUS

NBC INTERNATIONAL

Crunch And Des — Danger Is My Business
Frontier

Life Of Riley — It's A Great Life
Project 20 — Fabian
Union Pacific — Steve Donovan
Victory At Sea — Victory At Sea

FREMANTLE

Bugs Bunny Cartoons — Wonders Of The Sea
Movie Museum — Animal Parade
Big Fabio

ITC

Mr Hero — Lone Ranger
Douglas Fairbanks — Noddy
Abbott & Costello — Dr. Seuss
The Buccaneers — U.S.S.
Charlie Chan — Robin Hood
Count of Monte Cristo — Scarlet Pimpernel
Star A The Story
The Four Just Men — Stage 7
Fury — Vaughn Monroe Showcase
Hawkeye — Sword Of Freedom
Interpol Calling — The White Hunter
Invisible Man — William Tell
Lassie — Theatre Royal

DENMARK

CBS FILMS

Air Power — Robert Herridge Theatre
CBS Reports
Conquest Peak — Rendezvous
Face The Nation — See It Now
Heckle & Jeckle — Terry Bears
Newsfilm — 20th Century
Twilight Zone

NBC INTERNATIONAL

Bonanza — Flight
Perry Como — Project 20
T V I Arts

FREMANTLE

Encyclopaedia Britannica — Silence Please
Movie Museum
Wonders Of The Sea

ITC

Lassie — Scarlet Pimpernel
N Y Confidential — Sir Lancelot
Charlie Chan — Star A The Story
Count of Monte Cristo — Stage 7
Vaughn Monroe Showcase
Interpol Calling — Theatre Royal
Robin Hood — TV Playhouse

FINLAND

ABC FILMS

20 Men

CBS FILMS

Air Power — Night Shows
Champion — Robert Herridge Theatre
Hinky
Farmer Alfalfa — Terry Bears
Gaddy Gnome — Terrytoons
Heckle & Jeckle — 20th Century
Kibo The Kangaroo — Whirlybirds
100th Bockford

NBC INTERNATIONAL

Life Of Riley — Media
Perry Como — Project 20
T V I Arts — Victory At Sea

FREMANTLE

Run The Little Drummer — Wonders Of The Sea
Movie Museum

ITC

Lassie — Interpol Calling
N Y Confidential — Invisible Man
Lone Ranger — Noddy
Abbott & Costello — Robin Hood
The Buccaneers — Sir Lancelot
Cannonball — Stage 7
The Four Just Men — William Tell

SCREEN GEMS

Huckleberry Hound — Bengal Lancers
Father Knows Best — Jungle Jim
Cubby Bear Cartoons — Rin Tin Tin
Rescue 8 — Dennis The Menace

ZIV-UA

Highway Patrol — Sea Hunt
Circus Kid — Bat Masterson
Bold Venture

FRANCE

NBC INTERNATIONAL

Frontier — Perry Como

CBS FILMS

Newsfilm

ITC

Fury — Hawkeye

FREMANTLE

Animal Parade — Encyclopaedia Britannica
Silence Please

SCREEN GEMS

Scrappy and Knat Kat Cartoons — Fearless
Jungle Jim — Rin Tin Tin

ZIV-UA

Sea Hunt

GERMANY

CBS FILMS

Champion — San Francisco Beat
I Love Lucy — 20th Century
Perry Mason — Twilight Zone
Robert Herridge Theatre — Wagons

NBC INTERNATIONAL

Boots And Saddles — Danger Is My Business
Fibber & Molly
Frontier — Flight
Lassie — Gamby
Media — Life Of Riley
Perry Como — Panic
T V I Arts — Project 20
Wagons — Union Pacific

ITC

Fury — Star A The Story
Lassie — Theatre Royal
Snow

FREMANTLE

Animal Parade — Run The Little Drummer
Jungle
Encyclopaedia Britannica

SCREEN GEMS

All Star Theatre — Circus Boy
Father Knows Best — Tales of Texas Rangers
Circus Boy
77th Bengal Lancers

ZIV-UA

Dedicated Officers — Tombstone Territory
Science Fiction Theatre — Sea Hunt
Harbor Command
Target — Men Into Space

HOLLAND

NBC INTERNATIONAL

Flights — Frontier
Life Of Riley — Perry Como
Project 20 — T V I Arts
Wagons

FREMANTLE

Encyclopaedia Britannica — Silence Please
Animal Parade
Jungle

ITC

Rumor of the Jungle — The Four Just Men
Abbott & Costello — Interpol Calling

ITALY

CBS FILMS

Brave Eagle — Perry Mason
CBS Reports — Terrytoons
Conquest — 20th Century
I Love Lucy

NBC INTERNATIONAL

Bonanza — Danger Is My Business
Frontier — Gamby
Media
T V I Arts — Project 20

FREMANTLE

Encyclopaedia Britannica — Animal Parade
Julius Bryan — National Film Board Of Canada
Wonders Of The Sea

ITC

Lassie — Sir Lancelot
Invisible Man

SCREEN GEMS

Shirley Temple Story Book — Fox Wow Cartoons
Playhouse 90 — Rin Tin Tin
Feature Films — Jungle Jim
Bengal Lancers
Invisible

ZIV-UA

Circus Kid — Sea Hunt
Highway Patrol

LUXEMBOURG

CBS FILMS

Newsfilm

ITC

The Count of Monte Cristo — Hawkeye
Robin Hood
Fury — William Tell
The Buccaneers

FREMANTLE

Jungle — Animal Parade

SCREEN GEMS

Inspiration — Circus Boy
All Star Theatre — Jungle Jim

MONACO

CBS FILMS

Brave Eagle — Wagons

ITC

The Count of Monte Cristo — Hawkeye
Robin Hood
Fury — William Tell
The Buccaneers

SCREEN GEMS

All Star Theatre — Jungle Jim
Circus Boy

NORWAY

NBC INTERNATIONAL

T V I Arts

ITC

Lassie — Interpol Calling
Four Just Men — Robin Hood

PORTUGAL

NBC INTERNATIONAL

Bonanza — Danger Is My Business
Flight
Silent Service — Perry Como

FREMANTLE

Jungle — Encyclopaedia Britannica
Run The Little Drummer — Wonders Of The Sea
Movie Museum — Musical Gems
Time Out For Sports — Concert Gems

ITC

Abbott & Costello — Mystery Is My Business
Charlie Chan
The Four Just Men — Robin Hood
Fury — Star A The Story
Interpol Calling — Stage 7
Invisible Man — Vaughn Monroe Showcase
Lassie

ZIV-UA

Highway Patrol — Circus Kid
Sea Hunt

SPAIN

CBS FILMS

I Love Lucy

ITC

Charlie Chan — Mystery Is My Business
Fury — Stage 7
Hawkeye
Lassie

SCREEN GEMS

Rin Tin Tin — Jungle Jim

ZIV-UA

Highway Patrol — Circus Kid
Science Fiction Theatre — Sea Hunt
Target — Yesterday's Newsreel
Favorite Story — Lock Up

(Continued on page 50)

WHY THE INDEPENDENT PRODUCER?

By JERRY LAYTON

What with the recent downing of an Air Force RB 47, the U2 incident, the Summit collapse, the Japanese Reuro, Castro's truculence and the Congo blood-bath, what is there to laugh about? We thought television comedy would supply the answer. So did a lot of other people. Comedy's back all right and will remain in as long as Mr. K keeps his global brew boiling.

But, there is comedy and there is comedy. Just as there is lightning and the lightning bug. As an independent radio-tv producer for 16 years, I'd like to suggest a concept of comedy that will enable us to emulate rather than to stagnate—or what's an independent producer for.

I've long felt that the independent producer should play the goldfly to industry giants. Free from institutional pressures and politics, he should be more daring than the Organization Man. He should be willing to take chances, to experiment and explore, to break with conformity in order to do something new. Therefore, in the field of comedy as in other art forms, his product should be fresher because it takes a new tack.

I'm suffering the birth pangs of such a show right now. In "The D. A. Is A Doll" we are using a new departure point to achieve a comic impact. In the face of prejudice favoring a male lead, "Doll" will star a recognized glamorpuss in an essentially masculine role. Against the conformist cry that there aren't enough distaff D. A.'s in the country to provide sufficient audience identification, I ask the question: "Are there enough women — are there enough men — to respond to the antics and adventures of a racket-smashing siren and her philosophic logician, Plato?" The answer is obvious.

I believe a woman in unusual situations will provide a fresh springboard for comedy. It's agreed that sophisticated comedy is tough to emulate but play a legal lady off known situations and we have something. Combine the European good entertainment offers with a colorful approach, and you will put audiences in a mood to laugh and to buy.

But, someone along Ad Alley is sure to ask, "Is it believable?" I'd only reply that ours is a business of opinion and it's wrong to dogmatize. Somebody didn't when "Lassie" was bought—or "Bilko." Yet I wouldn't say that they were "conformist." By a like token, there are comedies that conform without being especially funny. Somebody bought them, somebody produced them, and these somebodies aren't nobodies but producers and buyers who specialize in the business.

As long as people are people, errors in judgment will be made. And we will continue to have good and bad shows. I've had my share of both. But in a medium that is barely out of grade school, education by the old fashioned ruler must give way to a more progressive system. I know we all can't be valedictorians. But we can aim to be in the "Class."

'TELL YOU WHAT I'M GONNA DO'

By OSCAR KATZ

(Vice President, Network Programs CBS Television)

It used to be that there were only two kinds of people who told you in advance what they were about to do. One was the teacher, who, in the classic tradition, would first tell the class what he was going to teach them, then would teach it, and finally would summarize what he had taught. The other predator was the pitchman, whose climactic classic line traditionally was, "Tell you what I'm gonna do."

It may be that vice presidents of network programs fall somewhere between these two extremes of "professions." Along about this time every year, we are called upon to tell you what we're going to do in the coming season. Part of our message is, so to speak, a pitch, because we hope to convince you of the wisdom of our decisions. Part of our message is educational, because we hope to educate you as to the philosophy behind our program plans.

And there is a very definite philosophy in the fall schedule of the CBS Television Network.

There have been times when some broadcasters have deliberately concentrated on a single type of audience with a single type of show. We disagree with this approach. We seek program balance—programs for every member of the family and programs that represent the best of every type.

Within each program type we have quite a range. In comedy, we go all the way from "Candid Camera" and panel shows played for comedy, to situation comedies.

In drama, we range from programs as unusual as "Twilight Zone" and "Wilder" all the way to more conventional action-adventure shows. In specials, we range all the way from our two-part dramatizations of famous literary works to the New York Philharmonic and to Danny Kaye.

You can even find this deliberate search for balance in our CBS News presentations, which run the gamut from the momentous events of international relations and a Presidential election campaign to the infinitely lighter glamor of Miss Universe and Miss America competitions, not to mention the Olympic Games.

We will have fewer westerns and more comedy on our schedule in the fall. This is a deliberate decision because of our strong conviction that even though comedy is the most difficult and tenuous of all entertainment forms, it is also the most rewarding when it succeeds. We will have such new adventure shows as "Route 66" and "Checkmate," but in terms of program patterns, the essential thrust of the new season at the CBS Television Network will be to blend strong evenings of humor along with evenings where we move into the adventure and action categories, with such proven attractions as "Rawhide," "Perry Mason" and "Gunsmoke" on later days. On Sunday, Monday and Tuesday, we will have comedy, variety and similar light shows on the regular schedule, in line with this approach, except for the 10:30-11 p.m. segment on Monday, which will be an informational period with "Face the Nation," the probable occupant.

Gamble on Comedy

Frankly, we are aware of the gamble involved in going in so strongly for comedy, but any new program has an element of calculated risk. This is the type of entertainment with the greatest mortality rate—but it can also produce the greatest successes. That is why we are adding such great performers as Tom Ewell, Andy Griffith, Harry Morgan, a wonderful French newcomer named Annie Fargy and such longtime Broadway standouts as Enid Markey and Dora Morando to our comedy roster that already boasts Red Skelton, Jack Benny, Danny Thomas, Garry Moore and many others.

We are also planning a full slate of specials, ranging from two-part television adaptations of great and exciting literature and the "DuPont Show of the Month" to the Ingrid Bergman appearance in "Four-and-Twenty Hours in a Woman's Life" and stellar vehicles for Red Skelton, Phil Silvers, Jackie Gleason, Harry Belafonte and Leonard Bernstein and the New York Philharmonic. We are, of course, extremely proud to be able to present at the beginning of the season the long-awaited television appearance of Danny Kaye.

"The Ed Sullivan Show" will have added stature and scope with "See America with Ed Sullivan"—a regular monthly visit to a leading American city will be featured on "The Ed Sullivan Show" to give added impact to the program.

All that I have mentioned is, of course, only part of the plans for the upcoming season. To tell the whole story of the season would take—well, it would take a whole season. You'll be seeing all of it for yourselves.

MIMI BENZELL

Photo by WALTER GOULD
880 Fifth Avenue, New York
RE. 7-8970

YE ENGLISH PUBS AND OTHER ORIGINS OF AMATEUR SHOWS

By TED MACK

Somewhere in VARIETY's main office I suppose they have a fireproof file room for all the old issues of the paper. There must be rows of cabinets or shelves full of old VARIETYS and I can imagine how people doing theatrical research work go to this room and thumb the old editions, or perhaps everything is now preserved on microfilm.

What started me on this was an idea I had that by the time VARIETY marks its 100th Anniversary they should have a tremendous library of back issues. That would be in the year 2005 and when that time comes, anyone doing research on amateur talent discovery for an essay or informative piece of writing will have access to an enormous amount of data.

I can see this researcher digging back through the big green Anniversary numbers and finally coming to this very issue you are reading now and I hope he stumbles across these words I am writing here about the need for an institution like the "Amateur Hour." What I say here may give the future researcher some information he would never find anywhere else.

I doubt if anyone in the year 2005 could find many reliable references to the origin of amateur contests. Books that contain this kind of information won't be easy to locate 50 years from now. Even the earliest issues of VARIETY have little to say about the 18th century "Five and Easy" or "Judges and Jury" which were the amateur contests in English taverns long before we had amateur nights in America. Old time amateur

(Continued on page 96)

ED HERLIHY

FOR ADULTS OF ALL AGES

By ARTHUR HULL HAYES

(President, CBS Radio)

For some time, the CBS Radio Network has been operating on two basic and possibly startling assumptions. One: that not everybody in the audience is a teenager. Two: that not all teenagers, indeed, want an unrelieved diet of the top 40 records all day, every day.

On the basis of these assumptions, we program for adults of all ages. We play to a public which requires a good deal more from radio than pop tunes and headlines. An audience which wants solid information, news in depth, documentary studies of important topics, fine music and the like.

And over and over again, we keep getting evidence which fortifies our belief in this kind of programming, which tells us that this is the most important direction in which radio can move.

Last season, to cite just one example, the Metropolitan Opera on CBS Radio attracted the largest total audience in all network radio on several occasions. When CBS Radio presented an outstanding public affairs series like "The Hidden Revolution," both the sponsor—Nationwide Insurance, and the network were most impressed with the caliber and enthusiasm of audience response. A typical listener comment: "Many thanks for providing us with a program consistent with our intelligence and necessary for our survival."

The audience response, too, to such efforts as CBS Radio's exclusive broadcast of the entire three-hour Khrushchev press conference in Paris again tells us that radio must concentrate more and more on the things which radio alone can do, by reason of its immediacy and total geographic flexibility.

Perhaps the most interesting evidence of all that there is a substantial and important audience for thoughtful, upgraded programming came in the mail we received recently from the New York Philharmonic audience. I had the pleasure of appearing on several broadcasts to ask for an expression of audience interest in the program. Back came thousands of letters in which listeners told us not only how much the Philharmonic meant to them, but which also told us a great deal about the audience itself.

Good Cross-Section

Letters came from some of the country's biggest corporations, from universities and colleges in almost every state, from children and teenagers, city people and farmers, from baseball fans, butchers, pharmacists, engineers, doctors, chefs, lawyers, sheep-herders—in short, from an extraordinary cross-section of the whole population.

A salesman wrote that he listened as he drove from city to city. A young intern told of the physicians and students who listened while "on the wards" on Saturday nights. From Baraboo, Wis., came a letter from a housewife who said: "My husband listens while milking our 29 cows. I listen while bathing our six children and getting them off to bed." A college student in Wichita wrote that "Although it has been only two weeks since I discovered the Philharmonic, it will take a lot to prevent me from listening from now on."

This mail has now been analyzed by Elmo Roper and Associates. One of their key findings was that the influence of broadcasts like the Philharmonic extends far beyond the individual listener and his personal enjoyment. To quote from the Roper report: "The important point . . . is the repeated evidence that these broadcasts move out into the shared experience of community life, animating behavior, enriching conversation, stimulating derivative cultural pursuits, extending their influence as people hear them and then, so to speak, 'feed the experience' in their local community living."

An equally striking thing about the Philharmonic mail was that so many people (almost 25% of the total) took occasion to tell us how they felt about other programs which CBS Radio, uniquely, makes available, notably in the news and public affairs area.

From Carmel, Calif., for instance, came this comment: "Your network is our standby in radio—from the early morning news to other worthwhile programs later in the day." And from Baton Rouge: "The fact remains that CBS Radio is the only organization giving the listening public the type of programs worthy of both the time to produce them and the time to listen."

On the basis of all the evidence we have, it is clear that in areas such as good music and information, radio can make — and can continue to make—its most valuable, most truly useful contribution to American life. Programs like a New York Philharmonic, a World Music Festival, a Hidden Revolution, a Khrushchev press conference—these are, in essence, simply music and news. But what music . . . and what news!

Prep Tuneup For Brit. Com'l Radio

London, July 28

With an eye to the future, when the BBC's Charter is reviewed and when it is expected that BBC's monopoly of sound broadcasting will be lifted, private companies are being formed for when if the government decides to give the greenlight to local commercial stations.

Pye Radio has been working for five years on plans to launch private radio stations, supported by local advertising. Indeed Pye's first hometown radio station is ready to go on the air wherever the go-ahead is signalled. At the Royal Show, Cambridge, last week, visitors heard a sample closed circuit broadcast from a station which costs $42,000 to launch and would need double that each year to run.

The "broadcast" was designed to show that Britain needs independent radio stations in most towns, certainly those with sizable populations, of around 30,000. Charles Stanley, Pye's chairman, is confident that such stations must come in due course. But the licence agreement between the Postmaster-General and ITA does not expire till 1964, and though the BBC's Charter ends in 1962 it will almost certainly be increased for the two desperate years.

Meanwhile the Government is soon expected to appoint a committee of inquiry into the whole future of broadcasting and tv.

U.S. Vidfilm Sales In Overseas Markets

Continued from page 69

SWEDEN

CBS FILMS

CBS Reports
Champion
Colonel Flack
Conquest
Gunsmoke
Newsfilm
Perry Mason
Robert Herridge Theatre
20th Century
See It Now

NBC INTERNATIONAL

Bonanza
Flight
Panic
Philip Marlowe
Cameo Theatre
Frontier
Perry Como
Project 20

ITC

Lassie
Stage 7
The Buccaneers
The Count of Monte Cristo
Interpol Calling
Robin Hood
Scarlet Pimpernel
Star & The Story
Stage 7
Yoan Star Showcase
Theatre Royal
TV Playhouse

FREMANTLE

Animal Parade
Wonders Of The Sea
Born The Little
Drummer
Movie Museum

SCREEN GEMS

All Star Theatre

SWITZERLAND

CBS FILMS

Brave Eagle
Perry Mason
Terrytoons
Whirlybirds

NBC INTERNATIONAL

Danger Is My Business
Perry Como
T V I Arts
Frontier
Project 20

FREMANTLE

Born The Little Drummer
Jungle
Animal Parade
Wonders Of The Sea
Encyclopaedia Britannica

ITC

Fury
Lassie
The Count of Monte Cristo
Hawkeye
Robin Hood
Scarlet Pimpernel
Susie

SCREEN GEMS

Bengal Lancers
Cirrus Boy
All Star Theatre
Father Knows Best

ZIV-UA

Sea Hunt

YUGOSLAVIA

ITC

Interpol Calling
Invisible Man
Lassie

FAR EAST

JAPAN

ABC FILMS

Kaleidoscope
Man With A Camera
One Step Beyond
26 Men
Lizzie & Harriet
The Rebel

CBS FILMS

Annie Oakley
Buffalo Bill, Jr
Gunsmoke
Have Gun, Will Travel
I Love Lucy
Range Rider
Rawhide
Richard Diamond
Rendezvous
20th Century
Twilight Zone
Wanted Dead or Alive
Whirlybirds

NBC INTERNATIONAL

Bonanza
Center Theatre
Boots And Saddles
Crunch And Des

Danger Is My Business
Fibber & Molly
Inner Sanctum
Laramie
Loretta Young
National Velvet
Perry Como
Pony Express
Victory At Sea
Dangerous Assignment
Gliderstevie
Klondike
Life Of Riley
Medic
Panic
Philip Marlowe
Union Pacific

FREMANTLE

Encyclopaedia Britannica
Hopalong Cassidy
Movie Museum
Jungle
Animal Parade

ITC

Cannonball
Confidential
Danger Man
Four Just Men
Fury
Gale Storm
Interpol
Lassie
Ramar
Ranger
Susie
Invisible Man
William Tell

SCREEN GEMS

Tales of Texas Rangers
Manhunt
Father Knows Best
Jungle Jim
Huckleberry Hound
Rescue 8
Rin Tin Tin
Cirrus Boy
Patti Page
Cubby Bear Cartoons
Donna Reed Show

UNITED ARTISTS

Dennis O'Keefe

ZIV-UA

Bat Masterson
Target
Sea Hunt
World of Giants
Highway Patrol
Men Into Space
Man And Challenge
This Man Dawson
Lock Up

PHILIPPINES

ABC FILMS

Congressional Investigator
Court of Last Resort
Douglas Fairbanks
Herald Playhouse
Jim Bowie
Meet McGraw
One Step Beyond
People's Choice
Playhouse
Sheena
Three Musketeers
26 Men

CBS FILMS

Gunsmoke
Have Gun, Will Travel
I Love Lucy
Perry Mason
Phil Silvers

ITC

Cannonball
Chan
Confidential
Cristo
Danger Man
Four Just Men
Fury
Hawkeye
Interpol
Lassie
Mystery
Preston
Ramar
Ranger
Stage 7
Showcase
Susie
Tugboat
Sweet Sorrow
Ding Dong School
Noddy
The Buccaneers
The Invisible Man
O S S
Sword of Freedom
William Tell
Scarlet Pimpernel
Sir Lancelot
White Hunter

SCREEN GEMS

Big Playback
Man From Blackhawk
Tightrope
Seven League Boots
Huckleberry Hound
Quick Draw McGraw
Ranch Party
Celebrity Playhouse
Jefferson Drum
Top Plays
Burns & Allen
Rescue 8
Father Knows Best
Alcoa-Goodyear Theatre
World Championship Golf
Playhouse 90
Naked City
Casey Jones

ZIV-UA

Sea Hunt
Tombstone Territory
Highway Patrol
Cisco Kid
Men Into Space
Man And Challenge
Lock Up
This Man Dawson
Rough Riders
MacKenzie's Raiders
Target
Bat Masterson

THAILAND

CBS FILMS

Gunsmoke
Have Gun, Will Travel
I Love Lucy
Newsfilm
Terrytoons

ITC

Count of Monte Cristo
Ramar of the Jungle
Lone Ranger
Fury
Lassie
Stage 7
Sergeant Preston
The Buccaneers
Charlie Chan
Hawkeye
Invisible Man
Noddy
O.S.S.
Robin Hood
Sir Lancelot
The White Hunter

SCREEN GEMS

Tightrope
Shirley Temple Story Book
Jet Jackson
Bengal Lancers
Ironhoe

ZIV-UA

Bat Masterson
Men Into Space
Sea Hunt
Bold Venture
Highway Patrol

OKINAWA

ABC FILMS

26 Men

CBS FILMS

Whirlybirds

ITC

Fury
Lassie
Four Just Men
Cannonball
Ramar

SCREEN GEMS

Rescue 8
Donna Reed Show

NEW ZEALAND

ITC

The Four Just Men
Fury
Halls of Ivy
Interpol Calling
The Larkins
Lassie
Oh! Susanna
Robin Hood
Stage 7
Sooty
William Tell

MIDDLE EAST

IRAN

ABC FILMS

Kaleidoscope
Sheena

FREMANTLE

Big Fights
Movie Museum

ITC

Lone Ranger
Lassie

SCREEN GEMS

Krazy Kat and Tom & Jerry Cartoons
All Star Theatre

SAUDI ARABIA

CBS FILMS

Gunsmoke
Rendezvous

NBC INTERNATIONAL

Flight
Life Of Riley
T V I Arts
It's A Great Life
Medic
Watch The World

FREMANTLE

Encyclopaedia Britannica
Jungle
Animal Parade

ITC

Fury
Lone Ranger
Sir Lancelot

SCREEN GEMS

Rescue 8
Playhouse 90
Jungle Jim

LEBANON

FREMANTLE

Big Fights
Movie Museum

ITC

Abbott & Costello
The Buccaneers
The Count of Monte Cristo
The Four Just Men
Hawkeye
Interpol Calling
Lone Ranger
N. Y. Confidential
Robin Hood
Star & The Story
Stage 7
Sword of Freedom
William Tell

SCREEN GEMS

Rin Tin Tin

IRAQ

CBS FILMS

Life With Father
Our Miss Brooks
Terrytoons

NBC INTERNATIONAL

Medic
T V I Arts

FREMANTLE

Big Fights
Encyclopaedia Britannica
Musical Gems
National Film Board Of Canada
Jungle
Movie Museum

ITC

Fury
Lassie
Halls of Ivy
Stage 7
The Count of Monte Cristo
Robin Hood
Scarlet Pimpernel

UNITED ARAB REPUBLIC

FREMANTLE

Encyclopaedia Britannica
Jungle
Musical Gems
Concert Gems

U.S. POSSESSIONS

GUAM

CBS FILMS

Amos 'n' Andy
Navy Log
Phil Silvers
Trackdown
You Are There

ITC

Gale Storm
Mystery Ranger
Stage 7 Showcase

SCREEN GEMS

Big Playback

ZIV-UA

Sea Hunt

AFRICA

ALGIERS

SCREEN GEMS

Scrappy and Krazy Kat Cartoons
Jungle Jim
Ironhoe
Cirrus Boy
Rin Tin Tin

NIGERIA

CBS FILMS

Newsfilm

NBC INTERNATIONAL

Danger Is My Business
Gliderstevie
Lilli Palmer
Victory At Sea
Fabian
Life Of Riley
Steve Donovan
Watch The World

FREMANTLE

Jungle
Hopalong Cassidy
Wonders Of The Sea
Animal Parade
Movie Museum
Big Fights
Time Out For Sports
Bobo The Bobo

ITC

The Buccaneers
The Count of Monte Cristo
The Four Just Men
Fury
Halls of Ivy
Interpol Calling
Invisible Man
Lassie
Lone Ranger
Mystery Is My Business
N. Y. Confidential
Oh! Susanna
Robin Hood
Sergeant Preston
Scarlet Pimpernel
Sir Lancelot
Stage 7
Susie
The Adventures of Tugboat Annie
William Tell

SOUTHERN RHODESIA

ITC

Four Just Men
Interpol Calling

NOTES FOR NEOPHYTES

By CHARLES S. STEINBERG
(V.P., Public Information CBS Television)

Commencement time at our colleges and universities has come to be more than the season of sweet parting from the hallowed protection of the ivy. It's also the time of year when breathless young fledglings try their wings in the hurly-burly of the cold, cruel world. As G. B. S. once said in another context, those who can't get heated up about mundane endeavors decide they want to be Public Relations men — for reasons that only the late Ivy Lee could explain. Maybe it's because they can't.

So the young hopefuls troop in, eager to learn the manifold maneuvers that allegedly make a successful P.R. man. Curiously, they rarely appear to be plain publicity men. Having read Vance Packard (both books), they arrive replete with such Platonic concepts as status-making, image, managerial responsibility, philosophy of management and other phrases out of somebody's P.R. textbook, all digested to two pages of notes from a course in "mass communications in the modern world." They come from, also, from having read "Madison Avenue, U.S.A." and, certainly, isn't that enough to qualify? Who needs an apprenticeship?

Ask them why they're here. Because they will settle for nothing less than a job in the "glamorous, exciting, interesting, challenging, stimulating world of broadcasting." These are what C. P. Snow called the New Men in P.R.

Once in a while, a young fellow will be modest enough to ask for some advice. And if these quests for advice offer any advantage, it is that of imposing the discipline of really sitting down and thinking things through for the young hopefuls. So here goes.

Beware of Cloud Nine

First, of all, my young friend, you will have to reorient your thinking, as the sociologist says. In most of our large industries today, you will have to forget your befuddlin concepts of being a P.R. man, and settle down to learning the rudiments of good publicity. Reconcile yourself to being a good press relations man — or even a good press agent. Don't try to convince yourself on Cloud Nine.

This is going to be tough, because publicity and public relations men are beginning to validate the theory of Gresham's Law. There will be so many of them meandering about pretty soon, independent and otherwise, that the flocks will eventually outnumber their clients. The boys who can get you a line in somebody's column will simply disappear, as flowers do when the weeds choke off the air by strangulation. The ravages of time and over-population could decimate them all, including the pundits.

In any event, you will need certain equipment, beginning with whatever anti-allergic drugs there are to take care of a thin skin. Better than any training I can think of, is a year or two in G-2 in the Army. Then you can certainly find out what looked last week's page in Variety for which, appropriately, you got bawled out. Then, of course, you should have had a course in statistics and information factors so that you can cope with some of the "indies." The indies are a group of staunchly independent publicists who believe in free enterprise. This means that if you have planned your campaign to break where you think it can do the most good, certain of these free enterprise gentlemen will break it six months ahead of your deadline so that the client will renew their account and you will be held culpable for goldbricking on the job. If you panic at such a prospect, stay out of the business. If you're ethical, you'll stick to your P.R. guns and have the courage to call it as you think it's right. This may give you a real anxiety syndrome, and there's no Miltown that will cure it except your own integrity and your faith in your own judgment. Let the phoniers make the clamor. You stick to the job. Nobody knows — or should know — as much about it as you.

Exchange System

Then, too, it might not be a bad idea to spend some time working for a newspaper so that you can see how the other half lives. I wish there were also some kind of internship, for journalists which would include a short stint on the other end of the line — a sort of exchange system so that budding press relations men could savor the flavor of being a working newspaperman and working newsmen could see what it's like to plant the seeds and see them flower — or die ignominiously in somebody's wastepaper basket. It's my firm conviction that a stint in press relations turns out a better newspaperman — although it has yet to be proved that every newspaperman would make a good publicist.

Of all the courses which might prepare fledglings best for the eventual role of P.R. man, undoubtedly the best is a course in Decision Making. Unfortunately, few academic institutions give such a course. It has to be learned by doing, as the late John Dewey liked to point out. Now, Decision Making really has two meanings. It means, first, don't dissemble when you are in doubt, and don't ask your peers to decide for you. Your peers may assume that there are hard and fast answers to all press relations problems. You will discover that there are not, that press relations is a calculated risk. But you must convince yourself that there must be. Make decisions. Second, when you are asked to commutate from your fund of knowledge, don't hesitate. Make Decisions! The great bugaboo of the press relations man is the fear of making the wrong decision — fear of criticism, uncertainty about whether the mice was right or wrong. Don't hesitate. Once you've learned the business, you must take the calculated risks. Nobody — but nobody — really should know as much about the problem as you do. And no Monday morning quarterback can predict what else might happen that will knock your story right out of the box. Your guess may be only a guess, but it's an educated one.

And, remember, if you find Cloud Nine too lofty to reach, you can always be a press agent. Everybody's either doing it or making like one these days. That is, until Gresham's Law catches up with us all.

ABC 'Success Story'

Continued from page 45

instituted an extensive program in cooperation with the President's Youth Fitness Campaign and scheduled programming designed to instill in our youth the knowledge of the benefits of physical fitness. The station also originated a series entitled "The Magic Eye" aimed at the high-school level and designed to bring out, as only television can, student interest in the fascinating world of science.

The list goes on, both in weekly programs and in special programs produced by the stations. But to list all of the shows of the many awards won by the ABC o-and-o's is not the point here. We do want to emphasize that owned and operated stations of all three networks across the country are contributing heavily to quality programming, and to public service programming, and on a local and a national level.

D.C. Looking Up

Continued from page 45

Doerfer and the succession of Frederick W. Ford appears likely to continue regardless of who becomes the next White House occupant. In event of a Nixon victory, Ford would undoubtedly stay at the helm, being a protege of the vice president's close adviser, Attorney General William P. Rogers. A Democratic President would not mean any basic alterations. The Doerfer seat — to which President Eisenhower has named Detroit educator Charles H. King — would be open for another Democratic Commissioner, making a total of three. But the political affiliations of the Commissioners on the whole have little impact on fundamental issues of broadcast policy.

West Germany Gets Okay On 2d TV Channel

Frankfurt

After nearly becoming a political casualty in a protracted fight between West Germany's two main political parties, the Christian Democrats and the Christian Socialists, the second German television channel finally got its top government go-ahead.

With the West German parliament using the second, and commercial, television channel as a political football to kick around violently, companies have been forming and angling to take over the powerful new outlet.

Final winner is the Gesellschaft fuer Freies Fernsehen, headquartered in Frankfurt, which has just gotten the permission to go on the air as of Jan. 1, 1961, with the new channel. The outfit will be allowed five hours on Saturdays and Sundays and three hours during weekly days.

Freies Fernsehen is handling its production through the Riva Studios in Munich and has rented space to start filming in August, to occupy three stages in October and five next year.

The second television outlet will be financed partly through the West German government, which collects a monthly fee of five marks ($1.25) from every one of the over 4,000,000 set owners.

Keep Pace With Changing Needs of Viewers, Clients And You've Got It Made

By WALTER D. SCOTT
(Executive V.P., NBC Television Network)

Television's fantastic 12-year growth, unprecedented in media history, has been attained on an ear-to-the-ground, attuned-to the desires and needs of its two groups of customers: audiences and advertisers.

Providing a new service was the impetus, adapting that service to the changing needs of our viewers and clients was the motivating factor in building television into the most powerful communications force in history.

More people are watching more television than ever before and more advertisers are placing more money on television than ever before. There is a reason for this continuous upward curve and the reason is service.

We are in the entertainment and information business. We are also in the selling business. Patterns change so rapidly in both these areas that we must anticipate needs, we must see trends and we must provide a service.

At NBC, our distillation of a dozen years experience in network programming has resulted in what we believe to be the finest television service ever offered. To advertisers we bring a flexibility which permits them to use network television as it fits their needs. To our viewers we bring a schedule of such balance and diversity that they need only make the small effort of selection to find what they want.

Flexibility for advertisers has long been part of the NBC Television Network service. As pioneers in such diverse areas as participating programs, color and specials, we have successfully opened new horizons to advertisers.

Our participating programs, "Today" and "The Jack Paar Show," have been used by major advertisers for year-long campaigns, by seasonal advertisers, and — in the dramatic case of Alberto-Culver — by a small new advertisers which used these programs to sell products at such a startling rate that the same company is now a multi-million dollar client of NBC-TV.

The Tint Upswing

As the only network which provides regular color programming, we have reaped the rewards that have come with this service. Many advertisers now request or insist their shows be done in color and, in the case of the automotive industry, our ability to give them what they want has resulted in more than half their business being placed on NBC-TV.

The specials concept, originated here in 1954, has in itself evolved into a flexible medium designed to fit the needs of a variety of advertisers. Hallmark uses specials to sell greeting cards at holiday time, Revlon uses them to promote specific sales events, and Equitable has utilized the "Out American Heritage" specials as a vehicle to build its corporate image.

Our regularly-scheduled programs, too, are uniquely well-equipped to contribute to NBC-TV's overall flexibility. In daytime programming, for example, a recent study by Gallup & Robinson shows that product demonstration by the star of the show provides 12% higher impact than the average commercial. At NBC, the stars of our daytime lineup — the Bill Cullens, the Gene Rayburns, the Merv Griffins, the Hugh Downs and others — regularly give this added plus to our advertisers.

On our regular nighttime schedule, flexibility also plays an important role. Some of our programs will have multiple-advertiser sponsorship, some alternate sponsorship, and some single sponsorship. In this area as in the others, the specific needs of a specific advertiser can be accommodated.

To our viewers, the new season on NBC-TV will provide a schedule ranging across the broad spectrum of program types, laced with series of top-budget, top-star specials, featuring an expanded series of the award-winning "Project 20" shows, and introducing some exciting new Public Affairs concepts under the direction of Irving Gitlin. Color will be back, bigger than ever.

That we have been succeeding in our efforts to provide optimum service to audiences and advertisers is shown by two recent reports from widely divergent sources. First, TV Guide selected 58 NBC-TV shows in their list of the top 100 television events of the past season, more than the other two networks combined. Second, in the LNA-BAR report of First Quarter 1960 estimated expenditures of the top 25 network brand advertisers, NBC-TV had all four of the brands which used only one network, and more than 50% of the expenditure of six of the nine brands which used two networks.

Our hope for the future is twofold: to make the power of network television as a marketing advertising and communications force available to as many product manufacturers as possible, and to serve our viewers by utilizing to the fullest the vast potential of this incredible medium.

McCollough on NAB's Proxy: 'Too Important To Act Too Hastily'

Washington

Clair R. McCollough, chairman of the Policy Committee of National Assn. of Broadcasters, has taken up the defense of the NAB hierarchy against grumbling about the delay in selecting a new association proxy.

McCollough, whose three-man committee has been running NAB affairs since the death of president Harold E. Fellows last March, said selection of a successor "is not a job to be done hastily."

In a speech during the commencement exercises of NAB's second annual Management Development Seminar at Harvard Business School, McCollough declared that "no more important decision will be made in broadcasting in the next 10 years." He added:

"Long is the list of those who have been mentioned as potential candidates by the trade press and elsewhere. All possibilities, I am sure, will be carefully considered. I do not know when the work of the selection committee will be completed.

"There has naturally enough been some impatience among a few broadcasters. They would like to see the matter taken care of quickly — and so would I. Even more, however, we want to see the decision made wisely."

The job of choosing a new president is in the hands of a special eight-man committee headed by C. Howard Lane, KOIN-TV, Portland, Ore.

Convention Coverage Sparking Some Soul-Searching Among CBS Brass on News Styles, Techniques

By BOB CHANDLER

Coverage of the national political conventions over the past three weeks by CBS-TV may have marked a milestone for the network's news operation—the end of one style of reportage-commentary and the start of a search for a new and distinctively television approach to major news events.

It was CBS' comparative flop—both from a critical and rating standpoint—in covering the Democratic overture in Los Angeles that has sparked some intensive soul-searching at the network over what went wrong. The conclusion, at least among the top news executives of the network, was something like this:

They found the CBS job of coverage analogous to the radio sports announcer who switched to television and covered a fight or a ball game as if he were still on radio striving to create excitement with dramatic effect. It fell flat on its because the viewer could see that the action was dull. The old hucksters of selling a punch a right hook just didn't work anymore.

Similarly the efforts of CBS to build a high sense of drama into the conventions proceedings—as contrasted with the matter-of-fact tone that prevailed on the NBC Huntley-Brinkley job—just didn't come off. For all the CBS effort to strike something humanly dull never fell of excitement. The reason behind the tone of the network's coverage. And the network's sometimes frantic efforts to penetrate tended to compound the trouble.

Going beyond this, the experts point out that the hard tone of CBS News has always been an extreme solemn one, a carryover to some extent from radio also an element possibly responsible for CBS News to return its reporters and for the correspondents to pitch themselves in the image of Ed Murrow. Since Murrow left it has been—the first radio newsman to do so—rarely every CBS newsman has tended to ape his solemn style. It worked for Murrow, but not for the rest of them.

But it all came out in the wash during the network's convention coverage when the more down-to-earth, practical approach to NBC to the event won away some of Columbia's most loyal adherents. The additional whys and wherefores were plentiful, but there's a growing belief that the solemn, sometimes stuffy and always let's-make-it-look-important technique of CBS has finally had it.

There were goofs related to the convention itself. One was the assignment of Walter Cronkite to the anchor spot. Cronkite is an exciting narrator whose voice just style carries a sense of the dramatic and the urgent. But he was positioned at this time, where there was little drama and less urgency. Interesting contrast was the softball job by Bob Trout on CBS Radio.

A second was the sudden switch of Ed Murrow from the role of roving reporter which he had handled excellently, hailing CBS out of an embarrassing spot by grabbing all leading candidates for pre-Convention interviews at the same time NBC had lined 'em all up for live "Meet the Press" appearances to that of co-anchorman with Cronkite. Murrow doesn't find rapport easily with his CBS colleagues for one thing for another, he resorted in an effort to say something worthwhile to somewhat extreme evaluations of the various contenders in appraisals that at best could be termed "unkind."

A third lay in the news assignments. Howard K. Smith, probably the network's best straight-reporter, was isolated atop the Sports Arena with nobody to talk to. Alexander Kendrick was made the funny-man but he was forcing all the way and it was obvious. At the same time, some key assignments were handed the relatively inexperienced younger correspondents like Nancy Hanschman and Bernard Ehmann and the greenness showed. And some of the older correspondents demonstrated some surprising over-eagerness, particularly Richard Hottelet, with reports of floor fights that never materialized.

But these were the incidentals, things that can happen anytime. Rooted in the soul-searching is the question of approach—whether the American television audience, exposed as it has been to the great events of world history by television since the last conventions in 1956, have matured to the point where they can recognize a story as the lack of one when they see it. If they have, and the convention coverage indicated this could very well be so, then the awe-filled, solemn, overly dramatic play-by-play and even the commentary that has distinguished CBS News since the start of television may now be outmoded.

Singer Buys Station

Nashville, June 26.

Singer Webb Pierce, his manager Jim Denny and Mark Sanders of Wichita have purchased radio station KOOO in Omaha, Neb. Price was estimated at $300,000.

Plans call for the 1,000 watt-day-timer to program country and western and pop Top 40 tunes.

Pierce and Denny own stations WJAT in Swainsboro, Ga. and WBBO in Waynesboro, Ga. Sanders is owner of KSIR in Wichita.

RICHARD WILLIS
"HERE'S LOOKING AT YOU"
WNTA

All Three Webs Dicker Oscar Show

Hollywood, July 26.

NBC's contract with the Academy for broadcast of annual Awards show expired with the last Oscar event and is now up for network "grabs," according to John K. West, western division veepee of the network. Negotiations are expected to be started at once by Ben Kalmenson, prexy of the Academy, and it is foreseen that all three major webs will put in with bids.

If NBC retains the broadcast rights, Oldsmobile, which sponsored the event for three years, would be given first refusal, according to West. It is known that CBS and ABC are interested in acquiring the high-rated show and that sponsorship would be merely a matter of presenting it to blue ribbon advertisers.

"Of course we would be interested," said Guy della Cioppa, programming veepee for the CBS-TV network in Hollywood. "We're interested in anything the Academy does." Leonard H. Goldenson, AB-PT prexy, has expressed an interest all along in securing the blue ribbon event for the ABC tv and radio network.

NBC has broadcast the awards show ever since it was made available to the network. Contracts were renewed three times for various periods.

Hot Season for Soupy

Chicago, July 26.

Business is buoyant for Detroit kiddie comic Soupy Sales. Jell-o has renewed his Saturday noon ABC-TV slotcast for the fall, and he's been inked for two guestshots on "The Rebel" on same network next term.

Also indie film producer Sam Katzman has broached him on making a full-lengther in Hollywood this year.

TV Viewing On Rise in Italy But Don't Look for 2d Channel Till '61

By ROBERT F. HAWKINS

Rome.

Plans for a second video channel in Italy appear to have been delayed, and it is doubtful if a new outlet will begin to function in this country before 1961. At the same time, Italo TV aficionados' hopes are pinned on reports that foreign video interests linked to Italian industrialists who want more ad time than RAI-TV gives them under the current setup are thinking of setting up video transmitters just outside Italian territorial bounds in order to beam "free" programs over much of this country, which is still under jurisdiction of RAI-TV's monopolistic and government-subsidized setup.

As far as RAI is concerned, it is currently concentrating on consolidation of its up-to-date technical facilities, increasing its studio space in Milan, Rome and Naples, and providing an expense-be-damned coverage of the summer Olympic Games in Rome for both internal and external consumption. The last-named factor has cut into budget in dreary fashion and RAI-TV has been forced to pare its previously elaborate production labs, especially on dramatic shows, somewhat, as well as resort to previously little-used tape and film stock.

Nevertheless, telecasting is still very much on the rise in this country, with over 1,300,000 registered sets now producing well over the 1960 target of 2,000,000 by the end of the year. RAI-TV topper Marcello Rodino now thinks that RAI will have its second channel in operation by fall of '61—"perhaps sooner," but that at the start, technical problems set by Italy's tortuous geography will limit coverage to some 50% of national territory. Programs on second outlet will be exclusively evening ones, and will contain "moderate" amount of advertising.

Lack of advertising time on RAI-TV, currently limited to some 15-20 minutes per day and spread across the board, is primary factor in tremendous pressure on the part of certain Italian and foreign oil soap and textile interests for a "free" video setup covering the Italian territory or even parts thereof.

Under a convention linking the Italian government and RAI-TV, the latter has monopoly over all Italian radio and tv up to 1968. Several companies have tried to break this monopoly on the grounds that it violates Italian constitutional law on freedom of information, and two major cases concerning Tempo-TV and TVL are still in court. As procedure is very slow and could go on indefinitely, the interested parties are now said to have been looking more seriously into the possibility of working from the outside in, i.e. setting up indie stations outside Italy and beaming programs over Italo territory, somewhat in the manner of stations currently casting into France.

Proposed Network

Uncomfortable reports say that plans are being drawn up for a network of tv stations emanating from Switzerland, Jugoslavia, San Marino, and Corsica, and covering at least the heavily populated North Italian Po Valley areas. Operation would be facilitated by fact that mountain-top stations in above-mentioned zones could easily cover the uniformly low valley surrounding Milan and Turin. The Italian Center and South, including Rome and Naples, are another matter, and reports say an attempt may be made to cover these areas via retransmission stations on specially equipped ships operating outside territorial waters as well as stations on Corsica.

As noted, above is still strictly in rumor-conjecture stage, and no doubt RAI, which has kept officially mum on the subject, would have its say in the legality of such a move on an international level. Question of territorial overlap of certain European video setups is besides not a new one, and has long caused friction, due to the difficulty in legal regulation. In this connection the Swiss, who have a developing tv system of their own, are said to have complained that Italian tv was infringing on their rights by beaming programs into the Italian-language Tessin area of Switzerland.

Many areas of Yugoslavia whose tv is currently in what is know as an "experimental" stage though it beams regular shows, also receive Italian tv signals with great clarity. Consensus among Yugoslav tv source that this situation is currently being tolerated but will be officially stopped when Yugoslav tv goes on a "regular" basis. Just exactly how Yugoslav setowners will be kept from watching Italo video shows was not disclosed.

SG's 'Two Faces West' Set for 123 Markets

Utica Club Beer will sponsor Steven Gerst' "Two Faces West" in five upstate New York markets.

This is the 57th regional sponsor signed for the show, and it brings the show's total sales to 123 markets.

Utica Club via Doyle, Dane & Bernbach, bought the Charles Bateman starrer for Syracuse, Utica, Albany-Schenectady, Plattsburgh and Binghamton. Program's other multi-market sponsors are Standard Oil of Texas in the Southwest, Lubatt's Beer in the east, Coors Beer in the west, and Drewrys Beer in Michigan and Iowa.

Spare Me Your Saw

Continued from page 34

provides unrivalled flexibility, mobility and sheer visual variety. Whether one or the other should be considered superior in any particular case depends entirely on the nature of the program. If it is a variety show, for example, the interplay between performer and live audience is important for pace, timing and a sense of reality. Live television is also highly effective for the intimate, interior-set "closet drama" that arose in response to the live medium's own strengths and limitations. But film frees drama from the confines of the studio and the restricted theatres of the stage. Its scope is as big as all outdoors. And it makes possible a full and fluid use of all the cinematic tools and techniques of storytelling.

Neither film nor live television necessarily dictate the nature or quality of the program. Many a dreary soap opera has been televised live, for example, while film has been used for such outstanding programs as "Windom," "Baron Train" and "Alfred Hitchcock Presents," to name a few of universally recognized high caliber.

One of television's most significant developments is the increasingly effective method of marrying the advantages of live and film production. That, of course, is tape. With it, depending on the production techniques used, we can produce a program indistinguishable from a live one—such as "The Jack Paar Show"—or, at the other extreme, a drama largely played outdoors on location, such as "The American," which until now would have been possible only on film.

But live, film or tape, the program's the thing.

4. Film shows are cheaper to produce than live programs and they are favored because they enable networks to cut costs.

False. Of course, it is possible to spend lavishly on live shows. But on the average, film shows are more expensive than live programs. Moreover, they entail larger long-term commitments on the part of the network, and they work against the advantageous use of network studio facilities.

I must admit there is some truth to the rumor that broadcasters are in business to make money, and in an organization as complex and risk-prone as a television network, there is a high priority indeed on skillful business administration. Seeking a profit is by no means incompatible with presenting good television. Indeed, a profit in television— and survival on the air—depends upon presenting television entertainment and information that properly fulfills the needs and interests of a vast public.

Does it entail a loss in television's glamor and excitement, as a few cliche dispensers would have us believe? Not to judge from all the people who still seem to find television glamorous and exciting—the thousands of talented young people who are pounding at our gates, the ever-growing audience of tens of millions who keep watching at home and the multitude of newspaper and magazine editors and critics (bless them!) who, despite an occasional cliche, keep devoting more space and attention to television than any other medium.

Of Goals & National Purposes

Continued from page 33

goals that have recently been so eloquently enunciated in Life and other places.

And speaking of goals and national purposes, television might define its own at a point in time when our nation is committed to education for all, which is the only way the vote and the decision making process is going to function effectively. Television must be the central pivot in the dissemination of information and ideas. That doesn't mean that television has to exchange pundits for showmen or turn itself into a classroom 18 hours a day, or that it has to give up its equally necessary responsibilities to entertain. But there is a place where the two can meet. And "The Bridge of San Luis Rey" or "Twelve Angry Men" or even "The Fabulous Fifties" enlightens and elevates at the same time that it entertains. Similarly, just as "Who Speaks for the South" or "Meet Mr. Lincoln" or a 20th Century on Janet Flanner's Paris entertains as it educates, the excitement of good ideas well-communicated, whether by a playwright or a comedian or a journalist, is stimulating showmanship. This is why Variety must now be involved with national goals and why a Murrow or a Smith and even Lippmann is on the edge of show business. What I want television not to be is a "mill" dominated by computers and rating handicappers who grind out celluloid violence coated with a veneer of very little entertainment and no real ideas. Such drivel will intellectually dope a people and subvert us from the enormous tasks before us. It isn't good television and I don't even think it's good showmanship.

I'm glad that television has weathered the storm that followed the quiz scandals and the payola. I'm glad it had the courage to fight the preposterous Section 315 and those others who would try to legislate it into a straitjacket. Television has spent its first 10 years making more mistakes and conceivably more money than it may have deserved to. Now comes its real test—it can forget what its real potential is, and eventually erode into complete disrepute, to be salvaged only when it is too late by the legislature's scalpel, or it can become what it was always meant to be—a national asset to inform, to entertain, to transport. All it requires is enough people who really care . . . Who believe in "great things."


H. J. Gourlé

This Fall, Jack Paar and Shirley Temple join Dinah Shore, Perry Como and other big NBC stars on history's most colorful schedule.

MORE & MORE COLOR...

over 1000 hours of color on NBC in 1960... 50% more than in 1959

Just look at this Fall schedule:

Bell Telephone Hour
9:00-10:00 PM alternate Fridays

Bonanza
7:30-8:30 PM Saturday

Continental Classroom
6:00-7:00 AM Monday thru Friday

The Dinah Shore Chevy Show
9:00-10:00 PM Sunday

The Ford Show
Starring Tennessee Ernie Ford,
9:30-10:00 PM Thursday

Howdy Doody
10:00-10:30 AM Saturday

It Could Be You
12:30-1:00 PM Monday-Friday

Jack Paar Show
11:15 PM-1:00 AM Monday-Thursday

The Jan Murray Show
2:00-2:30 PM Monday-Friday

King Leonardo
10:30-11:00 AM Saturday

Meet the Press
6:00-6:30 PM Sunday

Play Your Hunch
10:30-11:00 AM Monday-Friday

Perry Como's Kraft Music Hall
9:00-10:00 PM Wednesday

The Price Is Right
11:00-11:30 AM Monday-Friday
8:30-9:00 PM Wednesday

The Shirley Temple Show
7:00-8:00 PM Sunday

plus sports and specials including

The Fred Astaire Show
October 5

Hallmark Hall of Fame—"Macbeth"
November 20

Liberty Bowl
December 17

NBC Opera Company—"Deseret"
November 12

Pro Football Championship
December 26

Project 20—"The Coming of Christ"
December 21

U. S. Lawn Tennis Championship
September 10-11

World Series
Starting October 5

Schedule listed in N. Y. time

NBC Television Network

NBC

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September 10-11

World Series
Starting October 5

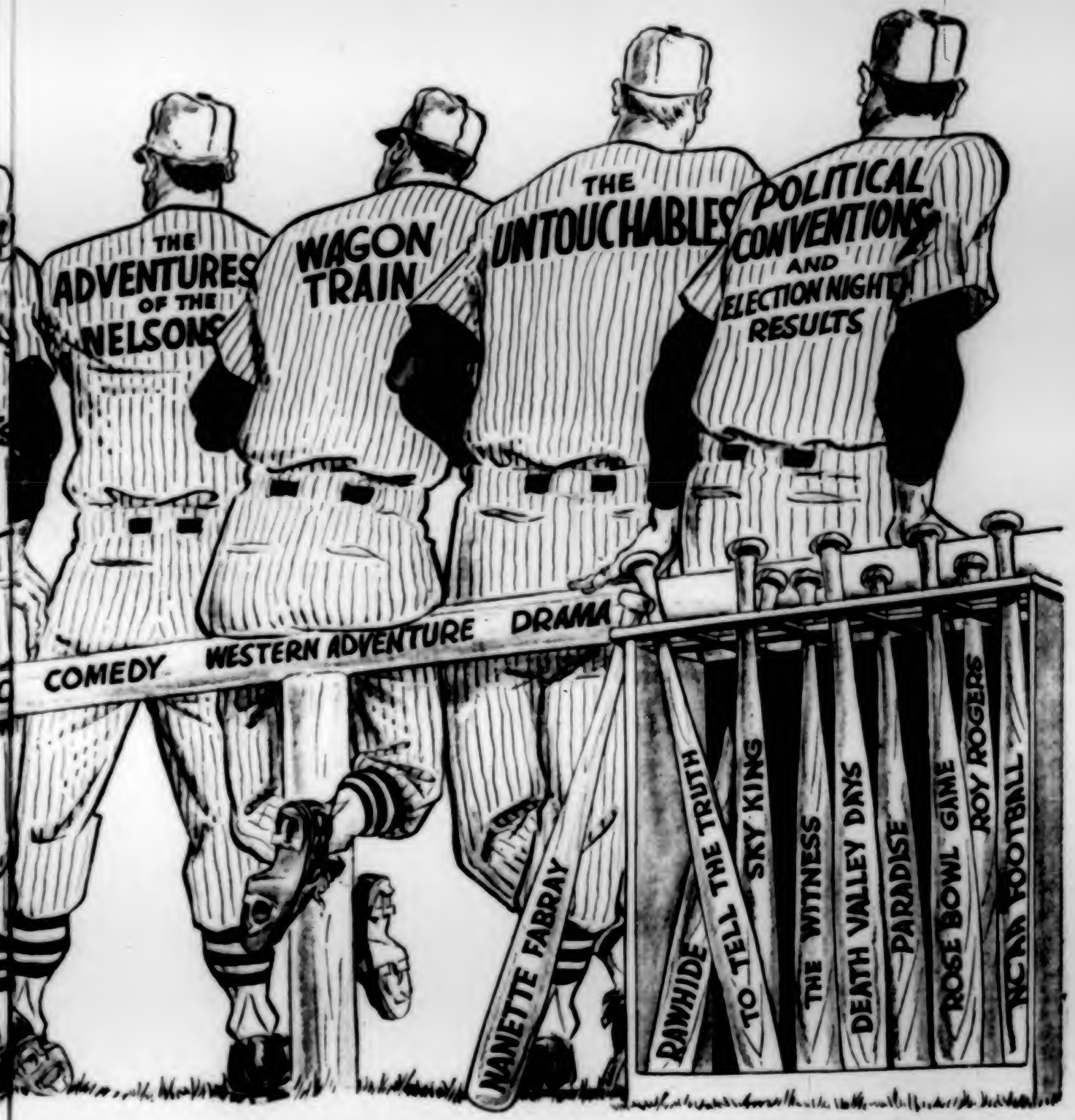
Schedule listed in N. Y. time

NBC Television Network

NBC

BIG HITTERS

When you connect with a fast one and lift it right out of the park—what a thrill! The kind we feel at McCann-Erickson when we pick a TV winner—like "Wagon Train," the top hour show of 1960 . . . the highly praised "CBS Reports" . . . or "The Untouchables," which recently won five Emmies. Keeping a TV batting average this high requires close attention to the changing tastes of America. McCann TV experts—64 specialists who have made a habit of winning—are constantly looking for *new* ways to reach the audience that's *right* for each



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SPORTS LEADERSHIP: Broadening the spectrum of its program appeal, ABC Television has become the Number One network in variety and extent of sports coverage. Sportscasts will include NCAA football, the new American Football League pro games, All-Star golf, major league baseball, and the only weekly boxing show.

SPECIALS: Programs such as the Bing Crosby Specials, Peter and the Wolf, Maurice Chevalier's Invitation to Paris, Elvis Presley and Frank Sinatra have enjoyed considerable success. They have, in fact, averaged a greater share of audience than any other network, according to the National Nielsen data for the 1959-1960 season. To maintain this leadership through the coming season, ABC will present specials featuring Bing Crosby, Debbie Reynolds, Victor Borge and John Wayne. Also scheduled is a two-part presentation of the biblical tale, "David The Out-Law," produced in Israel and starring Jeff Chandler.

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ADVERTISER ACCEPTANCE: An unmistakable trend is spelled out in the January-April gross time figures for 1960. ABC-TV's nighttime billings are *up 30%* over the previous year. And ABC-TV is the only network with a daytime increase.

In the dynamic TV medium, it is essential to look ahead. The momentum ABC has gathered has been translated into its program schedule. Embracing greater scope and depth than any ABC has yet offered, it incorporates more power to inform and entertain. This lineup has been enthusiastically received. There are only a few remaining availabilities, including some in the best vehicles. With the support of its advertisers, ABC-TV will continue to climb in 1960-61. And all efforts—building audiences, developing broader base of programs, maintaining top cost efficiency—are aimed at one immediate result: to provide maximum service to the public and to the advertiser.

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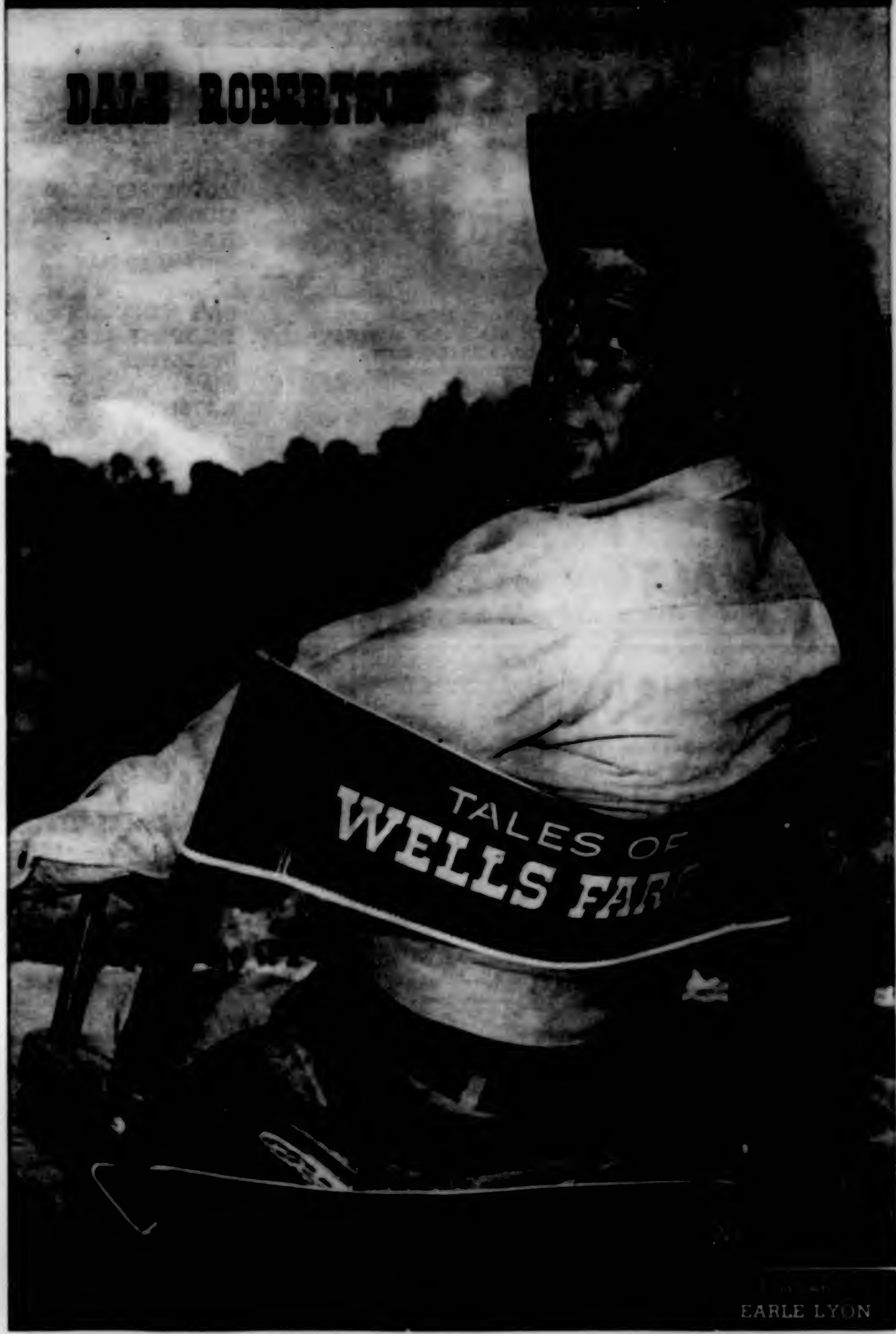

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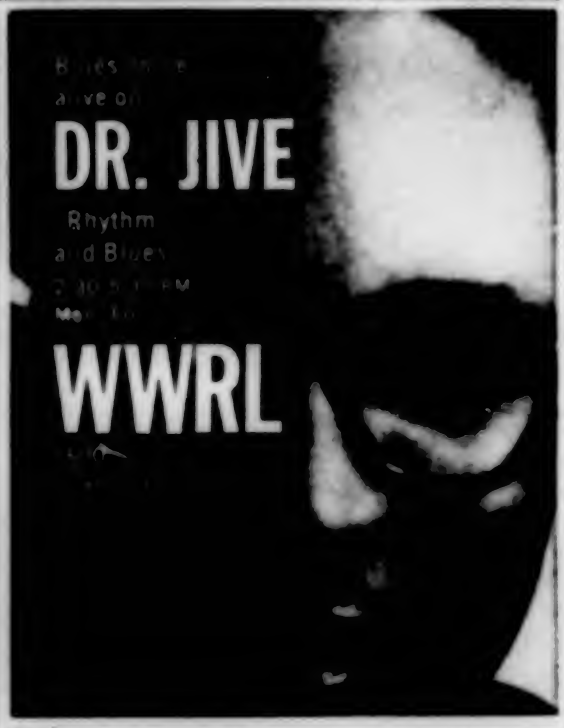

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Amateur Shows

Continued from page 89

competitions in England led to the discovery of world-famous stars like Harry Lauder, Dan Leno, Marie Lloyd. You can't let these names fade away.

The deeper you go into this subject the more evident it becomes that there always has to be a way to encourage and bring out new talent. A public place has to be provided where amateurs can go to show their skill.

Early Day 'Buskers'

Keep on browsing through the early editions of Variety. You're certain to come across item after item about vaudeville stars who started out after winning amateur night contests. Back in the early 1900's Miner's Theatre on the Bowery was the place where Eddie Cantor, Fanny Brice and so many got their first taste of audience applause and Al Jolson was what they called a "busker" meaning he sang for "throw money" in saloons.

What I want to point up most of all is the responsibility of show business to always provide dignified help for struggling beginners. To get the full meaning of this I ask you to read June Havoc's story of her fight for survival in a dance marathon. By contrast there is something almost sublime about Ingrid Bergman's first magic success in an amateur dramatic play, or study Variety's back issues for the past 25 years and list the stars who first gained recognition on the "Amateur Hour," not that we take full credit. Many of them, opera stars like Robert Merrill, Regina Resnik, our ventriloquist Paul Winchell, comics like Jack Carter, Shelley Kaye, Dave Barry and Ricky Lane, also soft tappers as Teresa Brewer, Frank Sinatra, Connie Francis, Pat Boone, Georgia Gibbs, and many others would have reached their goals without special help, but at least we furnished them with proof of radio and television audience acceptance.

It ought to be noted too that first appearance of these names in Variety sometimes gave encouragement when the need was desperate. There were times too when other Pat Boones, Regina Resniks and Sinatras had to be turned away because of air time limits.

Perhaps I'm sentimental about the subject, but I honestly don't believe there will ever be a shortage of young musicians, singers, dancers, all sorts of natural born performers. The potential Eddie Cantors, Louis Armstrongs, the Al Jolsons, Jack Benny, the Sophie Tuckers and Dinah Shores who are destined to be entertainers. It will be just the same in the year 2005, the year of Variety's 100th Anniversary. I hope the "Amateur Hour" will be celebrating its 70th Anniversary that year, and still cooperating with Radio City Music Hall in a constant search for outstanding new talent.

I think we'll still be going along, maybe not on radio or television as we know these things now, but on some new kind of electronic broadcasting system.

Radio Reviews

ONE DEADLY DRINK
With George Lord
Producer: Ivan Ladinsky
Scripter: Lord
55 mins. Sun. 9:05 p.m.
WCAU, Philadelphia

"One Deadly Drink," a special study of alcoholism, was aired by WCAU in conjunction with the 25th anniversary of the founding of Alcoholics Anonymous. It made an absorbing and intelligent probe of an emotional subject, as well as providing a potent pitch for a worthwhile organization. Script and presentation were first rate.

Through the case histories of four AA members (three men and a woman) there was a graphic portrayal of the "just one" menace and the reactions of its victims. The medical, psychological, ethnic and cultural backgrounds of the malady were explained by four medics, all specialists in the field. There is many more evidence of alcoholism than we would expect to choose among Irish-Americans," one psychiatrist stated. Italian, Chinese and Jewish-Americans might drink more but seem less likely to become its victims, he claimed.

Effective gimmick was the double exposure effect of superimposing voice of the narrator on the taped revelations of the converts to total abstinence. Message was very strong on theme that abstinence is the only effective cure.

Eye-opener was the stark of statistics presented. There are 4,700,000 alcoholics in the U. S. (one person in 15 over 21) and a good likelihood that there are many more. The point strongly stressed was that all these drinkers are always one shot away from disaster. Listeners were given a sort of do-it-yourself test, a series of 20 questions worked up after years of clinical study at Johns Hopkins U. Hospital. Answers of "Yes" to any three or more of these powers made are eligible for the club.

The documentary also answered a number of misconceptions about AA. The group, it was stated is not a breast-beating, confessional sort of thing, nor has it religious or political affiliations. Taper or teetotaler, the broadcast provided a rewarding as well as an informative 55 minutes. *Gagh.*

A CENTURY OF THE NOVEL
With Dr. Flood Zulli
Director: Martin Magner
25 Mins., Wed., 10:05 p.m.
WCBS, N.Y. (tape)

Dr. Flood Zulli of N.Y.U. recently made literary erudition more fashionable on NBC-TV's "Sunrise Semester" when he routed out the intelligentsia at an unheard of hour to discuss books of all things. During that period, he made best-sellers out of the landmark literatti. Today he's giving an air of distinction to WCBS with his discussion of "A Century of the Novel" wherein he spotlights the classics.

Zulli transmits an air of enthusiasm for his subject. He has a profound knowledge of not only the work under discussion, but of the author and the factors which influenced and colored the elements which went into the particular work. On show caught, Dr. Zulli discussed "McTeague" by Frank Norris in a manner which could conceivably create a demand for this almost forgotten classic.

In his oration on the author, Zulli pointed out that it was Norris who recommended Dreiser's "Sister Carrie" to the publishing firm for whom he worked. Dreiser and Zola were among the authors who had a profound effect on Norris' writings and Zulli's talk encompassed the many facets of Norris for fascinating listening. He transmitted his case for "McTeague" effectively and made quite a case of why this tome should be included as one of the novels of the century. *Joe.*

JACK EIGEN SHOW
With Julie Wilson, Gene Barry, Bob Newhart, Peggy Castle
150 Mins., Mon. thru Sat. 11 p.m.
PARTICIPATING
WIL, St. Louis.

Yet gabber Jack Eigen, who recently completed five years on WNBC in Chicago from the Chez Paree and prior to that four years at New York's Copacabana is now holding forth in the Steeplechase Lounge of the Chase Hotel.

He has brought a new kind of audio night life to St. Louis with his skillful handling of interviews. Eigen can get more out of a chorus girl than most interviewers can get out of a politician.

He had a pro and con with Julie Wilson on career and marriage and it is possible to have both. There to back on Hat (Gene Barry) Masterson, who confided to Eigen that it gets a little tiresome signing autographs especially when you're trying to grab some food in a restaurant.

Bob Newhart then came on to disagree with a quote of Buddy Hackett's that the Newhart Sahl, Berman type comics are not comedians. Peggy Castle discussed her TV show and after the plug she and Eigen had a healthy and exciting session.

Eigen seemed as much at ease with a doctor, lawyer, farmer and a judge as he did with show biz celebs. He is broadcasting to SRO business in the Lounge and sponsors are waiting in line.

He can probably remain in St. Louis as long as he wants to, but judging from his in-between-sentence hints, he likes summer in St. Louis, but he doubts that the winter would make him happy. *Bob.*

Marathon TV

Continued from page 19

new systems, whether electronic or metallurgical or chemical. When it comes to selling such systems to replace existing systems, the job is difficult—engineers don't want to bother going into elaborate studies on the basis of a single sales pitch. Idea of the new film subsid is to dramatize for prospective customers the potential and capabilities of such new systems. Films will be done in live action—from the prototypes and mock-ups developed by the selling companies—and with animation.

As to the 8m field, Kaiser points to a vast untapped reservoir which 8m opens. Because the film itself and the proper projection units—when developed—are so comparatively inexpensive, he sees 8m soundfilms being used by retail outlets for the sale of products where explanation and demonstration are needed. With auto dealers, like Volkswagen, each dealer can be supplied with prints of a company's film. Training films can be made to be taken home and studied at leisure by trainees, and important sales films—like those to be produced by his new subsid, can be studied by important executives in their office or at home.

Fairchild Camera and Kodak have developed 8m soundfilm cameras and projectors. So far Kaiser believes the projection equipment is inadequate, and his company in association with another is working on the development of a compact projector without some of the recording features of the commercial models for use by those industrial film customers who've been kept out of the 16m field but who are prime prospects for the same thing in 8m.

So Much 'Velvet'

As part of its deal to get "National Velvet" on NBC-TV next season, producer MGM TV granted NBC International foreign rights to the show in all markets other than United Kingdom, Canada and Latin America. Show has already been sold in Canada.

"National Velvet" was one of the many shows for the upcoming season in which particular networks acquired proprietary interests. NBC-TV, in addition to foreign rights, has a minority interest in the show.


Starting Third Season
BROUGHT TO YOU BY
CHARLES AFFLECTS WARREN
RAWHIDE
with
JAMES MURDOCK
STEVE
ROCKY and
GUEST
Starring
ERIC FLEMING
CLINT EASTWOOD
and featuring
PAUL BRINEGAR
SHEB WOOLEY
ERNEST NIMS
HARRY TEMPLETON
ENDRE BOHEM
JOHN M NICKOLAUS Jr
JOHN B GOODMAN
RUSSEL TROST
·CBS·NETWORK·EVERY·FRIDAY·NIGHT·

Three Men on a 'Dog'

Continued from page 96

News chief McAndrew believes a hardhitting reporting job plus NBC's established news personalities won in L. A. and will again in Chicago.

Ups and Downs

CBS reduced slightly the editorial staff in Chicago but expanded considerably the technical personnel and equipment. Web news prez Minkelane figures that when you have a dull convention (by entertainment and audience-catching standards) electronic features have to be brought in to increase news features. Minkelson thinks that the GOP spectacular is actually easier to cover, not only because of Chicago's conveniences, but also because it is a cut-and-dried convention where almost everything which will happen next can be anticipated. It's not, he suggests, like Los Angeles, where disgruntled Democrats of various shades of opinion kept things livelier—but events occured so fast that it was difficult for the tv camera and CBS reporters to explain the developments sufficiently.

ABC's Daly takes a more philosophical attitude, holding the opinion that in these tragic moments of history Americans will watch both Republican and Democratic conventions regardless of the intra-party controversy and other showmanship aspects of one against the other. World conditions are too explosive for gimmicks to be required to make John Q. Public watch the nomination of a major Presidential candidate, in Daly's opinion.

ABC did preface the convention with more specials than any other net. The hope behind this was to build an audience to hold through convention week and kite the "poor third" rating which ABC suffered in Los Angeles.

"Meet the Press" scored again for NBC on Sunday. Expanded for an hour, it had the two top Chicago newsmakers (besides Richard M. Nixon), Gov. Nelson Rockefeller and Sen. Barry Goldwater. In L. A. the show had all three announced Presidential candidates, the coup of that convention.

The Republican National Committee had performed an advance service for all news media by making the most out of ho-hum situation in the scheduling.

Monday looked dead, so Nixon's arrival was set for then. Tuesday is always an off day at any national convention. So the Republicans brought in President Eisenhower. Wednesday will have the nominations, demonstrations and balloting. Acceptance speeches are put off until Thursday.

Sec 315 doesn't apply to national conventions. But the webs are eager to give equal time and to capture an equal audience. They would if they could. But tv has to live with politicians—not tell them what to do.

Demand 80G 'Rebel' Fee For Goodson-Todman

Los Angeles, July 26.

The Promsinger-Stuart Agency has filed suit against Goodson-Todman Enterprises to get court acknowledgement of an alleged agreement which would give P-S an estimated $80,000 piece of "The Rebel" telecastics.

Suit, filed in Superior Court, alleges that G-T agreed to give P-S one-fifth of the 10% packaging fee on the two-year-old series, when, as and if the series showed a profit, and asks the court for declaratory relief. I.e., wants a judgment recognizing the alleged agreement as binding.

Presuming that sponsor's price amounts to $2,000,000 per year, P-S's share would be $40,000 per year or $80,000 total to date. Packaging fee, it's noted, isn't payable until the show shows a profit—acting somewhat like a completion bond. P-S contends that it got Andrew J. Fenady, Irvin Kershner and Nick Adams together to present to G-T.

'Bells' Reinstated For CBS Sun. Slot

CBS-TV has finalized its fall schedule with the reinstatement of "Oh Those Bells," this time as the selection for the Sunday at 6 time period. That's the timeslot originally intended for "Person to Person," but with the sale of the latter to Polaroid, it was switched over to Thursdays at 10, opening the Sunday night slot.

"Bells," a slapstick comedy series starring the Weire Bros., was at one point a hot prospect for Monday at 7:30, but was withdrawn because of its high cost for the time period ("To Tell the Truth" subsequently moved into the time). Not that "Bells" will be any cheaper Sunday at 6, but the web will schedule more repeats in an effort to bring the cost down to an attractive figure.

As of the moment, CBS is playing "Bells" by ear. Tentative plan is to produce 26 firstruns and repeat each of them over the first year, bringing average cost down to about $25,000 per segment, since the show is budgeted just over $50,000. But that plan will be conditioned on an initial production go-ahead for 13 shows, plus a watch-and-wait policy on early-season reactions. But the slotting is now definite.

"Bells" has the Weire Bros. as workers in a theatrical prop and stage setting factory, and it's straight slapstick down the line. Show is a network package with Ben Brady, who brought it in, set as the producer and also with a cline of the show, Jules and Sammy White, yet slapstick producers, were the producers on the pilot, but won't do the series.

Web's early Sunday night lineup now reads "GE College Quiz Bowl" at 5:30, "Bells" at 6, "Twentieth Century" at 6:30, "Lassie" at 7, and "Dennis the Menace" at 7:30, segueing into Ed Sullivan at 8. Network is hopeful that the kiddies tuning to "Bells" at 6 will stay through "Twentieth Century" to pick up "Lassie" at 7.

AFTRA-Telemeter

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lessed at that time by the producer.

AFTRA toppers told their conventioneers that they have to face up to the distant possibility of pay tv, and that the union of over 16,000 performers has to establish firm rates with all pay producers.

Since SAG and AFTRA will hereafter jointly negotiate and administrate videtape programming on networks, it's being speculated here that the door might also be opened to SAG to join in work on pay tv rates.

Albany—Capital Cities Broadcasting Co. has broadened its annual "Time Out for Time Buyers" day at the Saratoga racetrack Aug. 4, to include not only WTEN-TV and WROW, Albany, but also WPRO and WPRO-TV, Providence, R.I., and WFTD-TV, Durham, N.C. Officials of the latter stations, which have also sent out invitations to New York and Chicago slot purchasers, will be present. Four planes, with a total capacity of 214 will fly the guests out of New York. Buses will be used for the Albany-Saratoga trip.

AFTRA-SAG 'Live Together'

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obvious that pro-merger AFTRA still has high hopes.

Certainly, a majority of AFTRAns came to Washington last week ready to demand merger or nothing. Fact that they accepted (almost to a man in the final count) the compromise proposal is itself of historic occasion to the feuding performer unions. But they did not vote acceptance until there were two long and stentorian meetings on the SAG bid.

For five hours on Wednesday night, the national board of AFTRA met to discuss the SAG idea. AFTRA's Hollywood local, amply represented on the national AFTRA board, was unified in its support of the SAG idea. But until the first signs of relenting came (reportedly from Leon Janney) after some three hours, New York was absolutely opposed to anything but complete and absolute merger of AFTRA and SAG.

Going on into the wee hours of Thursday morning around a clutter of coffee cups at a dinner setting for over 80 members, the national board finally came to the conclusion that a little was better than nothing, and then voted to recommend to the full delegate body its approval of the SAG plan. Only 10 of the 80-odd board members voted nay, but the victory was nearly complete for shorter SAG because of those 10 negative votes, four of them were by proxy and couldn't have been changed under any circumstances. The other six were diehards.

Next day, Thursday, the delegates voted "overwhelmingly" to go along with the national board, but not before a second and even wilder session to "mull things over." Most proponents of the SAG measure, and most opponents, too, spoke at least twice each, and to judge by reports emanating from the closed session, they repeated themselves.

While the mass of Hollywood delegates were consistently in favor of acceptance, the New Yorkers, who have never seemed to get along well with SAG, were still opposed. Although there was finally a near unanimous vote for the proposals by the New York delegation, the vote was only a matter of form, it appears, because some of the New Yorkers came out of the session still grumbling. Chicago, commanding the third largest AFTRA local, was reportedly against anything other than out-and-out merger. It was reported that that group also caved in the final count.

Meantime, from Hollywood, SAG had already mailed a referendum to its rank and file recommending acceptance of the compromise and also recommending rejection of the Cole merger offer.

No one at the AFTRA convention is quite sure what effect the pending NLRB decision on jurisdiction of videotape commercials will have on the relationship between SAG and AFTRA for joint administration and negotiation. Since December 1958 NLRB has kept its own counsel and refused to issue a decision. A week ago, a decision for AFTRA undoubtedly would have meant a direct line to merger; a decision against would have given the reluctant SAG board the ammunition by which to create a permanent block to AFTRA-SAG merger plans. But with this unprecedented accord, accepted in principle by both unions, it's possible that if a decision was made later by NLRB it would not change plans to partially blend over 20,000 performers into a single power in the videotape and commercial fields.

Macfarlane's Gisele Spec

Ottawa, July 26

Peter Macfarlane, one of CBC-TV's top variety producers, goes to Australia this week to set up two weekly half hour variety shows on a Sydney commercial channel, then returns to Toronto Jan. 1.

Next year he plans a Gisele MacKenzie special, similar to one he did this season with thrush Juliette (Sysh). Both girls were born in Winnipeg. Macfarlane spent a year in Britain not long ago as producer of Granada's "Chelsea at 9."

Phoenix — KPHO-TV has increased its power from 17,500 watts to 100,000 watts, maximum authorized by FCC on channel five. Meredith station made the boost July 15.

Convention Briefs

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plained the famed party-giver, "I went to do a good job. You can't run around to parties and give your best."

ABC newsman Bill Shadel suffered a serious injury during the Democratic convention, but is remaining on the job through the Republican conclave nevertheless.

During the Lyndon Johnson demonstration in Los Angeles, Shadel was accidentally knocked over. He fell under a tv platform, his right hand falling both a broken bottle and a broken chair. Several nerves were severed in his hand, and three fingers are nearly paralyzed. His doctors will perform an operation later.

NBC News exec Rex Good and correspondents Ray Hasson and Jim Hallion jetted to Chicago from L.A. and spent two and one-half hours getting by taxi from O'Hare airport to their hotel.

The cab driver took the highway to Milwaukee by mistake.

NBC's "Convention Handbook" with a Huntley-Brinkley cover, had already sold 120,000 copies by the time the GOP convention started.

The Los Angeles Fire Dept., which gave all webs plenty of trouble, has directed NBC to appear at the City Attorney's office to show cause why a criminal complaint shouldn't be filed. The web was charged with operating cameras on the seventh and ninth floors of the Biltmore Hotel near the Johnson and Kennedy suites, respectively, contrary to Fire Dept. prohibitions.

CBS Radio-Styled Chi-L.A. Specials

Chicago, July 26.

Certainly not to be overlooked in the AM-TV political smorgasbord was CBS Radio's two pre-Convention specials. First was tagged "Prelude to the Gavel" and presented the Democratic primaries in L.A. Second was titled "And Now the Elephant" and segued into the GOP sessions. Each ran five consecutive evenings, and all 10 stanzas were produced by Dan Bloom, assisted by Don Dixon and Hughes Rudd, with Blair Clark as anchorman.

"Gavel" and "Elephant" collectively presented some 70 interviews involving activities of politicos and peripheral personalities who converged on both Convention cities. Two hundred reels of tape were accumulated putting 10 shows on and 20 members of the CBS News team worked under Bloom's direction. Statisticians estimate correspondents expended some 3,000 man-hours of working time as a total unit. Also it is estimated they traveled some 5,000 miles up and down the Freeway and Michigan Boulevard to put together the tape used and unused.

Ten shows ranged in content from GOP National Committee Chairman Thurston Morton's shrill "at Kennedy's personal attack on Nixon in accepting Dem nomination to an Eric Severeid report from England with latter describing London's reaction to Convention hoopla: "British intellectuals are going through their quadrennial act of self-congratulation that their politics are not run in the general style of an Indian wagon train massacre."

"Elephant" stanza presented extensive excerpts from testimony of NAACP leader Roy Wilkins and Senator Jacob Javits and others discussing platform sub-committee on civil rights.

Cordial reaction to both series has CBS News pretty well decided on scheduling another five programs preceding national elections in November.

Buffalo: Perry S. Samuels is shifting from the Strauss Broadcasting Group's New York City outlet WMCA to the chain's WBNY here. A salesman in New York, Samuels becomes the general manager of the Buffalo radio station.

'It'll Be Different In 1964': Sarnoff

Although they had time to learn through two previous sets of tv conventions, the Republican and Democratic parties have "barely made the first step toward using the medium effectively," according to Robert W. Sarnoff, NBC chairman.

In his periodic letter to the press Sarnoff called for the parties "to streamline their quadrennial ceremonials and, in the process, gain in impact on the nation's voters." He observed that the political convention is "obsolescent not only in its atmosphere and trappings but in its traditional function as the battleground on which the party makes its decisions," because many of the decisions today are determined long before the convention begins.

Sarnoff promised in his latest letter to continue covering the conclaves regardless of how they're run by the politicians. The Sarnoff note appeared a few days after several executives for the three networks (who together went into the red for over $7,000,000 due to the conventions) insisted that next time there has to be an end to the political rambling if only to preserve budgetary sanity.

WBC Cuffos Sheean As Newspaper Byliner

Westinghouse Broadcasting went into the newspaper "syndication" when the political conventions began two weeks ago by offering the small papers in all the Westinghouse radio and tv markets gratis byliners from the Dem and Republican events by WBC correspondent Vincent Sheean.

Westinghouse says that in its eight markets it's providing the Sheean analyses to some 300 papers who don't have regular convention coverage of their own.

Only thing the newspapers have to do in return is mention beneath the Sheean byline that the commentator is appearing on the local Westinghouse station.

Closed-Circuit

Continued from page 98

eye to go under the probing eye of closed circuit cameras.

Two tv screens about 600 square feet each are mounted on each side of the rostrum in the International Amphitheatre. The five TNT cameras concealed in the rostrum wall are positioned so speakers appear to look down out of the screen at the delegates, alternates and party workers.

Speakers screens in front of the rostrum are on one-way mirrors. Viewers from the floor and galleries are able to see through them, but the speakers have clear views of their texts projected through periscopes.

The 22 by 23 foot rostrum was designed and built by TNT with the aim of achieving the most functional conception for tv, in person and on the spot viewing and convenience and comfort for the speaker.

TNT prez Nathan L. Halpern and executive producer Marshall Jamison were in charge of the convention production.

Desi Looks Ahead

Continued from page 98

from five to seven and the board, reflecting turnabout officers, named to the new slots Argyle Nelson, v.p. in charge of production, and Milton Rudin, legal counsel.

The board afterwards declared the customary quarterly dividend of 11 cents per share, payable Aug. 26 to stockholders of records on Aug. 12. Armar and Miss Ball did not take a dividend on their Class B shares.

All officers and directors of Desilu received $696,785 as a group during the fiscal year ended April 30. Desi Arnaz received $215,000, Lucille Ball received $180,000 and exec v.p. Martin N. Leeds received $135,019.

LABOR'S DUBIOUS SOLIDARITY

Oaters Dead? Don't Believe It

Hollywood, July 26.

Reports of the decline of oaters to the contrary, the tv western remains the staple of Hollywood teleffilming as the Coast vidpix colony swings into manufacture of new season product. No less than 23 of the 52 series actively grinding for the 1960-61 season are of the sagebrush variety, according to latest tabulations. Statistics are good news for this town's male thespic population, particularly those who are at home atop a horse.

For feminine perfoxmers here, the teleplicture remains underwriting at the moment. Only nine situation-family comedies, the sort of fare dished things thrive on, are currently active. Although comedy is due shortly for a decided upturn, it will fall considerably short of the number of westerns pouring out of Hollywood weekly.

Second place in the vidfilm sweepstakes, also a male domain, is presently occupied by the multi-faceted group of series built around a general cops 'n robbers nucleus. Falling into this category, represented by 17 current series, are action-adventure, private-eye, gangster and detective slants.

Balance of vidpix fare is comprised of three anthologies. In addition, some six animated cartoon series are in production at the moment.

Radio Stations Aid VOA In Telling U.S. 'Grass Roots' Story Overseas

Washington, July 26.

Voice of America has enlisted 27 radio stations across the nation to help tell the "grass roots" story of America overseas.

Eighteen stations have already produced or have underway "local scene" documentaries for overseas broadcast by VOA, while another nine are planning to produce the special programs this fall.

VOA Director Henry Loomis said the cooperative arrangement with the radio industry is designed to give overseas listeners an "on-the-scene" view of American life, "telling of our resources, our commerce and industry, cultural and recreational pursuits and community life."

Most of the stations are also using the special programs for their own audiences, while some are exchanging programs with other stations participating in the VOA project.

John Wiggin, director of the project for VOA, said the following stations are either participating now or plan to do so in the fall:

KWKH, Shreveport, La.; KFBE, Fresno; WFIL, Philadelphia; WBZ, Boston; WJR, Detroit; WMT, Cedar Rapids; WBAP, Fort Worth; WBT, Charlotte, N.C.; WDSU, New Orleans; WKRS, Waukegan, Ill.; KING, Seattle; WFPG, Atlantic City; WHLI, Hempstead, L.I.; KEX, Portland, Ore.; WIBW, Topeka; WDTR, Detroit; WMBD, Peoria; WNBF, Binghamton, N.Y.; KNOX, St. Louis; WOW, Omaha; KSL, Salt Lake City; WNYC, New York; KVOS, Bellingham, Wash.; WTMJ, Milwaukee; KLIK, Jefferson City, Mo.; WBUD, Trenton, N.J.; and KSTP, Minneapolis.

Client Eyes Sat. NBC-TV Farm Seg

NBC-TV is likely to air a sponsored farm stanza next fall in a Saturday extension of "Today." Eddy Arnold and Red Foley are said to be among the hosts being considered for this weekly half-hour, which Massey-Ferguson, one of the nation's largest manufacturers of farm equipment, seeks to bankroll.

It's been several years since network television contained a regular agricultural series. NBC-TV will place it next season either from 7 to 7:30 or 7:30 to 8 on Saturday mornings.

To accomplish a proper format segue from "Today," which holds on early morning clay from Monday through Friday, the unnamed farm stanza will probably have news segs, mixed with farm items, music and home slots. It might end up being called "Today on the Farm."

Needham, Louis & Brorby, the Massey-Ferguson agency, is believed to have originated the idea for the program. "Out on the Farm," a Sunday feature on NBC-TV, was the last of the big agricultural stanzas some four or five seasons back.

FOUR STAR, METRO TV ALSO YEN ANIMATORS

Among the many houses now busily engaged in animated cartoon projects for networking are Metro TV and Four Star. Both are trying to follow the lead of Screen Gems, with the latter's successful tieup with Hanna-Barbera Productions.

Of course, the fate of many of the cartoon projects, including that of Metro TV and Four Star, as far as networking will depend a good deal on the rating performance of "The Flintstones," Hanna-Barbera series on ABC-TV, is the first animated adult situation comedy series getting a nighttime slung.

'Queen' Shifts In Sept. as NBC, ABC Talk Things Over

NBC-TV has capitulated on "Queen for a Day," and the daily half-hour strip is expected to move to ABC-TV as a result on Sept. 5. The two networks got together Monday (25) to "talk things out" in a relatively friendly atmosphere considering the dog fight they engaged in over possession of the stanza.

Argument over which network controlled the daily hoofinny program, now on NBC, began when ABC-TV announced several days ago that it made a deal with the "Queen for a Day" production outfit to shift the show over to ABC-TV by no later than next January. NBC threatened legal action against ABC-TV and the producer on the grounds that a verbal agreement already existed giving NBC-TV another five-year deal for "Queen." ABC-TV argued (not as hard that its written deal was binding and that no previous agreement existed in favor of an NBC renewal.

NBC decided not to press the matter, so that they could present an uncontested program to potential daytime advertisers. Committed virtually to the end of the year, NBC sought ABC to take over the obligation some two-and-a-half months early.

NBC will put "Here's Hollywood" next fall in the 4:30 p.m. slot. "Queen" was to have assumed the 4:30 anchorage on NBC, before the network learned of the ABC deal. Danny Thomas returns at 4.

NBC might even lend its facilities to lense five advance tapes of "Queen," later to be used for opening week on ABC-TV. Only reason this might occur is because NBC will be throwing up the stanza the very week ABC wants to tape its first programs.

COMING DICKERS CUE UNITY TALK

Washington, July 26.

The labor movement within show business has got a big problem which its unions partially are trying to solve by presenting a "solid front" from here on in. Problem of turning the diverse technical, writing, directing, musical and acting elements of entertainment unionism into a concerted force of nearly half a million workers against the stiffening resistance of management seems insurmountable to some observers, but for labor there are signs of hope in this direction.

Last week, at the second day's session here of the annual convention of the American Federation of Television & Radio Artists, leaders of seven other guilds and unions appeared as guests of AFTRA executive secretary Donald F. Conaway. Ostensible leaders of American Federation of Musicians, Writers Guild, Actors Equity, Directors Guild, the American Guild of Musical Artists, the National Assn. of Broadcast Employees & Technicians and the International Brotherhood of Electrical Workers were present to hear Secretary of Labor James P. Mitchell speak and perhaps, in a limited way, to indicate to the cabinet member that organized show biz spoke for not a few rank-and-filers but, altogether, for some 450,000 workers.

But some of the leaders from the other unions used the Washington convention as an occasion to caucus over upcoming negotiations. AFTRA itself has network negotiations in September on a new four-year contract, and the talks are expected to continue for several weeks, perhaps through the first of 1961. IBEW, which is the CBS technical union, and NABET, which has similar jurisdiction at ABC and NBC, should begin talks on new pacts sometime before the end of the year.

This dovetailing of three major contracts could put the radio and tv networks in a tough bind. And this is what the reported talks by AFTRA, IBEW and NABET leaders Thursday (21) afternoon were all about.

If the three big unions can work in concert, freeing lines of communications between them and holding to any private agreements of mutual support they might make, then the webs will have the toughest time in their labor relations history holding the line against the 1961 demands of, not just one, but all three of the unions involved.

There is considerable support for the opinion that the ground gained by WGA and SAG against the Hollywood studios this past spring was in substantial measure due to the fact that their negotiations were overlapping. Weakened, on the one hand, by WGA resistance to an early settlement, and, on the other, by a toughened SAG negotiating policy, the majors were caught in an unevitable bind, which is felt, in the last analysis, to have worked against management.

Not everything is rosy for interrelated action by the show biz unions. Some outfits, like WGA, have in their contracts clauses to the effect they will not strike or support the strike of another union if management keeps to fair labor practices. This alone seriously mitigates the support WGA can officially give a striking fellow union.

There is still a lot of suspicion among unions, not just against employers, but against each other. What appeared at first to have been a case recently of genuine inter-union support in Baltimore turned out, when all the facts were in, to be quite otherwise.

AFTRA's Baltimore local lately pulled a strike against WJZ, the Westinghouse station there. It received the support of the 40-odd local rank-and-filers in IATSE, who refused to cross the AFTRA picket lines. This locked swell

(Continued on page 108)

Scripters Lament Frustrations In Fund For Republic TV Report

Free expression by writers is restricted in television. This is the core of "an occasional paper on the role of the mass media in the free society," published this week by the Center for the Study of Democratic Institutions of the Fund for the Republic.

Based on dialogs by Robert Alan Aurthur, Rod Serling, Irve Tunick, Marya Mannes, Evelyn Burkey (exec director of Writers Guild) and the Centers Prof. Eric Goldman, Frank Kelly and Robert Horton, the paper is entitled "The Relation of the Writer to Television." In part, it echoes the sentiments of the tv writers, who several months ago lambasted the opportunities for free expression on "Open End," WNTA-TV panel stanza.

Miss Mannes, ex-tv critic for The Reporter, summarized the conversations in an introduction to the paper. She said the chief frustration to the "creative writer is "the power of the sponsor over the word and the domination of the tv medium and of the networks by commercial interests." She added that tv holds "little inducement for the writer" and that things won't change until the scribe has the "power to determine what he shall write about, how he shall write it and where it may be interrupted."

"If a sponsor wants a hack," she said, "he can hire a hack. But if a sponsor hires talent, he assumes an obligation to respect that talent."

Miss Mannes' conclusion was that "the only way in which a writer can use the marvelous medium of television to its full extent is in a system where, as in England, sponsor and program are completely divorced, or in some form of pay-tv."

Aurthur, currently a writer-producer of special programs for NBC-TV, said in the course of the discussion that advertisers and agencies are tampering with story material so much that writers have asked their names removed from the tv credits.

ATV (AUSTRALIA) SOLD BY ARTRANSA

London, July 26.

Associated TeleVision Ltd.'s Australian company, ATV (Australia) Pty. Ltd., has sold the film production division of Artransa Pty. Ltd., of which it was sole owner, to Amalgamated Television Services Pty. Ltd. Announcement was made last week in London coincident with a statement in Sydney.

Artransa Pty. owns and operates Artransa Studios in Sydney, where ATV is currently shooting its "Whiplash" vidpix chain. Production continues uninterrupted inasmuch as ATV now hires space there.

The radio program production division of Artransa carries on under ATV ownership.

TV Web Inquiry Shifts to Coast (Telefilm Phase)

Washington, July 26.

Federal Communications Commission's network programming inquiry reopens in Los Angeles Oct. 5 when the film phase of television production will be aired.

The programming study, which was launched by FCC in March 1959 is a continuation of the Network Staff inquiry. It's designed to explore such complained-of practices as "tying-in" of programs with network time, efforts to control programming and alleged discrimination against independent producers.

According to FCC staffers, the film phase of the study is aimed at uncovering the general role of the vidpix producer in the network program selection process, and the problems he faces in dealing with the webs.

FCC attorneys Ashbrook P. Bryant and James F. Tierney, who've been conducting the inquiry, made a trip to Hollywood last fall for a preliminary look at the vidpix industry. The delay in getting hearings underway was due to the marathon investigation called by FCC last winter following the quiz parade scandals.

Since the witness list has not yet been completed, no estimate could be given as to how long the L.A. sessions will run. They will be presided over by FCC Chief Hearing Examiner James D. Cunningham.

'Milestones of Century' Segs Into 10 Markets

Cinema-Vue reports sale of "Milestones of the Century," package of five-minute historic newsreel segs, in 10 markets with delivery not scheduled till September.

The package of 165 stanzas out of the Pathe newsreel archives has been ordered by KCOP-TV, Los Angeles; KPTV-TV, Portland, Ore.; KIRO-TV, Seattle; WFIL-TV, Philadelphia; WNBF-TV, Binghamton, N.Y.; WLYH-TV, Lebanon, Pa.; WFBG-TV, Altoona, Pa.; WNHC-TV, New Haven, Conn.; KFRE-TV, Fresno, Calif.; KPLR-TV, St. Louis.

The five-minute newsreels have been a hot sales package since early this year when Official Films put "Almanac" into distribution. Segs are stripped and on some outlets run as many as three times a day.

AR's $21,977,760 Profits for Year

London, July 26.

Record profits of $21,977,760 were announced by Associated Rediffusion for year ended April 30.

Company has weekday concession for London's commercial tv outlet. Final dividend was 16%, making 25% for year.

Bill King's Ring Shows For L'ville Closed-Circuit

Louisville, July 26.

Promoter Bill King will launch 13 weekly boxing programs starting in October. Series of combined closed-circuit tv and live boxing shows will be tried at Freedom Hall on Saturday nights. King will promote the ring shows, starting Oct. 1.

Routine will have televised bouts piped in from the ABC network on Saturday nights over closed-circuit tv, with 20 rounds of live boxing, featuring local fighters, part of the show. King plans to continue the policy during the fall and winter. Television shows will be run in 13-week cycles, and in each cycle of the national tv bouts, Louisville will be the point of origin. King has three championship bouts lined up for the 13-week cycle.

King says he has an exclusive six-year contract on the closed-circuit rights in Louisville. A moderate admish scale from $1.50 to $1.50 is contemplated.

VARIETY-ARB SYNDICATION CHART

VARIETY's weekly tabulation, based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated program listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and/or advertisers to syndicators will find the charts valuable.

Over the course of a year, ARB will tabulate a minimum of 247 markets. The results of that tabulation will be found weekly in VARIETY. Coupled with the rating performance of the top ten network shows on the local level, the VARIETY-ARB charts are designed to reflect the rating tastes of virtually every to market in the U.S.

ST. LOUIS

STATIONS: KTVI, KMOX, KSD, KPLR. SURVEY DATES: MARCH 1-7, 1960.

RK.	TOP TEN NETWORK SHOWS PROGRAM—DAY—TIME	STA.	AV. RTG
1.	Red Skelton Tues 8:30-9:00	KMOX	47.0
2.	Danny Thomas Mon 8:30-8:30	KMOX	41.7
3.	Wagon Train Wed 6:30-7:30	KSD	40.4
4.	Garry Moore Tues 9:00-10:00	KMOX	40.2
5.	Father Knows Best Mon 7:30-8:30	KMOX	39.7
6.	Untouchables Thurs 8:30-9:30	KTVI	34.4
7.	What's My Line Sun 9:30-10:00	KMOX	33.4
8.	Circle Theatre Wed 9:00-10:00	KMOX	32.8
9.	Perry Como Wed 8:00-9:00	KSD	32.3
10.	Gunsmoke Sat 9:00-9:30	KMOX	31.1

RK.	TOP SYNDICATED PROGRAMS PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Sea Hunt Fri 10:00	KTVI	Ziv-UA	29.8	49.2
2.	Death Valley Days Sat 9:30	KSD	U.S. Borax	18.5	39.3
3.	U.S. Marshal Wed 10:00	KSD	NTA	17.9	33.6
4.	Popeye Sat 11:30	KMOX	UAA	17.7	72.8
5.	Mike Hammer Sat 10:00	KSD	MCA	17.5	35.7
6.	Annie Oakley Sat 6:00	KMOX	CBS	17.2	44.5
7.	This Man Dawson Mon 10:00	KSD	Ziv-UA	16.9	30.6
8.	Four Just Men Thurs 9:30	KSD	ITC	16.8	32.3
9.	Phil Silvers Tues 6:30	KMOX	CBS	16.2	34.7
10.	Lock-Up Wed 9:30	KSD	Ziv-UA	15.2	24.8
10.	Whirlybirds Tues 10:00	KSD	CBS	15.2	28.6

TOP COMPETITION PROGRAM	STA.	AV. RTG.
News, Weather	KMOX	15.3
Border Patrol	KSD	11.9
Jubilee, U.S.A.	KTVI	13.0
News, Weather	KMOX	36.6
Eye On St. Louis	KMOX	19.1
Detective's Diary	KSD	2.0
St. Louis Hop	KSD	8.0
News, Weather	KMOX	21.2
First Run Theatre	KMOX	10.6
Polka Parade	KSD	10.0
News, Weather	KMOX	36.6
Eye On St. Louis	KMOX	16.6
Take A Good Look	KTVI	16.9
Sugarfoot	KTVI	12.9
Laramie	KSD	12.6
Circle Theatre	KMOX	32.8
News, Weather	KMOX	31.9
Eye On St. Louis	KMOX	23.8

MIAMI

STATIONS: WTVJ, WCKT, WPST. SURVEY DATES: MARCH 1-7, 1960.

1.	Red Skelton Tues 9:30-10:00	WTVJ	42.4
2.	Wagon Train Wed 7:30-8:30	WCKT	37.9
3.	Ed Sullivan Sun 8:00-9:00	WTVJ	36.1
4.	Danny Thomas Mon 9:00-9:30	WTVJ	35.1
5.	Playhouse 90 Mon 9:30-11:00	WTVJ	34.7
6.	Untouchables Thurs 9:30-10:30	WPST	34.5
7.	Father Knows Best Mon 8:30-9:00	WTVJ	34.4
8.	Gunsmoke Sat 10:00-10:30	WTVJ	32.5
9.	77 Sunset Strip Fri 9:00-10:00	WPST	29.9
10.	To Tell The Truth Thurs 7:30-8:00	WTVJ	29.8

1.	Sea Hunt Fri 7:00	WTVJ	Ziv-UA	32.8	61.5
2.	Huckleberry Hound Thurs 7:00	WCKT	Screen Gems	28.1	47.7
3.	Trackdown Thurs 7:00	WTVJ	CBS	27.8	47.2
4.	Border Patrol Sun 6:30	WTVJ	CBS	23.5	72.0
5.	Rescue 8 Wed 7:00	WTVJ	Screen Gems	23.8	45.8
6.	Shotgun Slade Mon 7:00	WTVJ	MCA	22.5	50.4
6.	This Man Dawson Sat 7:00	WTVJ	Ziv-UA	22.5	52.0
7.	Death Valley Days Sat 6:30	WTVJ	U.S. Borax	21.2	[illegible]
8.	Quick Draw McGraw Tues 7:00	WCKT	Screen Gems	20.5	37.3
9.	Manhunt Wed 7:00	WCKT	Screen Gems	18.9	32.5

Hollywood Spec	WCKT	17.2
Trackdown	WTVJ	27.8
Huckleberry Hound	WCKT	28.1
The Lone Ranger	WCKT	5.3
Manhunt	WCKT	16.9
Superman	WCKT	14.2
Staccato	WCKT	14.2
Gray Ghost	WCKT	11.6
Champ Bowling	WPST	11.3
Big Show	WTVJ	23.2
Revue 8	WTVJ	23.6

NEW HAVEN-HARTFORD

STATIONS: WTIC, WNHC, WHCT, WNBC, WCBS, WRCA. SURVEY DATES: MARCH 1-7, 1960.

1.	Red Skelton Tues 9:30-10:00	WTIC	37.7
2.	Gunsmoke Sat 10:00-10:30	WTIC	36.4
2.	77 Sunset Strip Fri 9:00-10:00	WNBC	36.4
3.	Tightrope Tues 9:00-9:30	WTIC	35.4
4.	Have Gun, Will Travel Sat 9:30-10	WTIC	34.4
5.	Hotel De Paree Fri 8:30-9:00	WTIC	33.4
6.	Circle Theatre Wed 10:00-11:00	WTIC	33.1
6.	Untouchables Thurs 9:30-10:30	WNHC	33.1
7.	Rawhide Fri 7:30-8:30	WTIC	32.6
8.	Dobie Gillis Tues 8:30-9:00	WTIC	32.5
8.	Zane Grey Theatre Thurs 9:00-9:30	WTIC	32.5

1.	This Man Dawson Thurs 7:00	WTIC	Ziv-UA	23.8	44.9
2.	Huckleberry Hound Thurs 6:00	WNHC	Screen Gems	23.1	50.3
3.	Four Just Men Thurs 7:30	WTIC	ITC	22.5	40.5
4.	Sea Hunt Sun 6:30	WNHC	Ziv-UA	20.8	42.7
5.	Dial 999 Fri 7:00	WTIC	Ziv-UA	18.5	40.6
6.	Cannonball Fri 6:00	WNHC	ITC	16.6	38.9
7.	Quick Draw McGraw Tues 6:00	WNHC	Screen Gems	16.5	41.2
8.	Phil Silvers Tues 7:00	WNHC	CBS	15.5	34.5
9.	Popeye Mon-Fri 5:00	WNHC	UAA	15.2	41.5
	Sat 4:30				
9.	San Francisco Beat Sun 7:00	WTIC	CBS	15.2	27.6

News, Weather	WNBC	13.3
News-Huntley-Brinkley	WNBC	14.6
Feature Film	WTIC	9.9
Feature Film, Weather	WTIC	15.9
Gale Storm	WHNC	20.5
20th Century	WTIC	17.9
News, Weather	WNBC	12.6
News-Huntley-Brinkley	WNBC	14.6
Early Show	WNBC	10.6
Feature Film, Weather	WTIC	13.2
Feature Film	WTIC	7.9
Early Show	WNBC	7.9
Feature Film, Weather	WTIC	15.2
Playhouse 3	WTIC	10.8
Feature Film	WTIC	11.2
Ray Robinson	WNBC	10.2
Early Show	WNBC	8.6
Olympic Medal Winners	WTIC	11.9
Lassie	WNHC	27.2

MILWAUKEE

STATIONS: WTMJ, WITI, WISN, WXIX. SURVEY DATES: MARCH 1-7, 1960.

1.	Wagon Train Wed 6:30-7:30	WTMJ	45.9
2.	Real McCoys Thurs 7:30-8:00	WISN	39.1
3.	Untouchables Thurs 8:30-9:30	WISN	38.0
4.	Gunsmoke Sat 9:00-9:30	WITI	37.7
5.	Cheyenne Mon 6:30-7:30	WISN	36.6
6.	77 Sunset Strip Fri 8:00-9:00	WISN	36.2
7.	Donna Reed Thurs 7:00-7:30	WISN	34.1
8.	Bonanza Sat 6:30-7:30	WTMJ	33.4
8.	The Rifleman Tues 8:00-8:25	WISN	33.4
9.	Father Knows Best Mon 7:30-8:00	WITI	32.5

1.	Rescue 8 Thurs 8:00	WTMJ	Screen Gems	37.1	60.3
2.	Sea Hunt Thurs 9:30	WISN	Ziv-UA	26.1	42.2
3.	Manhunt Thurs 9:30	WTMJ	Screen Gems	25.5	41.2
4.	Johnny Midnight Mon 9:30	WISN	MCA	24.8	38.6
5.	Whirlybirds Sun 9:30	WTMJ	CBS	24.1	37.8
6.	Citizen Soldier Fri 9:30	WISN	Flamingo	23.5	41.8
7.	Roy Rogers Sun 4:30	WISN	Roy Rogers	21.9	18.9
8.	Death Valley Days Sat 9:30	WTMJ	U.S. Borax	21.5	39.4
9.	Bold Venture Tues 9:30	WISN	Ziv-UA	20.8	33.8
10.	The Honeymooners Thurs 10:15	WTMJ	CBS	19.5	34.5

Pat Boone	WISN	13.2
Manhunt	WTMJ	25.5
Sea Hunt	WISN	26.1
Playhouse 90	WITI	22.2
What's My Line	WITI	29.1
Cavalcade of Sports	WTMJ	19.5
Time Present	WTMJ	4.0
Eyewitness To History	WITI	15.9
Garry Moore	WITI	30.1
Steve's Late Show	WITI	8.6
Wm. Humphrey, Movie	WISN	8.6
Late Show	WITI	6.0
Big Movie	WISN	6.0

NASHVILLE

STATIONS: WSM, WLAC, WSIX. SURVEY DATES: MARCH 1-7, 1960.

1.	Wagon Train Wed 6:30-7:30	WSM	53.9
2.	Real McCoys Thurs 7:30-8:00	WSIX	46.4
3.	Gunsmoke Sat 9:00-9:30	WLAC	43.7
4.	Ernie Ford Thurs 8:30-9:00	WSM	40.0
5.	Price Is Right Wed 7:30-8:00	WSM	39.1
6.	Father Knows Best Mon 7:30-8:00	WLAC	38.4
7.	Garry Moore Tues 9:00-10:00	WLAC	36.7
7.	Red Skelton Tues 8:30-9:00	WLAC	36.7
8.	What's My Line Sun 9:30-10:00	WLAC	36.4
9.	Have Gun, Will Travel Sat 8:30-9	WLAC	33.8

1.	Coronado 9 Sat 9:30	WLAC	MCA	23.5	50.0
2.	This Man Dawson Thurs 9:30	WSM	Ziv-UA	22.2	49.7
3.	Roy Rogers Sat 5:30	WSM	Roy Rogers	20.8	63.6
4.	Tombstone Territory Thurs 6:30	WSIX	Ziv-UA	18.5	39.8
5.	Huckleberry Hound Thurs 5:15	WLAC	Screen Gems	19.2	51.3
6.	Quick Draw McGraw Tues 5:15	WLAC	Screen Gems	17.4	48.5
7.	Border Patrol Sun 5:30	WSM	CBS	17.2	37.1
8.	Phil Silvers Fri 9:00	WLAC	CBS	15.2	30.2
9.	Highway Patrol Sat & Sun 10:00	WSM	Ziv-UA	14.8	26.3
10.	Bugs Bunny Sat 11:30				
	Sun 12:00	WLAC	UAA	14.4	70.9

Wrestling	WSIX	14.9
Take A Good Look	WSIX	13.9
All Star Golf	WSIX	7.3
Journey-Understanding	WSM	19.2
5 O'Clock Hop	WSM	13.5
5 O'Clock Hop	WSM	14.9
20th Century	WLAC	18.5
The Detectives	WSIX	22.5
News, Twilight Zone	WLAC	27.0
Twilight Zone	WLAC	17.2
Best of Warner Bros	WLAC	12.9
Detectives Diary	WSM	7.3
Rev. Oral Roberts	WSIX	3.3

MINNEAPOLIS—ST. PAUL

STATIONS: WCCO, KSTP, KMSP, WTCN. SURVEY DATES: MARCH 1-7, 1960.

1.	Garry Moore Tues 9:00-10:00	WCCO	43.5
2.	Red Skelton Tues 8:30-9:00	WCCO	39.1
3.	Wagon Train Wed 6:30-7:30	KSTP	38.4
4.	Father Knows Best Mon 7:30-8:00	WCCO	35.6
4	What's My Line Sun 9:30-10:00	WCCO	35.6
5.	Untouchables Thurs 8:30-9:30	WCCO	35.3
6.	Gunsmoke Sat 9:00-9:30	WCCO	33.8
7.	Playhouse 90 Mon 8:30-10:00	WCCO	31.7
8.	Danny Thomas Mon 8:00-8:30	WCCO	31.1
9.	I've Got A Secret Wed 8:30-9:00	WCCO	29.4

1.	Huckleberry Hound Tues 6:30	WCCO	Screen Gems	25.2	48.7
2.	Sea Hunt Thurs 9:30	WTCN	Ziv-UA	20.5	38.7
3.	Roy Rogers Sat 11:00	WCCO	Roy Rogers	19.5	85.5
4.	Popeye Mon-Fri 5:30	WCCO	UAA	17.7	49.2
5.	Border Patrol Thurs 9:30	KSTP	CBS	17.5	33.0
6.	State Trooper Thurs 10:30	KSTP	MCA	15.2	31.0
7.	Lock-Up Wed 9:30	KSTP	Ziv-UA	14.5	26.1
8.	Highway Patrol Tues 10:30	KSTP	Ziv-UA	13.9	59.4
9.	Rodeo 714 Mon 10:30	KSTP	NBC	13.5	60.0
10.	Manhunt Fri 10:30	KSTP	Screen Gems	12.9	45.9

Sugarfoot	WTCN	12.9
Border Patrol	KSTP	17.5
True Story	KSTP	3.3
Robin Hood	KSTP	7.3
Rin Tin Tin	WTCN	8.4
News-Huntley-Brinkley	KSTP	11.0
My Friend Flicka	WTCN	6.0
Sea Hunt	WTCN	20.5
Movie Spectacular	WTCN	6.0
Circle Theatre	WCCO	25.1
Movie Spectacular	WTCN	4.0
Movie Spectacular	WTCN	3.3
Movie Spectacular	WTCN	6.0

(Continued on page 108)

Inside Stuff—Radio-TV

Broadcasters' Promotion Assn., in its fifth convention next November, will eschew formal talks and panels in favor of practical how-to-do-it sessions, per a show of hands by the BPA membership which was recently surveyed by prexy Gene Godt, KYW-TV, Cleveland. Shirt sleeve conclave will take up such subjects as color tv, budgets, merchandising, audience surveys, image building, news promotion and that Washington business.

Only formal address on the agenda will be the keynote talk given by NBC board chairman Robert W. Sarnoff. Convention will be held Nov. 14-16 at Sheraton Charles Hotel, New Orleans.

TV-Radio Production Centres

Continued from page 10

New Brand Tuna . . . WBZ-TV launching new Monday-Friday moppet show: "S.S. Popeye," Aug. 1, 4:30-5 p.m., with **Dick Kilbride** in the role of "Sandy Bowen" to intro cartoons . . . WJAR-TV made N. E. tv first with camera covering entire ritual of Consecration of Auxiliary Bishop of Providence Thomas F. Maloney with special three-camera remote from Cathedral of Saints Peter and Paul . . . WCBS and WBZ are field testing stereo broadcasts over FM at request of FCC . . . **Don Benjamin** joined WBZ-TV as sales promo dept. . . . **Arthur King** named director publicity, and **Fred Cosirk**, director news dept. at WEEI.

IN PHILADELPHIA . . .

Harry Prime, former band singer turned doctor, exited WCAU. He is replaced by **Ross Hall** . . . **Raymond W. Weipert Jr.**, NBC vaupee and general manager of WRCV, WRCV-TV, named radio and television chairman for the second year, for the United Fund Torch Drive. **Patrick J. Stanton**, owner and gen. of WIMJ, is vice chairman . . . WIP's Junior Golf Tournament administered by **Jim Leaming**, station's sports director. **Gene Milner**, design, and **Johnny Yocum**, Galen Hall pro . . . **Blaine Butcher**, radio-tv chief for Al Paul Lefton Agency, resigned to become general manager of the Brandywine Broadcasting Co. . . . WIP having an contract of design gabber **Bob Menefee**, which has three months to go. Said to be clash on policy with new owners, Metropolitan Broadcasting Corp. . . . **Jerry Gillies**, former WKEN (Dover, Del.) newsmaster, has switched to a similar post at WAMS, Wilmington, Del. . . . **Stan Lee Bross**, radio-tv consultant, has been named general chairman of the 1960 Fight for Sight campaign.

IN MINNEAPOLIS . . .

With the just completed purchase of 24 post-'54 RKO and 140 post-'48 Republic features, "on a subsequent" but unspecified date the 20th Fox owned-and-operated KMSP-TV will return to an available 9 o'clock nightly time, pre-empted for three years until changed to 8 with the Fox Movietone news to follow immediately prior to a late feature film. General manager **Don Swartz** is elated he can be sure because of the commercials being generated by the recently inaugurated 10:30 p.m. Saturday Sunshine Super Time program. Station will start the taped Sunshine "Play of the Week" Sept. 21. KMSP-TV is in competition with three networks and one educational station here . . . A KSTP Radio gift to the Minneapolis Aquatennial annual summer Mardi Gras was a free to the public **Tommy Bartlett** water ski show at a local lake. It attracted an estimated [illegible] spectators . . . **Duncan Renaldo**, tv's "Cisco Kid," for a second year was star of the local Aquatennial's children's day show . . . **Fred Von'l Hull**, erstwhile U. of Minnesota and pro football star, a polio wheelchair victim, has joined KDWI Radio as news and sportscaster. He had been with KMSP-TV here . . . In June WCCO Radio's 84 affiliates landed nine new sponsors along with five renewals.

IN DALLAS . . .

Allen Case, NBC-TV's "The Deputy," due home in August for a prize-giving celebration when he officially changes the name of Bell Clothing Co., which he inherited from his late father, to "Allen Case, Ltd." . . . **Diane Tincher** joined WFAA-TV's secretarial staff . . . **Thaine Eagle**, former publicity director at WBAP-TV, Fort Worth, named "Ad Man of the Year" by the Advertising Men's American Legion Post in New York City . . . KBOX pulled more than 100,000 votes in its "Principal of the Year" contest, with Garland High School's M. C. Moses pulling more than 33,000 votes to win for the second straight year . . . **Don True**, Amarillo weatherman, has joined the staff of KFDA-TV there . . . **Dalie Vaught**, ex-traffic manager at KTNN-TV, Amarillo, promoted to traffic director at WFAA-TV here after five months at the station. She replaced **Cathy Gouse**, who left to join Warner Bros. studios in Hollywood.

IN PITTSBURGH . . .

Fred Remington, tv editor of the Pittsburgh Press, sold a script to Alcoa called "Anniversary of a Murder." Show has already been filmed and scheduled for fall release . . . WAMP, the NBC outlet here, has put in continuous big band music . . . First baseball telecast from the Coast came in on Sat. (23). Stations in the Pirate network took the pictures of the ABC "Game of the Week" with audio portions by local announcers **Bob Prince** and **Jim Woods**, who simulcasted . . . WCAE goes on a 24-hour basis next month . . . **John Hughes** of WTAE will do three newscasts a day under the new station setup. He will continue with WTAE . . . **Hank Greene**, sales manager at KDKA-TV, leaves Aug. 1 for a two-week tour of duty in the Naval Reserve. Greene holds the rank of Commander . . . **Sir Walter Raleigh**, the WAMO d.j., in Allegheny General Hospital for hospitalization following a neck injury while playing tennis . . . Director **Sam LaDonne** leaving KDKA-TV.

IN SAN FRANCISCO . . .

Victor P. Reed, news director, promotion boss and program director for ABC's o-and-o KGO-TV-AM at various times from 1948 to 1957, returned to the station as news director. He'll take some of the load off of promotion-ad chief **George Rodman** . . . KPIX named **Paul Turner** as assistant program manager. He's ex-WKBN-TV, Youngstown, O. . . . **Orville C. Schumacher**, general manager of KBCO-FM, reports that "effective immediately, all purchases of broadcast time made through the San Francisco office of KBCO-FM by recognized agencies will receive 20% commission instead of the traditional 15%." At same time, **Phil J. Martinez**, ex-KHIP-FM and ex-sales manager of KPER, Gilroy, was named KBCO's commercial manager . . . Examiner's **George Murphy** scheduled to do five five-minute daily capsules from GOP convention for KTVU . . . KJAZ-FM "merged" its jazz guide with the newly established "FM Fine Music Guide," being published by **Robert L. Heller**—title will be "FM Guide and Live Jazz Calendar" . . . **Lee Simmons** and **Bob Fouts** again set to air 49er pro football via KSFO.

Edgar Peterson

Continued from page 25

future." Major snag is to pick the man who will read Churchill's speeches. "We don't want an imitator but someone whose voice can do justice to the prose." Many have been tested, including Peter Finch, Michael Rennie and Sir Michael Redgrave.

Peterson has already lined up a standout bunch of English scribes including Sir Arthur Bryant, Peter Fleming, Fred Mandelany, Quentin Reynolds and William Templeton. Richard Rodgers is writing the music and he has already finished what Peterson describes as "a kind of cantata" for the w.k. "on the beaches" speech. Beatrice Cunningham has the tricky job of digging for fresh newsreel shots to illustrate the series, and she's combing Europe on this chore. Richard Sage and Patrick Marnee are others closely associated with Peterson on this upper-league series which is being sponsored by Bell & Howell. No British deal has yet been fixed but the series, which will be called simply "Winston Churchill" will be sold to the highest bidder.

FCC Counsel Asks Biscayne Grant In Miami Be Voided

Washington, July 26.

General Counsel's office of Federal Communications Commission has recommended that the grant of Miami Channel 7 to Biscayne Television Corp. be set aside and new proceedings be held to reconsider the award.

Associate General Counsel Edgar W. Heitz further urged that three of the four applicants for the outlet be disqualified from making another try—or at least have alleged ex parte conduct weighed against them in any new proceedings.

Heitz's disqualification recommendation was directed against Biscayne, East Coast Television Corp. and South Florida Television Corp. The fourth applicant, Sunbeam Television Corp. was not involved in the wire-pulling charges.

The Channel 7 case, first brought to light by the House Harris Subcommittee, was reheard last month in Philadelphia before special FCC Hearing Examiner Horace Stern. The grant to Biscayne was originally made in January 1956 and reaffirmed by the Commission in June 1957 after it was remanded by the U.S. Court of Appeals here.

In his proposed findings to

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Par TV's Religiosos

Hollywood, July 26.

Paramount Television Productions has been firmed to vidtape 13 episodes of the religious series "How Christian Science Heals" for syndication to 160 worldwide markets, according to Bob Quinlan, chief of PTP's facilities rental division.

Taping will be under supervision of Will R. Davis, manager of the committee on publications for the First Church of Christ, Scientist, in Boston, Mass. Producers of the series are Robert G. Walker and Leroy M. Smith for Titangle Productions.

E. and W. German Propaganda Battle Includes TV Mag Listing

Frankfurt, July 26.

In the latest astounding development of the television battle that's crossing the borders of East and West Germany, the four largest West German television magazines have just started to carry complete listings of East Germany. And the rest of the West German press is carrying on a controversy as to whether this is the right move.

The four papers have a total circulation of about 5,000,000 copies weekly and reach about 60% of the West German television viewers.

While they have always carried complete lists of the weekly West German tv shows, they just started to list the East German shows—usually loaded with Commie propaganda and slanted against America and West Germany and the NATO lands—since, they point out, many West Germans look at these shows from across the Iron Curtain anyhow.

A sidebar angle is that while these magazines are generally forbidden circulation in the Red-run East Germany, many of them are smuggled in, anyhow, and it gives the East Germans a chance to compare what's viewable on both sides of their split country.

Another point they're arguing is that eventually the East Germans may be forced to reciprocate and likewise, in their television papers, carry listings of what's playing in Commie country and what's showing on the screens of the free West Germans.

It's figured that about half a million West Germans with television are strategically located close to the borders, where they can receive both shows; there are no estimates available as to how many East Germans can look at the "banned" West German shows.

West German television concentrates on culture, since it's basically supported by the government, but does many controversial shows—like Arthur Miller's "Crucible" and "Come Money" and plays of Tennessee Williams and other contemporary American writers, which interpret the current world situation for the viewers.

And by listing both programs the magazines hope that the readers will get a distinct view of what life is like on both sides of the border.

Station Renewals

Continued from page 27

programs, the more work for AFTRAns.

Washington local offered a resolution, too. It was in recognition of "the value of good public relations" as a "powerful weapon" in overcoming "management propaganda" and in helping labor during a strike period. Two years ago, national AFTRA hired its first full-time p.r. man, Dick Jackson, and in effect, the Washington resolution, which the entire convention accepted, was to empower the national group to give help and intensify its p.r. campaigning. Along these lines, this year marked the first time that many of the floor sessions—although not all—were opened to members of the press.

Another resolution from Washington was passed, giving each AFTRA local the power for the first time to expell or discipline members who abuse their honorary withdrawal cards. Many ex-AFTRAns, who've turned to the management level, still hold these honorary cards, and it was the feeling of the delegates that many of them are violently anti-AFTRA, and consequently should not be allowed even honorary status in AFTRA.

Adler

Continued from page 25

will participate in the profits. California National will handle the package in the United States.

Idea for the all British package was thought up by Adler as a means of countering the 86% British quota which prevails on the commercial network, and the self-restraint imposed by BBC-TV on its own outlet. This stringent time limitation for foreign vidpix has made the UK market a tough proposition for American packagers. At best it allows time for two half-hour shows a day, though one feature film could exhaust almost two days quota.

Against this background, the NBC International tipper reckoned that a British package was a more attractive and more saleable proposition for the local wahs and, significantly, there was an immediate and positive reaction from four out of the five moguls, all of whom were actively bidding for the series.

It is also significant to note that this represents NBC International's first breakthrough into ABC-TV for more than two years. The network has a close affiliation with Warner Bros. (who hold a 37½% interest in the parent Association British Picture Corp.) and understandably give priority to that studio's output.

When the series goes on the air in the New Year it will be networked to ATV in London, and will thus be featured on all the major outlets, as ABC-TV has the weekend time on the midlands and northern stations.

The first foreign sale for the program in Australia is on the point of completion by NBC International.

FCC Prepping N.Y. UHF Experiment

Washington, July 26.

Federal Communications Commission is readying to get rolling with its $2,000,000 experiment of UHF telecasting to be conducted in New York in 1961-62.

A UHF-TV Project Unit, under direction of FCC's Chief Engineer, has been set up to conduct the experiment and last week FCC issued a call for an industry advisory committee. Invited to participate on the advisory panel were representatives of National Assn. of Broadcasters, Electronic Industries Assn., Assn. of Maximum Service Telecasters, Joint Council on Educational Television and other groups.

A preliminary conference between FCC staffers and interested industry reps will be held in Washington, Friday (29).

Under contracts to be let sometime in the next year, a high-powered UHF station will be built on the Empire State Building, where transmitters for New York's VHF stations are located. Another station will be built within about 15 miles to transmit on a separate channel. Some 100 sets will be used, of varying designs, to test reception.

FCC asked Congress for $2,225,000 for the study, but the amount was whittled down. FCC says however, that the cut should not impair the experiment.

TAM's Top 10 in Britain

(Week Ending July 17)

	HOME VIEWING (000s)
Rawhide—AR/ATV GRANADA	[illegible]
Deadline Midnight—ATV	5130
Emergency—Ward 10 Fri.—ATV	5002
Delfont's Sunday Show—ATV	4933
Mess Mates—GRANADA	4834
Prison Officer—ATV	4736
No Hiding Place—AR	4736
The Love of Mike—AR	4637
Emergency—Ward 10 Tues.—ATV	4538
Play of the Week—AR	4538
Television Playhouse—GRANADA	4538

VARIETY - ARB SYNDICATION CHART

Variety's weekly tabulation based on ratings furnished by American Research Bureau, highlights the top ten network shows on a local level and offers a rating study in depth of the top ten syndicated shows in the same particular market. This week ten different markets are covered.

In the syndicated programs listings of the top ten shows, rating data such as the average share of audience, coupled with data as to time and day of telecasting competitive programming in the particular slot, etc., is furnished. Reason for detailing an exact picture of the rating performance of syndicated shows is to reflect the true rating strength of particular series. Various branches of the industry, ranging from media buyers to local stations and or advertisers to syndications will find the charts valuable.

Over the course of a year, ARB will tabulate a maximum of 247 markets. The results of that tabulation will be found weekly in Variety. Coupled with the rating performance of the top ten network shows on the local level, the Variety ARB charts are designed to reflect the rating tastes of virtually every tv market in the U.S.

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MONTGOMERY, ALA.

STATIONS: WSFA, WCOV. SURVEY DATES: MARCH 1-7, 1960.

TOP TEN NETWORK SHOWS RK.	PROGRAM—DAY—TIME	STA.	AV. RTG.
1.	Wagon Train Wed. 8:30-9:30	WSFA	50.8
2.	Loretta Young Sun. 9:00-9:30	WSFA	51.7
3.	Sugarfoot Tues. 8:30-9:30	WSFA	48.8
4.	Price Is Right Wed. 7:30-8:00	WSFA	46.0
5.	Father Knows Best Mon. 7:30-8:00	WCOV	45.7
5.	You Bet Your Life Thurs. 9:00-9:30	WSFA	45.7
6.	77 Sunset Strip Wed. 9:30-10:00	WSFA	45.5
7.	Ford Startime Tues. 7:30-8:30	WSFA	43.0
8.	Arthur Murray Party Tues. 8:30-9:00	WSFA	40.7
9.	Chevy Show Sun. 8:00-9:00	WSFA	42.3

TOP SYNDICATED PROGRAMS RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Lock-Up Thurs. 7:00	WSFA	Ziv-UA	40.4	74.9
2.	Harbor Command Mon. 6:30	WSFA	Ziv-UA	36.7	63.6
3.	Sea Hunt Fri. 7:00	WSFA	Ziv-UA	35.8	57.5
4.	This Man Dawson Mon. 7:00	WSFA	Ziv-UA	35.4	56.3
5.	U.S. Marshal Thurs. 8:00	WSFA	NTA	30.5	52.8
6.	Border Patrol Sun. 6:30	WSFA	CBS	30.4	46.9
7.	Cannonball Mon. 9:00	WSFA	ITC	28.8	50.2
8.	Coronado 9 Tues. 9:30	WSFA	MCA	25.8	54.1
9.	Four Just Men Fri. 8:30	WSFA	ITC	25.1	45.1
10.	Not For Hire Thurs. 7:30	WSFA	CNP	24.1	44.4

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Political	WCOV	11.9
Three Stooges	WCOV	13.2
Kate Smith	WCOV	20.8
Rawhide	WCOV	28.5
The Texan	WCOV	27.5
Zane Grey Theatre	WCOV	27.2
Leave It To Beaver	WCOV	34.4
Playhouse 90	WCOV	28.5
Gerry Mouse	WCOV	21.9
Real McCoys	WCOV	30.5
Johnny Ringo	WCOV	30.1

PORTLAND—MT. WASHINGTON

STATIONS: WCSH, WGAN, WMTW. SURVEY DATES: MARCH 1-7, 1960.

RK.	PROGRAM—DAY—TIME	STA.
1.	Wagon Train Wed. 7:30-8:30	WCSH
2.	Price Is Right Wed. 8:30-9:00	WCSH
3.	Ed Sullivan Sun. 8:00-9:00	WGAN
4.	Gunsmoke Sat. 10:00-11:00	WGAN
5.	Ernie Ford Thurs. 8:30-11:00	WCSH
6.	Riverboat Mon. 7:30-8:30	WCSH
7.	Overland Trail Mon. 7:00-8:00	WCSH
8.	To Tell The Truth Thurs. 7:30-8:00	WGAN
9.	Playhouse 90 Thurs. 8:30-11:30	WGAN
10.	Father Knows Best Mon. 8:30-9:00	WGAN

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Whirlybirds Sun. 6:30	WCSH	CBS	37.1	68.3
2.	Shotgun Slade Fri. 7:00	WCSH	MCA	32.1	60.9
3.	Death Valley Days Sat. 7:00	WCSH	U.S. Borax	31.1	67.7
4.	Highway Patrol Sat. 6:30	WCSH	Ziv-UA	27.5	50.4
5.	Four Just Men Sun. 6:30	WCSH	ITC	27.2	47.0
6.	Cannonball Wed. 7:00	WGAN	ITC	26.5	50.4
6.	Sea Hunt Thurs. 7:00	WGAN	Ziv-UA	26.5	49.1
7.	Border Patrol Tues. 7:00	WGAN	CBS	23.2	51.7
8.	Huckleberry Hound Fri. 6:00	WCSH	Screen Gems	21.2	49.1
8.	U.S. Marshal Sat. 10:00	WGAN	NTA	21.2	47.5

TOP COMPETITION PROGRAM	STA.	AV. RTG.
20th Century	WGAN	11.9
I Love Three Times	WGAN	11.9
Man Called X	WGAN	9.9
Early Show	WMTW	10.2
Small World	WGAN	4.9
Early Show	WMTW	17.6
Rendezvous	WCSH	10.6
The Man Dawson	WCSH	18.5
Early Show	WMTW	13.9
The Chicago	WCSH	11.9
Mighty Mo	WGAN	17.7
Star Time Jamboree	WCSH	7.0

MONROE—EL DORADO

STATIONS: KNOE, KTVE. SURVEY DATES: MARCH 1-7, 1960.

RK.	PROGRAM—DAY—TIME	STA.
1.	Wagon Train Wed. 8:30-9:30	KTVE
2.	Gunsmoke Sat. 9:00-9:30	KNOE
3.	Bonanza Sat. 8:30-9:30	KTVE
4.	Have Gun, Will Travel Sat. 8:30-9	KNOE
5.	Ernie Ford Thurs. 8:30-9:00	KTVE
6.	Laramie Tues. 7:30-8:30	KTVE
7.	Price Is Right Wed. 7:30-8:00	KTVE
8.	Peter Gunn Mon. 8:30-9:30	KTVE
9.	Bachelor Father Thurs. 8:30-9:30	KTVE
9.	You Bet Your Life Thurs. 9:30-9:55	KTVE

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Roy Rogers Mon. 6:30	KTVE	Roy Rogers	39.1	64.1
2.	The Californian Mon. 7:00	KTVE	CMP	37.9	58.2
3.	Harbor Command Thurs. 7:00	KTVE	Ziv-UA	32.0	58.3
4.	Special Agent 7 Mon. 8:00	KTVE	MCA	31.7	55.4
5.	Border Patrol Sat. 7:00	KNOE	CBS	29.2	47.4
5.	Sheriff of Cochise Thurs. 7:00	KTVE	NTA	29.2	50.7
6.	Shotgun Slade Sat. 8:00	KNOE	MCA	28.2	42.7
7.	Popeye Mon.-Fri. 5:00 Sat. 6:30	KTVE	UAA	20.2	72.6
8.	Sea Hunt Fri. 8:00	KNOE	Ziv-UA	23.7	43.5
9.	Meet McGraw Tues. 8:00	KNOE	ABC	24.9	38.5

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Kate Smith	KNOE	17.4
Lock-Up	KNOE	11.9
Flash	KNOE	11.9
Playhouse 90	KNOE	23.1
Pat Boone	KTVE	24.3
Commando 9	KNOE	19.1
The Deputy	KTVE	37.2
Showtime 60	KNOE	5.6
Tom Ewell	KNOE	3.0
Quick Draw McGraw	KNOE	6.4
Smokey A. Tailpole	KNOE	4.9
Magnificent	KNOE	7.0
Huckleberry Hound	KNOE	9.9
Captain Kangaroo	KNOE	5.9
Cavalcade of Sports	KTVE	23.9
Ford Startime	KTVE	28.0

MOBILE—PENSACOLA

STATIONS: WEAR, WKRG, WALA. SURVEY DATES: MARCH 1-7, 1960.

RK.	PROGRAM—DAY—TIME	STA.
1.	Gunsmoke Sat. 9:00-9:30	WKRG
2.	Red Skelton Tues. 8:30-9:00	WKRG
3.	Have Gun, Will Travel Sat. 8:30-9	WKRG
4.	Johnny Ringo Thurs. 7:30-8:00	WKRG
5.	Father Knows Best Mon. 7:30-8:00	WKRG
6.	Lassie Sun. 6:30-7:30	WKRG
6.	Ed Sullivan Sun. 7:00-8:00	WKRG
8.	77 Sunset Strip Fri. 8:00-9:00	WEAR
9.	Dennis The Menace Sun. 6:30-7:00	WKRG
10.	Walt Disney Presents Fri. 8:00-7:30	WEAR

RK.	PROGRAM—DAY—TIME	STA.	DISTRIB.	AV. RTG.	AV. SH.
1.	Shotgun Slade Tues. 8:00	WKRG	MCA	34.7	58.8
1.	Whirlybirds Sat. 9:30	WKRG	CBS	34.7	69.9
3.	Life of Riley Mon.-Fri. 5:30	WKRG	CNP	26.9	73.9
3.	Manhunt Wed. 7:30	WKRG	Screen Gems	26.2	41.1
4.	U.S. Marshal Thurs. 8:00	WKRG	NTA	25.4	40.8
5.	Trackdown Tues. 7:30	WEAR	CBS	25.0	40.4
6.	Coronado 9 Sat. 10:00	WKRG	MCA	21.0	47.5
7.	Border Patrol Fri. 7:30	WKRG	CBS	20.5	38.7
8.	Rescue 8 Thurs. 7:30	WALA	Screen Gems	18.8	30.3
8.	This Man Dawson Thurs. 7:00	WKRG	Ziv-UA	18.8	30.3

TOP COMPETITION PROGRAM	STA.	AV. RTG.
Lawrence A. Del	WEAR	10.9
Walter Winchell File	WEAR	16.4
Western Roundup	WEAR	5.5
News-Hartley-Brinkley	WALA	9.7
Gene A. Harper	WEAR	28.2
Pat Boone	WEAR	19.0
Debbie Clifton	WKRG	31.7
Best of MGM	WEAR	7.1
Mat Fiore Workbench	WEAR	25.6
Donna Reed	WEAR	24.5
Donna Reed	WEAR	24.5

British TV Violence

Continued from page 1[illegible]

advisory body on the impact of programs during those hours on children and young people, also the individuals who can act as advisers on children's viewing would be appointed by both to organize that. Answering a point made about parents' responsibility, "cannot be satisfied if filmed hospitals and debased moral standards are significant features of the programs provided in the peak period of family viewing."

However, in comments already made in response to the report by the Independent Television Companies Association, the view is emphasized that present arrangements for keeping the effect of TV on children under constant review are good enough. It's also held that the committee has perhaps been led to overlook the interests of adult viewers who make up the great majority of the audience after 9 p.m. "This does not mean that we think that the programs after 9 p.m. should be of a kind which are unsuitable for children—we agree that television is primarily family entertainment and that this assumes certain responsibilities to those who precede it," acknowledges the ITCA. "But to equally be raised against "the Aug. 1.

consider the peak viewing hours month from the point of view of children would be unduly to restrict the scope and to deprive adult viewers of much enjoyment and interest." ITCA also reiterates that parents have much responsibility for the way in which their children use television.

The committee's report brings drama under the fire because "many plays portray or are even based upon values which are potentially harmful to children," unusual marital life being cited as an instance. More rare ought to be taken over comedy, because what isn't amusing in the prime hall becomes so at home. Much of the comedy is pop-type, the committee declares, is not a degraded attitude to sex. The point made about quizzes is that the almost nightly showing of same "seems excessive," and the emphasis on rich reward for small effort must in the long term encourage the development of a false set of values. And running back to violence, "Lawman" and "Rawhide" are put forward as Westerns that contain too much of the attending quotes for its own sake, though television might

Edward series based on the activities of present-day prime episodes, private eyes and detectives."

The report makes positive proposals in addition to those about merchant advisers. These include that more information about specific shows and plays ought to be given in program journals to provide better parent guidance and that commercial companies should spend some of their profits on research to get full information on the effect of programs on families. And the hope is voiced that "soft on" music will be aired from time to time at peak viewing hours.

Braun Exits Wm. Morris

Hollywood, July 26.

Bob Braun is ending 17-year association with the William Morris agency to enter the personal management field. For most of his years with the agency Braun was the NBC contact and among the company's packages he helped to activate and sell were those starring Jean Davis and Mickey Rooney. He handled "Colgate Comedy Hour," "All Star Revue" and his associations included Dennis Thomas, Ed Wynn, Jimmy Durante, George Jessel, Orson Welles, Betty Hutton, Milton Berle and Frank Sinatra.

He leaves the Morris office

Labor's Dubious Solidarity

Continued from page 100

until it was learned that the IA workers had supported AFTRA over the protestations. It is understood, of the IA management.

Incidentally, IA's chief, Dick Walsh was not among the union leaders present in Washington for Mitchell's speech. But this is attributed to the fact that the IA is holding its own national conclave in Chicago, creating a natural conflict with the AFTRA agenda. Also not present, although invited and expected, was a representative from SAG. Ditto AGVA's Jackie Bright.

Both Herman Kennan and Al Manuto of AFM were here, however. So were George Smith of NABET, Al Hardy of IBEW, IALA's Nicky Burnett, Equity's Angie Duncan, AGMA's Howard Lanzetta, and WGA's Evelyn Burkey. It's not believed that all of them later caucused with AFTRA's Conaway, although report has it that Smith and Hardy, at one hour or another, sat down with the AFTRA leader to talk about upcoming negotiations and probably of how each of the three unions might be of legitimate help to the others in their network negotiations.

Desire for unanimity of entertainment labor didn't just happen. The pros figure that the need for rank-and-file solidarity is a direct outgrowth of the stiffening resistance of late by management to new union demands.

For one thing, most of the entertainment unions have been in business for some time now, and, resultingly, have achieved relatively high pay levels and, in most cases, decent fringe benefits. So that management has fought extra-hard of late to resist additional demands by labor.

Thus, and the big labor fright for some four years—is the urge of automation. IBEW and NABET, most concerned in this respect, have fought against the replacement of manpower in radio and tv by technology. Many of their skirmishes have been oblique and, in the last two years, most of the skirmishes resulted in losses or partial defeats. The fear of automation makes it imperative for at least these two unions to try for some kind of mutual accord among all tv and radio unions, so that all-around labor support is forthcoming when needed.

33⅓ KEY TO SINGLES MARKET?

Victor Kicks Off Fall Program With New Price Setup on Opera Albums

RCA Victor has started its fall program rolling with a new price structure on opera albums and a renewal of its tie-in promotion with Brock, manufacturer of hair preparations.

The new price structure on opera packages includes all future three and four LP sets as well as those presently in the catalog. It goes into effect immediately with the release of Puccini's "Turandot" and Verdi's "Il Trovatore."

The new price schedule will run as follows: All four-LP opera sets will be nationally advertised by RCA for the price of three and all three-LP sets will go for the price of two. As an example, the new "Turandot," which contains three LPs, will now be advertised at $11.98 in stereo and $9.98 in monaural, compared to the old price of $17.98 and $14.98, respectively.

Doubled Ad Budget

The Brock tie-in is a follow-up to last year's "Best Buy" collaboration. This year Brock has doubled its advertising expenditures for the promotion and has allocated over $100,000 for all media and sales promotion.

As part of the year's promotion, Brock will offer consumers a special Victor program LP containing 12 pop and Red Seal selections from the 23 "New Sound America Loves Best" albums on dealer's post "Best Buy" coupons. Consumers will be able to get the program LP in stereo or monaural for $1 plus a Brock hair-tint formula or formulas during the period between Sept. 1 and Dec. 31.

The front cover of the program LP displays in full color the 15 albums excerpted in addition, the back cover also shows full color cuts of 12 more pop and Red Seal LPs including the remaining "New Sound America Loves Best" records. A special feature of the Brock campaign will be a coupon offer for the program LP as a new premium package of 4,000,000 Brock coupons that give a six-and-one-half ounce shampoo cream free with a four-ounce

(Continued on page 112)

Ill. Appeals Court Rules Merc Must Stand Trial In Tiny Hill's $1 Mil. Suit

Chicago, July 26.

Reversing a lower court, Illinois State Appellate Court has ruled that Mercury Records must face trial in a $1,000,000 damage suit brought by retired bandleader Tiny Hill.

Hill, who first filed his action with Cook County Cir. Superior Court three years ago, alleges the diskery failed to meet its obligations under a three-year pact with the orch topper.

Hill claims he cut only four of 36 sides for which he contracted. Complaint alleged he was discriminated against because he refused to sign with Star Attractions, tour booking arm of the label.

Lower court, which is to try the case in the fall, threw it out originally on ruling that Hill bypassed arbitration with the musicians' union. Rotoner, however, won appeal on contention that his dispute was only a contract matter outside of AFM interest.

Hill has since set himself up as a dairy rancher in Colorado.

Prestige Maps Buildup Of Its Bluesville Label

Prestige Records is mapping an expansion of its subsid Bluesville label with the appointment of Ozzie Cadena to handle promotion, recording, production and sales.

Cadena will tour the country visiting key blues areas promoting the Bluesville singles and at the same time scout for new talent and hold recording sessions in the cities where he visits.

Kaye's Roosevelt Date

Sammy Kaye is set to return to N.Y.'s Hotel Roosevelt Grill after a one-year absence. He begins a three-week engagement there Sept. 6.

Kaye missed his annual stint at the Roosevelt last year because of his cutbacks tour. Appearing with the orch at the Grill will be his two featured vocalists, Bobby Baird and Ray Michaels in addition to the Kaye Chorus and the Kaydets.

UA Stresses Pic Ties at Its First Annual Conclave

In a separate address geared on the building of a sound-selling catalog based on name artists, United Artists launched its first annual sales convention in New Orleans last Saturday (23). The conclave run at the Hotel Monteleone went yesterday (Tues.).

The accounts, Art Talmadge, UA's veepee general manager, revealed that new name artists joining the label will be announced at a later date. Meantime, he stressed the $1 million product available to the customers through its film alliance. Some of the UA alliance disc for release include "School Of The Blind," "Hard Ride Home," "The Mighty" and "The Alamo."

UA execs at the New Orleans convention in addition to Talmadge were David Dunkles, exec veepee; Arnold Maxin, national sales manager; Jerry Rubin, assistant regional sales manager; Norman Nelson, assistant national sales manager; Harry Goldstein, eastern regional sales manager; Don Costa, director of artists & repertoire; Al Moel, controller; Bob Arkushin, director of advertising and publicity, and Eddie Mathews, director of national promotion.

The fall program based on the "Sound of the Stars" theme will introduce 15 new albums. Included are packages by Mary Johnson, Rod Ines, Alexander King, Don Costa, Dickson Cottrell & Andre Previn, Dave Lambert and Stan Rubin among others.

On the new releases UA offers dealers a buy-five and receive one free" plan. Deal for catalog items calls for five rufle albums for 25 bought. The program, which begins this week, ends Sept. 6.

Pickwick's Lutz Touring Keys to Plug Product

Abbott Lutz, director of distributor relations for the Pickwick Sales Corp., is on a five-week hop of principal U.S. cities to make the fall presentation for Family Hour Cricket, Design "Compatible" Fidelity and Instant Learning Records, all of which are merchandised by Pickwick.

Lutz will visit distrbs in St. Louis, Cincinnati, Detroit, Cleveland, Pittsburgh, Buffalo, Syracuse, Albany, Boston, Hartford, Philadelphia and several others. He's due back at his home base Aug. 15.

MEINBERG'S PROMO POST

Roy Meinberg has joined Top Rank and Jubilee Records as national promotion manager for singles. It's a newly created post.

Prior to his current appointment, Meinberg was with United Artists, Colpix and MGM.

COL SEES 'EM AS SALES STIMULANT

By MIKE GROSS

Columbia Records is banking on the 33⅓ rpm speed to pull the singles market out of its sales doldrums. Starting with its next release, each new Col single will be issued simultaneously in both 45 and 33 monaural. For the past year, the diskery has been issuing its top selling singles on the 33 speed, but only in stereo. This policy will continue.

In introducing the 33 speed monaural pitch at the diskery's annual sales convention in Miami last week, prexy Goddard Lieberson stated, "Single records continue to be the most significant media for the introduction and development of new popular music talents and personalities. Today, an ever-increasing majority of adults purchase only 33 rpm album packages. As a result, singles have become the domain of the very young. And now, even they are turning to albums in increasing numbers and show a reluctance to buy both with the mechanical difficulty of interchanging 45s with LPs."

He added that the 33 rpm single record, which automatically interchanges with 12" albums, offers an avenue for revitalizing this vital but diminishing market.

Also on Col's fall agenda is the launching of a four-track stereo

(Continued on page 111)

Cap Denies FTC Payola Charges

Capitol Records Distributing Corp. is having its legalities dig into last week's rap by the Federal Trade Commission that the company was involved in payola. The CRDC attorneys are endeavoring to learn from the FTC specifically what these charges may be.

Glenn E. Wallichs and John K. Maitland, chairman of the board and president of CRDC, respectively, expressed surprise and shock by the FTC's charge. In a joint statement they said: "On two previous occasions CRDC has cooperated with the FTC in its investigation into the so-called 'payola' situation. The FTC's complaint gives no fact in support of its blanket charges, no names, no dates, no cities. It doesn't even state what form of payola is claimed to have been given.

"We have always taken great pride in the integrity of our operation. As a matter of company policy we have not and do not indulge in the practice of payola and we deeply regret that the Commission has put us in the position before our colleagues in the recording and broadcasting industry and before the public of having conducted our business in a manner which the FTC deems questionable.

"We also regret that the Commission, by this issuance of this vague and general complaint containing no definite allegations of fact whatsoever has forced that position on CRDC."

CRDC is the sales and merchandising arm of the parent company Capitol Records Inc.

Honolulu Jazz Fete

Honolulu, July 19.

The "Pacific Jazz Festival" is set for Oct. 7 and 8 in the scenic Waikiki Shell, according to Lou Robin, topper of Concerts Inc.

George Shearing, Andre Previn and the Shelly Manne Trio are signed. Robin said. Manne appearance here of Dave Brubeck proved there's a real market in Honolulu for jazz, he added.

Discounter Sam Goody Raps Record Clubs in 750G Suit vs. Col, Caedmon

Diskery No Galahad

Chivalry is dead at RCA Victor—at least in the elevator.

In an effort to relieve the jamup in the lift at the diskery's East 24th St. building in N.Y., instructions have been posted on proper elevator procedure. The note calls for a "Last In—First Out" practice and an abandonment of the "Ladies First" habit.

MGM Sets Sales Bonus Program For Fall Slate

A special merchandising bonus program has been set up by MGM Records for its new fall program. The diskery is offering a 30% bonus in albums on Saturday, Nov. 5,000 and get an additional 1,000 at no charge; to the distributors in addition to the regular 6 LPs free privilege.

The bonus deal was launched to spark MGM's fall "Showcase" program which includes 27 new albums. There'll also be a 100% return privilege after on the new releases and an extended dating plan over four payment periods instead of the usual three. A special 2% cash discount is made to dealers who placed orders at the diskery's sales convention held in Puerto Rico last week.

The diskery's album releases this year will be broken down into marketing groups such as albums with teenage appeal, albums show basic appeal low in sound, albums appealing to the smart set and albums with a country flavor. Advertising and sales promotion for these specific groups will be aimed directly at the buying target.

Tommy Steele's Mgrs. Win London Libel Suit

London, July 19.

A full apology and undisclosed but "substantial" damages for the plaintiffs was the outcome of a libel action brought by Larry Parnes and John Kennedy, Tommy Steele's managers, and heard in the High Court by Justice Havers. Parnes and Kennedy sued Weekly Sporting Review Ltd., publishers, Thomasons Ltd., printers and Fraser White, writer. They claimed that in an article written by White in Weekly Sporting Review & Show Business it was imputed that they had engaged in a financial "carve-up" of Steele's former managers, Geoffrey Wright and Roy Turvey.

Steele flew from Blackpool, where he is appearing in a summer show, to give evidence, but Neville Faulks, Q.C., for the defendants, announced the settlement before the actor-singer was called.

Victor Eyes Toddlers Via Bluebird Albums

RCA Victor is now aiming its guns at the toddler market. Label is launching a new series of Bluebird albums for pre-school, nursery and first grade children.

Two Bluebird albums will be released each month starting with the current releases, "Around the Block Around the World Sing-Along Around the World" and "Holidays." Tom Glazer will produce the series for Bluebird.

The new series will retail at $2.49 and will be packaged with inner sleeves in heavy board albums.

The legality of the record clubs is being put to a court test by Sam Goody, N.Y. disk discounter. Goody filed an antitrust action in N.Y. Federal Court last week against Columbia Records, claiming that Col's disk club is injuring and destroying normal retailing and is monopolizing the sale at retail of phonograph records. Caedmon Records was also named in the suit.

The complaint charges that the Columbia Record Club has continuously through extensive advertising offered records to consumers in all parts of the U.S. at prices lower than those which it advertises as the retail list prices which it suggests that retailers resell to the ultimate consumers.

As an example Goody points out that Col has advertised and sold to consumers 10 disks which it represented to be advertising had a retail list price value of $59.98, $4.98 or $5.98 each, or each offered as the records for $9.98 or five records for $1.97. The disks offered by Col he adds are identical in all respects with the phonograph records sold by it to its retailer customers for approximately 60% of the retail list value.

Offers Were 'Inducements'

The complaint adds that such offers were made by Col for the purpose of inducing ultimate consumers to enter into contracts with the club for the purchase of additional records at prices substantially to 60% of the prices represented by Col to be advertising to be the retail list value.

Caedmon is named in the suit for damages its subsidiary owes to the Col disk club that charges that the Caedmon disks are sold through the club at prices substantially less

(Continued on page 112)

Errell Garner Granted Permanent Writ Against Col in LP Pact Dispute

Pianist Erroll Garner has come out on top in his battle with Columbia Records to block the release of the LP "The One, The Only Erroll Garner." An order for a permanent injunction was signed in N.Y. Supreme Court last week. Atty. Co's motion to open the case was denied.

Col also failed in its attempt to restrain Garner from recording for other companies. That motion was denied. Garner is in a contractual hassle with Col with both sides claiming that they've have violated.

Col's squawk is that Garner has failed to appear for recording sessions, while Garner's beef is that the LP was released without his authorization as specified in his contract. Garner signed a five-year deal with Col in 1956.

It's expected that Col will appeal the decision granting the injunction.

Geo. Pincus, Paul Siegel Forming O'seas Pubs

George Pincus is moving into the European publishing scene. He's formed a joint publishing venture in Germany, Austria and Switzerland with Paul Siegel. The new firm will be called Pincus-Siegel Music Verlag.

Pincus has acquired for the U.S. and Canada two German tunes, "Melodie Der Nacht" and Irgendwann Gibt's Ein Wiedersehn." These have been assigned to Gil Music and Siegel's Rex Music, both of which are BMI affiliates. Siegel, in turn, has been assigned Pincus' current "Itsy Bitsy Teenie Weenie Yellow Polkadot Bikini" and has arranged for the release of several German records of the tune.

Pincus also is in the process of opening his own firms in England, Scandinavia and other parts of the Continent.

Album Reviews

Lloyd Price "The Fantastic Price" ABC Paramount. A new album from Lloyd Price is unusual in that on his first outing he has a collection of the more popular album market. This gives a step in the direction. It's loaded with attractive songs for the more mature listener. Lloyd Price and Price [illegible] "Lady Luck" and "Blue Skies."

Jonah Jones Quartet "One Touch Of Blue" Capitol. Jonah Jones gets some quiet spots on the trumpet with his quartet work for Capitol has some fine tunes and he gets here a chance to stretch. Nice personal touch of jazz from the vibes LP offers and offers a fine for added programming. Listen The Dance Is Over," "So Blue," "It's A Blue World," "Blue Skies," "Blues In My Heart" and the title tune. Jones rhythm section and the vibes group give it a swinging attack that attracts listeners.

Jackie Cain & Roy Kral "Sweet and Low Down" Columbia. There are few teams around who know how to blend vocal aspects with jazz instrumentation. Jackie Cain & Roy Kral continued and now issuing their last several years are several different labels. This album has for Columbia, shows them in top form. The horns in can but the special is wide range [illegible] "Wonderful," "Closer To Cheek," "They Can't Take That Away From Me" and "Moonlight Serenade" come up for a hearing.

Glenn Miller Orch Directed by Ray McKinley "Dance Anyone" RCA Victor. Although Glenn Miller has been dead for over 19 years his musical style still holds hold. Much of this is due to Ray McKinley, who's been fronting a band with the GM tag in the face. It's a swinging, danceable concept that has tailor-made tiff that mass bands strive for. In the package are such Miller memorabilia as "Starlite Serenade," "Along The Santa Fe Trail" and "Adam."

Eartha Kitt "Eartha Kitt Revisited" Kapp. Most of the songs in this album have been done before and by Eartha Kitt with virtually the same song-telling style. Difference here though is that the arrangements are a bit sharper and Miss Kitt relies along with on. The Kitt kalendar of "Santa Baby," "I Want To Be Evil," "Uska Dara" and "Civil War Bride" are her strong items once again.

Fabian "Good Old Summertime" Chancellor. Dealers shouldn't fight this package. There are four and all shades of Fabian on the jacket, a "Rio's Date with Fabian" [illegible] on the inside [illegible] and some [illegible] on the reverse. Who could ask for anything more especially if you're under 18.

Ricky Ryland "The Rockin' Blond" Kapp. This package carries a lot more territory than "Dry Bills Tennie Wennie Yellow Polka Dot Bikini," which made young Ricky Ryland a disk name but without the same impact. He's a pleasant singing fellow and the song made him and he'll need one that material if he's to be heard from again. "Cute Little Campfire Fire" and "Don't Drive Daddy Sadly" don't have the "Bikini" build and show his part. Standard as on "Paper Doll" and "I Don't Want To Set The World On Fire," he's just another singing kid.

Mireille Lucks "Mireille" Mercury. Each can point and at least memorable when Mireille Lucks sings here. Her flower gave into "Un Peu Allee." She has the appeal of the Continental and the [illegible] of the Oriental but she's a composer overall. An hand after can listen to "My Ship," "I Could Write A Book," "Gone With The Wind" and "Don't Can't Take That Away From Me," you want to hear her again.

Ricky Nelson "More Songs By Ricky" Imperial. In keeping with the current packaging notion this set should be called "More Pictures By Ricky." He's in full-face color on the front and back of the jacket. There are 18 black and white stills scattered on the inside cover and there's a long [illegible] head shot with "Years Ricky Nelson" [illegible]. The set is more for looking than listening but if the youngsters want both he has a mixture of familiar and [illegible] songs that he brings through easily.

Wilbur De Paris "The Wild Jazz Age" Atlantic. For those who search for the [illegible] of the 1920s, this package has a lot to offer. It's full of the [illegible] of that era and [illegible] the 1930s, this package has that sound the best of tunes "Bugle Call," "Twenty Street Rag" and "When My Sugar Walks Down The Street" give a sampling of what the '20 Kid was all about.

Al Martino "Swing Along With Al Martino" 20th Fox. This is the album side of Al Martino. He's developed a rep as a big ballad singer but there's a swinging side to his and that's just as attractive. In arrangements only up by Stan Applebaum Martino lets loose with a vocal drive that stirs up the turntables. He offers a vocal environment on a flock of standards that's worth attention.

Pellaton Orch "The Music of Richard Rodgers & Harold Arlen" Pantheon. Some fine instrumental work is offered here with a change of pace. It's tuneful programming material as well as good material for the background music shelf. The melodic combination of works by Rodgers and Arlen is a rare genre delight.

Art Harris "From Dawn To Dreaming" Pantheon. There are enough keyboard capers here to Art Harris set in original tunes by Herbert Nelson to hold interest. Customer Nelson has converted a melodic study of a day in the life of a secretary in some sharp melodic forms and Harris, who works at three pianos, gets the message across. It's not the kind of record that gets top spinning attention but it deserves spinning because it tries to do something different.

Huckleberry Hound & Yogi Bear "Howl Along With Huckleberry Hound & Yogi Bear" Golden. This is a kiddie item that can move in addition to the marquee fare of Huckleberry Hound, a tie face thrown a singalong patch that's sure to attract the toddlers. For $1.98, parents will latch on to it just to know their house is a happy vocal zoo.

Gros

On the Upbeat

Chicago

Carmen Cavallaro signed with KDHC Kansas City, Nov. 11-23.

Mickey Brandt, singer and son of the instrumentalist **Max Fish**, signed with **Frank J. Hogan** agency here.

Roger Stern Dixieland All-Stars play the American Legion Club Fargo, N. Dak., Oct. 19-23, and open at Lawson Lake Club, Round City, Oct. 24. **Johnny "Scat" Davis** band booked into Casa Grande, Kokomo, Ind., Oct. 31 for two stanzas. **Buddy Greco** book for the Huddle Embers, Indianapolis, Jan. 16. **Hal Moore** orch to play the Ft. Wayne Country Club Aug. 29.

Launch New Diskery

Hollywood, July 26.

Rona Records has been formed by Norm Herb Brown Jr. and Roberta Hoggatson with first album "Lace From Every Angel," by Billy Andre.

Brown also heads two ASCAP publishing firms, Mikkat Music Inc. and Marona Music.

VICTOR UPS GRAU, HERLICH

George H. Grau has been named manager of artists, contracts and Alan S. Herlich was set as manager of copyright contracts at RCA Victor.

Both Herlich and Grau report to W. W. Rallock, corporate of market services and business affairs.

LAWRENCE WELK

Presents a New Hit Album

"LAWRENCE IN DIXIELAND"

Band Review

HENRY MANCINI ORCH
Palladium, Hollywood

Atop the name he has made for himself in less than two years as waiter for such tidbits series as "Peter Gunn" and "Mr. Lucky," Henry Mancini made a brief return to the field wherein he sprang to assembling a 38-piece with composed of some of the top sidemen in Hollywood and essaying a fantasy night stand at the Palladium which gave the temperature its best health this year. At $2.75 a head, he drew 12,607 admissions.

It is a very slick and most modern aggregation. Mancini has assembled and one which played quite a lot of attention on its brief swing here. As Mancini did all the arranging and as 90% of the book he played were his own originals, his stamp was all over the deck. That it mostly dishcandy or today's thinking ranks of hot-moonlighters can be attested to the fact he did such brisk biz and that it held nightly. More importantly, to a measure, his music is highly dance-urgent, for the floor was always filled and those suffering in the rear kept all arrangements basically keyed to a solid dance beat.

His orch is well-knit and highly complimentary, however it was here appeared unwieldly on paper. He uses 16 strings, 8 fiddles, 4 violas, 4 cellos and these suffering influences add lush background to the big brass battery of 12 (four trombs, four trumpets, four French horns) which otherwise might blast off the roof. His reedmen are very versatile, all of them tripling, at one juncture he uses four flutes through one passage.

There's great novelty value in that when caught Sat. 16, the band drew hundreds of aficionados up around the bandstand, a back-back to the halcyon big band era of 20 years ago. It has been years since so many just stood and cooked at the Palladium.

Having sold so many Victor albums of his tv themes and pop sets, it's only natural Mancini should rely greatly on them and their proven popularity, but he also might do some of his more distinctive arrangements of standards. His "Sing, Sing, Sing" has all the swinging drive of Benny Goodman's but the instrumentations is entirely different, ditto "Big Noise" invested with all the qualities Bob Crosby and Bob Haggart gave it years ago plus the new harmonies which characterize Mancini's tonal touch. The same goes for "Bijou" of Woody Herman-Ralph Burns [illegible].

Most prominent among the sidemen are trumpeter Pete Candoli, Vince DeRosa and Dick Nail on trombs and saxman Ronny Lang.

A gal vocalist could be an asset and Mancini himself, while personable and a vivid batonist at work, could make his announcements more dramatic.

The leader says he is interested in carrying on with the bigge arch and it is known he already has Las Vegas and San Francisco offers. Just time he can squeeze them in in mind, what with his winning at both theatrical and tv fillers.

However, if he can do some travelling it would be a shot in the arm for ballrooms and concert halls, for Mancini has proved he has a brand of melodic as bright and zesty as the space age, a type which has proved highly commercial.

Wes.

Inside Stuff—Music

Irving Berlin and Irving Hoffman are old friends which is partanswer to the special song Berlin wrote three years ago for the then 81-year-old Sam Hoffman, father of columnists Irving and Leonard Hoffman. This year Berlin updated the song done in "regular copy" style with lifepage to everything including the "birthday old boy's" photograph by rewriting the lyric: "Sam, Sam the man what am, another year is done. So I send the song I penned, when you were 81. Now you're reached 84, and I'm singing once more. Happy Birthday To You."

Three years ago Berlin cut a demo disk with a four-piece combo and himself on the vocal for personal presentation to Hoffman who is b.b. in show biz. This year he suffered a broken leg in a fall, and a greeting from James C. Hagerty, observes, "Dear [illegible], I have the privilege of extending the President's best wishes."

Grossinger's hotel in N. Y.'s Catskills launched its First Annual Stereo Festival yesterday. Tues.? It's a three-day affair winding up tomorrow (Thurs.). The fest, organized by Alan Freiko, Grossinger's promotion director, introduces high fidelity and stereo techniques to the general public in show form. The history of recorded sound will be traced from the wax cylinder to stereo. "Queen of the Festival" will be chosen. Peggy King, appearing in the stereo showcase are Rogers-Pirelli, United Audio Products and Universal Loudspeakers.

There's a last-minute sign up for the 12th Annual Randall's Island Jazz Festival to be held on N. Y. Aug. 19-21. The Festival is looking for new talent to be presented at the bash. Three new groups will be given a showcase there. Qualifications are: 1. The groups must not have any professional recordings for sale. 2. They must be professional musicians. 3. The group must be confined to a quintet or less. Franklin Gellman, producer of the Festival, will audition recording tapes of the new groups at the Henry Hudson Hotel.

Bryan Hyland, who's riding high with "Itsy Bitsy Teenie Weenie Polkadot Bikini" on the Leader label, broke all records for the four-year period of the Tri-State Auditorium in Bryan, O., at the Fair Grounds, July 7-9. Cleveland's WERE conned the affair with deejay Bill Randle handling the major portion of the emcee chores along with assists from jockeys Carl Reese and Bob Lemler. Hyland received $1,500 for the date. Also on the bill were the Coasters and local boy Tom King.

Marshall Brother Robbins, who runs Commander Publications for Johnny Mercer, points out that Chappell won a lightweight publishing kick for the first time in 1961 with Chappell-Mercer Music Corp. for the songwriter's "Top Banana" when it had been inadvertently organized as a record Variety that the sophisticated publishing "firm" would be with the recently set up Chappell-Mercer Music Corp. to handle composers Jule Styne's future catalog and his renewals.

Under the overall title of "The Golden Rose," London's Evening News is running a series of profiles on British pop singers who are making an with disks, tv and vaude appearances. Series kicked off with Cliff Richard who said, generally, that he didn't know whether he was worth $2,500 a week but added tentatively, that he didn't get the price. The Richard piece was followed up by one on Adam Faith, another new entry into the rock-loaded larger field.

Johnnie Vignola, chairman of the copyright committee of the Federal Bar Assn. has resigned as counsel for the Warner Bros. music and record divisions to become a partner in the law firm of Rosen, Sotan & Sachse. Vignola has been associated with copyright matters in the music and disk field since joining Benjamin in 1955. He'll continue in the representation of authors, composers, musical and theatrical enterprises.

Biscayne TV Grant

Continued from page 107

Stern. Holtz declared that as Commissioner Richard A. Mack should have disqualified himself from participating in either of the decisions.

He found that while the case was pending before the Commission Mack was approached on an off-the-record basis by three long-time friends who were acting as emissaries for Biscayne, East Coast and South Florida.

Regarding Biscayne, Holtz dealt principally with the activities of Ben H. Fuqua, a v.p. of Florida Power and Light and close friend of Mack's. Fuqua was chosen by Biscayne principal John Knight of the Knight newspaper chain, owner of the Miami Herald and Miami Transcript, Biscayne proxy, to go to Washington to plead with Mack on behalf of Biscayne in December 1955 just before the critical vote was taken in the case.

Holtz also referred to a meeting with Mack arranged by James Cox, of the Miami News and another Biscayne principal, and Daniel Mahoney, a Biscayne director. The meeting was designed to assure Mack that there was no truth to rumors that the Knight and Cox newspapers had secretly merged.

The FCC attorney held that Biscayne's utilization of Fuqua alone provides "more than sufficient ground" for the company's disqualification. The Cox-Mahoney meeting, he said, was not in the same class, but still should be sufficient against Biscayne.

South Florida Television proxy Jack Stern sent Perrine A. Palmer Jr., Miami coordination man, to see Mack. In return for his evidence, Palmer was to get the construction contract for the station if South Florida got the nod from FCC. Stern also hired Thurman A. Whiteside. Mack's crony and co-defendant in the Government's Miami Channel 10 conspiracy case, Whiteside was paid $5,000 for his services. As in the case of Biscayne's use of Fuqua, Holtz said the activities of Palmer gave "more than adequate ground" for disqualifying South Florida.

East Coast arguments were taken to Mack by Miles H. Draper, Tampa attorney and prominent Florida Republican. Draper also contacted various persons in the Miami area on behalf of East Coast which paid him $5,000 for his efforts. Although East Coast denied to the Philadelphia reporter that it hired Draper to contact Mack, Holtz said the record supported disqualification of the firm regardless of this question.

After other parties in the case submit their findings, Stern will issue his initial decision, and the case will then go before the full Commission.

New CBS Building

Continued from page 39

and near the new Time-Life Bldg. and Equitable Bldg.

Land was acquired from Webb & Knapp, the 1316 Corp. and 51 W. 52 Corp. It contains 40,000 sq. ft. No plans were revealed for the building's height, but it is expected to house all CBS divisions, probably including Columbia Records. Occupancy is stated for spring of 1964.

Saarinen, one of America's top architects, has designed such edifices as the new TWA Terminal at Idlewild, the Dulles International Airport at Washington, the Lincoln Square Repertory Drama Theatre, the General Motors Technical Center and the U. S. Embassy at Oslo. But the CBS building will be his first skyscraper. Stanton quoted Saarinen, of stating, "I am excited. The challenge here is a form that expresses the creative, dynamic spirit of electronic communications. The subject is not tame."

Jocks, Jukes and Disks

By MIKE GROSS

Henry Mancini Orch (RCA Victor) "THE BLUES" (Southdale*) is a moody instrumental that will get important spinning attention. "BIG NOISE FROM WINNETKA" (BVC*) will blow back on the spinning circuit in this vocal version.

Dean Martin (Capitol) "AIN'T THAT A KICK IN THE HEAD" (Bourdon*) is a lighthearted rhythmic piece. Tune can use "Oceans 11" that will get a lot-going play because of Dean Martin's vocal pipes. "IO DINGLE" (Comet*) marks up a merry beat to a free-flowing vocal pattern.

Dominic Frontiere Orch (Cadence) "FROM THE TOBACCO LOVE THEME" (Miller*) is an instrumental theme whose groove that makes okay programming material. "THEME FROM 'ONE FOOT IN HELL'" (Miller*) stands up as just an ordinary instrumental of film origin.

Robert Holliday Orch (Epic) "IT STARTED IN NAPLES" (Famous*) is the title song from the Paramount pic and its charming melodic pattern should get it a good ride on the spinning circuit. "GOLDEN EARRINGS" (Paramount*) is shined up again in a pleasing instrumental setting.

Lester Lanin Orch (Epic) "THE YELLOW ROSE OF TEXAS MERENGUE" (Planetary*) blooms again with a Latino bit that the hip teenagers will go for. "THE GLOW-WORM CHA CHA" (E. B. Marks*) shines nicely in this chile format.

Ron Bagdasarian (Liberty) "LAZY LOVERS" (Monorch*) rolls in a smooth but gimmick instrumental vein. "ONE FINGER WALTZ" (Monorch*) has a charming old-fashioned bit that will win over some programmers.

Kenny Rankin (Jaro) "IT STARTED IN NAPLES" (Famous*) fits into the romantic ballad vein and is delivered with a vocal velvet that rates turntable attention. "CASEY JONES" (Shapiro-Bernstein*) rides with a vigor that can be counted on to pick up spins along the way.

Danny Welton (Cosmo) "BOOGIE WOOGIE" (Melrose*) is built along solid instrumental lines that should make well in jake areas. "TO EACH HIS OWN" (Paramount*) will build deejay interest because of the stark development of the melodic line.

Ronnie Hawkins (Roulette) "SUMMERTIME" (Gershwin*) gets a swinging interpretation that makes it real jake fodder. "MISTER AND MISSISSIPPI" (Shapiro-Bernstein*) should fall again on the spinning circuit because of Hawkins exciting reading.

John Gabriel (United Artists) "GOLDEN ARROW" (Janssen*) shouts along folk lines that should find its spinning level. "RAINDROPS" (Abbey*) pours out a happy bit that makes easy listening.

Anthony Newley (London) "IF SHE SHOULD COME TO YOU" (Hollis*) is packed with an infectious ballad beat that could take hold of the spinners. "LIFETIME OF HAPPINESS" (Wemar*) pounds across a ballad message in an arresting vocal style that's worth spins.

The Swe-Danes (Warner Bros.) "SWE-DANE SHUFFLE" (Sochan*) moves at a happy rhythmic clip making it a fair spinning bet. "GEORGIA CAMP MEETING" (Sochan*) sets up some interesting vocal patterns that rates play.

Don Bagby (End) "DRIFTING" (Jot*) pitches a driving instrumental beat that the juke trade will go for. "SHIM SHIMMY BABY" (Jot*) is another instrumental pegged for the bouncing juke crowd.

Wynn Stewart (Challenge) "PLAYBOY" (Jat*) twangs in a country blues groove with limited spinning values. "HEARTACHES FOR A DIME" (Jat*) spins a melodic blues fabric that the alfalfa crowd may perk up.

Raymond Lefevre Orch (Jamie) "NEVER ON SUNDAY" (Chappell*) is still another version of the theme instrumental given a lift here that's good for spins. "SLEEPY TIME" (Barclay*) is a bright instrumental with a rhythmic flair that makes good programming material.

Bobby Comstock (Jubilee) "DO THAT LITTLE THING" (Hometolk*) swings in a way that's earmarked for teener appreciation. "BONY MORONIE" (Venice*) has a hot rocking beat that should keep the jukes jumping.

The Palisades (Leader) "DEAR JOAN" (Music Mart*) is a letter read with a vocal pathos that sometimes catches interest. "THE SHRINE" (Music Mart*) is in a religious vein but it's not too inspiring.

Rudy & Dusty (Cameo) "GOODBYE TWOLVE HELLO TEENS" (Nationwide*) has something to say to young teenagers and the vocal team plays right into their hands. "BOYS WILL BE BOYS" (Berkingham*) has some pleasant touches but it's hard to fight to make its spinning point.

*ASCAP *BMI

Best Bets

PAUL ANKA (ABC-Paramount) — **HELLO YOUNG LOVERS / I Love You The Same Old Way**

Paul Anka's "Hello Young Lovers" (Melrose*) gets a tuneful, finger-snapping arrangement that can make it a national market. Tune is out of his Broadway show opening. "I Love You the Same Old Way" (Spanker*) presents some wise a cheek verse that grabs [illegible]

• • •

BROOK BENTON (Mercury) — **THE SAME ONE / Kiddin**

Brook Benton's "The Same One" (Pike*) adds up to another Benton side because of [illegible] and the top-flight [illegible] "Kiddin" (Edwin*) has a persistent beat that could take hold.

• • •

MARK DINNING (MGM) — **THE LOVIN' TOUCH / Come Back To Me**

Mark Dinning's "That Lovin' Touch" (Aldon*) has the vocal stark and the beat that [illegible] "Come Back to Me / My Love" (Aldon*) is a development along pop folk lines that's highly attractive and could push through.

• • •

FABIAN (Chancellor) — **TOMORROW / King Of Love**

Fabian's "Tomorrow Rainbow" (Aldon*) gives today's sound with a [illegible] "King of Love" (Dickson*) is a tune that's sure to take his fresh tone [illegible]

• • •

DEL MARINO (Colpix) — **SUMMER LOVE / One Girl**

Del Marino's "Summer Love" (Sequence*) shouts up a seasonal storm that builds into a strong spinning entry. "One Girl" (Sequence*) features a slow lazing tune that reaches a pleasing showcase.

• • •

JANIS MARTIN (Palette) — **HERE TODAY AND GONE TOMORROW LOVE / Hard Times Ahead**

Janis Martin's "Here Today and Gone Tomorrow Love" (Comptom*) rolls at a happy [illegible] pace that will win over the summer air waves. "Hard Times Ahead" (Tamalo*) has an [illegible] that wins a pleasing reply for self-[illegible]

• • •

ANNETTE (Buena Vista) — **PINEAPPLE PRINCESS / Luau Cha Cha Cha**

Annette's "Pineapple Princess" (Mouse World*) puts the Hawaiian sound to a [illegible] that should take off for big returns. "Luau Cha Cha Cha" (Mouse World Wonderland*) blends a Hawaiian scent with a Latino opening and it works out well.

Roulette Extends Its Longhair Kick

Roulette Records is taking a further step into longhair with introduction of a new Gold Classic Series. Prior to the GC line, Roulette's only classical LPs were on the lowprice Forum label.

The new Gold Classic series will be issued under the Roulette banner and will go for the suggested retail price of $4.98 monaural and $5.98 stereo. Included in the first Gold Classic series are the complete six Bach Brandenburg Concertos in three separate LPs and a 150th Commemorative Anniversary album of Chopin's 28 preludes.

The GC series was one of the highlights of Roulette's fall sales pitch in which the dickery is offering distributors 10% off on all monaural album purchases, 20% off on all stereo purchases, a 30-60-90 day deferred billing plan and an additional 5% return privilege. The deal includes all the new releases for August and September as well as the Roulette, Royal Tone, Gee and Forum Records catalogs.

At the Miami meet last week, in which new product was shown to the distributors, prexy Morris Levy set up a program to effect closer harmony between the dickery and the distrib. A Distributor's Planning Committee program was launched, which will be made of four different distributors who will be invited to Roulette's N.Y. office each month to discuss with dickery execs all phases of the business that effects the company and the distrib.

The distrib selected will represent a cross-section of the country, and each Roulette distributor at one time or another will serve on the Planning Committee. The first Distributors Planning Committee meeting will be held sometime in September.

Roulette Lends 25G to Hanover-Signature In 1st Stage of Takeover

First step in Roulette Records takeover of Hanover-Signature Records was made last week with an okay for a $25,000 loan by Roulette to H-S. On the basis of this loan, Roulette will have a five-year option to acquire 55% of the outstanding stock in H-S. The deal was approved by the stockholders of H-S.

One of the first moves made by Bob Thiele, head of Hanover-Signature, and Morris Levy, Roulette prez, was to assure all H-S distributors that the Hanover-Signature tie-prez will be maintained and that no move to switch distribs was being contemplated.

The new arrangements call for Thiele and his H-S org to move into Roulette's new N.Y. offices at Broadway & 50th St. The offices, now under construction, will be completed the latter part of August.

It's estimated that merger will cut H-S costs more than $2,000 a week from its weekly overhead. Such items as bookkeeping, recording studios, packaging and merchandising of albums will also be offered by H-S by Roulette.

Thiele indicated that all of the H-S artists will remain signed to the label.

Jazz, Building as Big U.S. Export, Scores at July Antibes Festival

Paris, July 19.

The July Antibes Jazz Fest showed that there is plenty of interest in France in jazz. Besides locals, many Yank and European hufs also attended and the European jazz groups made a fine indentation alongside the American entries.

Jazz is becoming one of the most burgeoning U.S. show exports as well as a prestige item and cultural gambit. The Europeans do not minimize that jazz is musically American but feel that it has now reached a stage where they can add to the groundwork on their own feelings and approaches.

Expatriate New Orleans jazz advocate Sidney Bechet, who died here two years ago, was honored with a fest of the fest. Visiting Yanks who included Sister Rosetta Tharpe, Bud Powell and the first-timers showed Charlie Mingus Quartet and Wilbur De Paris, got rock approval.

Outfits were also in from West Germany, Great Britain, Austria, Belgium, Denmark, France, Holland, Hungary, Italy, Norway, Poland, Switzerland, Czechoslovakia, Yugoslavia and the US. The Yugoslav combo from Radio Belgrade turned out to be a hit of the fest.

Concerts by visiting Yanks or those who come into Antibes (including local jazzmen) pack 60 the big halls from 2,000 to 3,000 places utilized here, for from two to four concerts. Several provincial cities like Lille, Lyon, Nantes, Marseille, Rouen can also have concerts pay off. But transporting jazz outfits is costly, bringing on hiked take which sometimes make sellouts more difficult.

But as audiences grow the demand would have to be met. Most of the disk labels now have many jazz platters both local or imported pressed locally. With Barclay and Atlantic giving over 20% of their release to jazz (it also includes rock and ballad) but this has a limited audience target.

Among smaller companies Discoteca Thelonious shows 60% in jazz, Brunswick 25% and Lonsdale 10%. Regent Pathe Marconi and Philips give 14% and 10%, respectively.

Then there is Odeon with 25%, RCA with 25%, Vega with 12%, Vogue with 30% and Versailles with 25%. A label like Riverside imports American jazz records directly. Radio and video give plenty of time to jazz. Jazz Magazine has 13,000 readers, Jazz Hot about 12,000 and the quarterly Cahiers Du Jazz about 4,000 adherents.

'Bikini,' 'Oop' O'seas As Mogull Buys Rights For Certain Territories

Ivan Mogull has picked up two U.S. tilts for his foreign operation. He bought "Itsy Bitsy Teenie Weenie Yellow Polkadot Bikini" from George Pincus and "Alley-Oop" from Kamfin-Maverick Music.

"Bikini" was bought for his Ivan Mogull Music Corp. for the British Commonwealth (excluding Canada, Australia and New Zealand), the Republic of Eire, France and French Union, Belgium, Holland, Luxemburg and Italy. Ben Stobet of B. Feldman & Co. Ltd. is Mogull's selling agent for the song.

"Alley-Oop" was purchased for Mogull's Harvard Music Bros. He has the world rights except for the U.S., Canada and the British Empire.

Mogull, who recently returned from a global tour, picked up the U.S. rights to several foreign copyrights during his trek. Among them are "Oh, Oh, Rosa," "Mustafa," which was recorded by the Four Lads on Columbia, as "The Sheik of Chicago," and the Scandinavian clink "Klim-Gorom." Paul J. Vance and Lee Pockriss, who wrote "Bikini," have been set to do an English lyric for the other song.

Recently added to Mogull's record promotion staff were Jerry Moss for the East and Joe Petrillo for the west.

Singles Market

Continued from page 109

tape policy. The four trackers will go into release in September. All subsequent new tape releases, as well as selected earlier hit albums, will be available on both two and four-track stereo editions.

The convention business also included Col's fall marketing program for its distributors. During August and September, the dickery will offer its distribs restocking incentives pertaining to all items in the current catalog. There will also be special dating terms which will be in effect October, November and December.

Pops & Masterworks

The pop album release schedule for the fall program contains 33 pop packages and 27 Masterworks. The pops will be headed by Tony Bennett, the Brothers Four, Johnny Cash, Miles Davis, Doris Day, Perry Faith, Mitch Miller and Johnny Mathis among others. The Masterworks releases include such artists as Leonard Bernstein, Eileen Farrell, Zino Francescatti, Eugene Ormandy, Isaac Stern, Bruno Walter and Rudolf Serkin.

More than 400 Col execs, distributors and salesmen including representatives from 15 countries converged in Miami for the fall sales pitch.

Lotsa Shifts As Cap Distributing Shuffles Its Staff

Hollywood, July 26.

Whether it's the current sales slump in the recording industry or an efficiency move, Capitol Records Distributing Corp. is revamping its executive staff. CRDC sister corporation to Capitol Records Inc., and headed by prexy J. K. "Mike" Maitland, has upped Stanley M. Gortikov and William B. Tolbert Jr. to veepee posts.

Gortikov, former director of corporate development, has been named to the newly created post of veepee of merchandising. Tolbert, a veepee and director of merchandising planning, is now the new v.p. and national sales and operations manager. He supplants Robert E. Camp, resigned, and Steven Strohman, CRDC v.p. and operations manager, shifted to new duties.

In addition to staff changes, other personnel are exiting including Roland Frihourghouse, CRI, Grant Mehren, CRDC, and Carroll Dauiton, CRI.

Artist-Disk Deal

Roulette: Richard Maltby

Richard Maltby will record for the Roulette label. His first album under the Roulette banner, due Aug. 15, will be Maltby Swings For Dancers." According to Joe Reisman, pop artists & repertoire chief, Maltby will also be used as a single performer. His first single coupling will be "Rat Race" and "Walkie Talkie."

Benfield's New Chores

Clifford J. Benfield, director of organizational development for Columbia Records, will take on additional responsibilities in label's other service departments including product coordination, building services, office services and N.Y. personnel.

Benfield joined Columbia in 1957 and has functioned primarily in the area of company-wide organization development.

Sam Goody's Suit

Continued from page 109

than those purchased by Goody.

As a result of the deal with the Col club, the complaint states, Cardinal disks are sold to consumers for 66c, while identical records are sold to retailers for $2.87. It was also contended that as inducement to get consumers into the club some Cardinal disks were offered for 66c while the retailer continued to shell out $2.87.

In all the efforts to sell the Cardinal disks, the plaintiff further charges, in order to aid the backbone of the club, it represented to the consumer that the disks offered for approximately 66c each 10c were being retailed at $5.95.

Charges Monopoly

The complaint also charges that Columbia has induced or is about to induce other manufacturers to become part of such a combination or conspiracy as a result of which Col will purchase or obtain records manufactured, distributed and sold by other companies at prices substantially below those paid by the plaintiff and other retailers. This, it's claimed, will further destroy the competition of the plaintiff and other retailers with it and restrain their trade and monopolize or attempt to monopolize the sale at retail of records.

Goody charges that as a result of some or all of these unfair and illegal practices, Col has induced more than 2,000,000 consumers, many of them customers of the plaintiff, to contract with it and has sold at retail millions of records manufactured by itself and by others to consumers who are or were customers of plaintiff and other retailers, all in violation of trade.

Plaintiff claims damages in his business and property of $200,000 and asks a judgment against the defendants for treble the damages. Suit also asks that the sale at retail of records 50 Col be declared illegal and enjoined as a violation of the antitrust acts.

RCA Victor and Capitol, the other major defendants with club affiliations, were not mentioned in the suit.

Victor Program

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shampoo purchase. To support the lofty consumer ad campaign in print and in media Brock will supply its retailers and 15,000 beauty shops with a variety of point-of-sale material prepared especially for the previous LP offer.

Cites Survey Findings

W. T. Alexander, Victor's advertising and promotion manager, pointed out that a survey of thousands of 1959 previous LP buyers and their neighbors, who also owned a stereo phonograph but did not buy the previous LP, proved: 1) That previous LP buyers bought more than twice as many "Best Buy" albums as the phonograph owners who did not buy the previous LP. 2) Three out of four "Best Buy" albums bought by previous LP buyers were actually sampled on the record. 3) For every 1,000 Brock previous LPs sold, dealers benefited by more than $600 in plus sales of "Best Buy" merchandise to consumers.

In the 23 albums that make up Victor's current "Best Buy" program are 11 pop and 12 Red Seal.

Victor has also selected the John Klein-Sid Ramin LP titled "The New Sound America Loves Best" for a money-back guarantee gimmick. Considered the keystone of the campaign, the LP will come with the following message on a special self-sticker on its cover: "The most exciting sound yet — or your money back! If you do not agree, mail the record within 10 days of the date of your purchase, with the dealer's sales slip."

Camden, Victor's low-price label, also is in the fall swing with 10 new LPs. Spotlighting the release is the first LP ever made of the Dr. Seuss children stories, "Yertle The Turtle" and "Bartholomew and the Oobleck."

RETAIL ALBUM BEST SELLERS

(A National Survey of Key Outlets)

This wk.	Last wk.	No. wks. on chart	
1	2	10	**KINGSTON TRIO** (Capitol) **Sold Out** (T-1352)
2	1	15	**BOB NEWHART** (WB) **Button Down Mind** (W 1379)
3	3	15	**SOUND OF MUSIC** (Columbia) **Original Cast** (KOL 5450)
4	8	14	**ELVIS PRESLEY** (Victor) **Elvis Is Back** (LPM 2231)
5	5	15	**BILLY VAUGHN** (Dot) **Theme from a Summer Place** (DLP 3276)
6	9	12	**BEN-HUR** (MGM) **Soundtrack** (1 E 1)
7	4	15	**CAN-CAN** (Capitol) **Soundtrack** (LOC 1002)
8	7	15	**TERRY SNYDER** (Command) **Percussive Percussion** (RS 800-50)
9	6	15	**HENRY MANCINI** (Victor) **Mr. Lucky** (LPM 2198)
10	10	15	**SHELLEY BERMAN** (Verve) **Inside Shelley Berman** (MGV 15008)
11	11	8	**MITCH MILLER** (Columbia) **Sentimental Sing with Mitch** (CL 1457)
12	12	8	**PAUL ANKA** (ABC-Par) **Paul Anka Sings His Big 15** (ABC 323)
13	17	13	**SOUTH PACIFIC** (Victor) **Soundtrack** (LOC 1002)
14	18	15	**CONNIE FRANCIS** (MGM) **Italian Favorites** (E 3791)
15	14	15	**BOBBY DARIN** (Atco) **This Is Darin** (LP 33-115)
16	18	14	**MARIO LANZA** (Victor) **Lanza Sings Caruso** (LM LSC 2303)
17	16	15	**PLATTERS** (Mercury) **Encores of Golden Hits** (MG 20472)
18	23	4	**EVERLY BROTHERS** (Cadence) **Fabulous Style of Everly Bros.** (3403)
19	22	8	**RAY CHARLES** (Atlantic) **In Person** (3029)
20	24	13	**HARRY BELAFONTE** (Victor) **Belafonte at Carnegie Hall** (LOC 6006)
21	20	8	**ENOCH LIGHT** (Command) **Provocative Percussion** (SD 33-806)
22	21	10	**MANTOVANI** (London) **Songs to Remember** (LL 3140)
23	26	2	**SHELLEY BERMAN** (Verve) **Edge of Shelley Berman** (MGV 15013)
24	15	15	**JOHNNY MATHIS** (Columbia) **Faithfully** (CL 1351)
25	37	10	**DAVE GARDNER** (Victor) **Rejoice Dear Hearts** (LPM 2063)
26	25	11	**BROTHERS FOUR** (Columbia) **Brothers Four** (CL 1442)
27	19	4	**EVERLY BROTHERS** (WB) **It's Everly Time** (W 1381)
28	31	12	**WOODY WOODBURY** (Stereoddities) **Looks at Life and Love** (MW 1)
29	35	10	**BYE BYE BIRDIE** (Columbia) **Original Cast** (KOL 5510)
30	38	11	**RAY CHARLES** (Atlantic) **Genius of Ray Charles** (1312)
31	28	15	**KINGSTON TRIO** (Capitol) **Here We Go Again** (T 1258)
32	30	14	**MITCH MILLER** (Columbia) **Saturday Night Sing with Mitch** (CL 1410)
33	32	8	**JACKIE WILSON** (Brunswick) **Jackie Sings the Blues** (BL 54055)
34	39	2	**VAN CLIBURN** (Victor) **Schumann Piano Concerto** (LM 2455)
35	..	1	**BILL DANA** (Signature) **My Name Jose Jiminez** (SM 1013)
36	29	12	**60 YEARS OF MUSIC AMERICA LOVES** (Victor) **Assorted Artists** (LM 6074)
37	27	12	**PEGGY LEE** (Capitol) **Latin a La Lee** (T 1298)
38	34	11	**WOODY WOODBURY** (Stereoddities) **Laughing Room** (MW 2)
39	33	8	**PETE FOUNTAIN** (Coral) **New Orleans** (CRL 57242)
40	..	1	**LLOYD PRICE** (ABC-Par) **Mr. Personality-Top 15** (ABC 324)

Longplay Shorts

Westminster Records has lined up two new distributors, Germino Distributors, Chicago, and Modern Record Distributors, Los Angeles. ... **Granville (Sascha) Borland**, who just formed C Hour Services Inc., an org producing advertising for radio and tv, has recorded an album titled "Bird Watching" for Columbia. ... **Joyce Grenfell, Oscar Brand, Ron & Nana** and Scotland's **Macpherson Singers & Dancers** lead Elektra's August release schedule. ... Promotion Records, Coast label, has a **W. C. Fields** album on the market. ... Liberty Records is going to for a six-color printing process on its nine LPs scheduled for August release. ... **Burl Ives** has a new United Artists package entirely devoted to **Irving Berlin** songs. ... The original cast album of the 1960 production of "Fiorello's Rainbow" out on RCA Victor release this week.

PHOTO SALES BIZ A NEW VICTOR SIDELINE

RCA Victor is now branching into the photo sales business. Label is peddling 8x10 glossy photos of six of its artists for 25c each.

A coupon requesting the photos is enclosed in the sleeve of some of dickery's single releases. The Victor artists in the photo pitch are Neil Sedaka, Della Reese, Henry Mancini, Red Lauren, Sam Cooke and The Browns.

Parker Joins Shell

Fred Parker has joined Shell Records and the Saxon and Conquest music firms as general professional manager. The firms are pressed by Herb Berger.

Parker had previously been associated with Shapiro-Bernstein, Julius LaRosa and Julian Stearns. The Shell label is currently riding with "Yogi" recorded by the Ivy Three.

VARIETY'S RECORD T.I.P.S.

(Tune Index of Performance & Sales)

This weekly tabulation is based on a statistically balanced ratio of disk sales, nationally, as reported by key outlets in major cities, and music programming by the major independent radio stations.

This Wk.	Last Wk.	No. Wks. On Chart	TITLE, ARTIST	LABEL
1	6	4	ITSY BITSY BIKINI Bryan Hyland	Leader
2	2	8	ONLY THE LONELY Roy Orbison	Monument
3	1	8	I'M SORRY Brenda Lee	Decca
4	4	10	ALLEY OOP Hollywood Argyles	Lute
5	5	8	MULE SKINNER BLUES Fendermen	Soma
6	7	6	TELL LAURA I LOVE HER Ray Peterson	Victor
7	9	7	IMAGE OF A GIRL Safaris	Elda
8	3	12	EVERYBODY'S SOMEBODY'S FOOL Connie Francis	MGM
9	44	2	IT'S NOW OR NEVER Elvis Presley	Victor
10	10	8	WHEN WILL I BE LOVED Everly Bros.	Cadence
11	8	11	BECAUSE THEY'RE YOUNG Duane Eddy	Jamie
12	11	6	JOSEPHINE Bill Black's Combo	Hi
13	14	5	WALKIN' TO NEW ORLEANS Fats Domino	Imperial
14	21	5	FEEL SO FINE Johnny Preston	Mercury
15	12	9	PLEASE HELP ME, I'M FALLIN' Hank Locklin	Victor
16	34	5	FINGER POPPIN' TIME Hank Ballard	King
17	20	8	THAT'S ALL YOU GOTTA DO Brenda Lee	Decca
18	19	6	LOOK FOR A STAR Garry Miles	Liberty
19	15	5	TROUBLE IN PARADISE Crests	Coed
20	13	14	WONDERFUL WORLD Sam Cooke	Keen
21	16	10	A ROCKIN' GOOD WAY Benton & Washington	Mercury
22	37	5	DON'T COME KNOCKIN' Fats Domino	Imperial
23	26	7	MISSION BELL Donnie Brooks	Era
24	35	6	IS A BLUEBIRD BLUE Conway Twitty	MGM
25	25	11	CLAP YOUR HANDS Beau Marks	Shad
26	33	5	WHERE ARE YOU Frankie Avalon	Chancellor
27	39	5	I'M GETTING BETTER Jim Reeves	RCA Victor
28	52	2	WALK, DON'T RUN Ventures	Dolton
29	36	8	ONE OF US Patti Page	Mercury
30	40	2	IN MY CORNER OF THE WORLD Anita Bryant	Carlton
31	96	2	A WOMAN, A FRIEND, A LOVER Jackie Wilson	Brunswick
32	38	5	QUESTION Lloyd Price	ABC-Par
33	18	11	MY HOME TOWN Paul Anka	ABC-Par
34	42	6	BAD MAN BLUNDER Kingston Trio	Capitol
35	22	9	RUNAROUND Fleetwoods	Dolton
36	48	5	DO YOU MIND Andy Williams	Cadence
37	43	6	WAKE ME, SHAKE ME Coasters	Atco
38	47	6	THIS BITTER EARTH Dinah Washington	Mercury
39	30	15	PAPER ROSES Anita Bryant	Carlton
40	—	1	THE TWIST Chubby Checker	Parkway
41	46	5	IS THERE ANY CHANCE Marty Robbins	Columbia
42	—	2	HOT ROD LINCOLN Charlie Ryan	4 Star
43	27	5	SOMETHING ON YOUR MIND Bobby Marchan	Fire
44	53	3	ALL MY LOVE Jackie Wilson	Brunswick
45	17	15	CATHY'S CLOWN Everly Bros.	WB
46	24	8	ALLEY OOP Dante & Evergreens	Madison
47	31	4	LOOK FOR A STAR Deane Hawley	Dore
48	85	2	LONELY LITTLE ROBIN Browns	Victor
49	70	4	BIG BOY PETE Olympics	Arvee
50	55	5	STICKS AND STONES Ray Charles	ABC-Par
51	68	8	TRAIN OF LOVE Annette	Vista
52	41	7	HEY LITTLE ONE Dorsey Burnette	Era
53	58	5	MY TANI Brothers Four	Columbia
54	76	7	BONGO BONGO BONGO Preston Eps	Original
55	29	15	BURNING BRIDGES Jack Scott	Top Rank
56	28	12	HAPPY-GO-LUCKY ME Paul Evans	Guaranteed
57	51	8	AIN'T GONNA BE THAT WAY Marv Johnson	UA
58	32	9	BILL BAILEY, COME HOME Bobby Darin	Atco
59	—	1	THEME FROM THE APARTMENT Ferrante/Teicher	UA
60	45	11	I REALLY DON'T WANT TO KNOW Tommy Edwards	MGM
61	66	7	I CAN'T HELP IT Adam Wade	Coed
62	—	1	ADVENTURES IN PARADISE Jerry Byrd	Monument
63	57	13	THEME FROM THE UNFORGIVEN Don Costa	UA
64	23	15	LOVE YOU SO Ron Holden	Donna
65	67	4	I SHOT MR. LEE Bobettes	Triple X
66	56	4	HEARTBREAK John Thomas	ABC-Par
67	—	1	VOLARE Bobby Rydell	Cameo
68	60	11	PENNIES FROM HEAVEN Skyliners	Calico
69	—	1	WRECK OF JOHN B. Jimmie Rodgers	Roulette
70	—	1	IN THE STILL OF THE NIGHT Dion & Belmonts	Laurie
71	87	2	INDIANA WALTZ Jack Scott	Guaranteed
72	—	3	HEARTBREAK Little Willie John	King
73	64	2	PLEASE HELP ME, I'M FALLING Rusty Draper	Mercury
74	—	1	A MESS OF BLUES Elvis Presley	Victor
75	72	3	IF I LOOK A LITTLE BLUE Lloyd Price	ABC-Par
76	74	5	ONE BOY Joanie Sommers	WB
77	93	4	NO Dodie Stevens	Dot
78	91	3	GIRLS, GIRLS, GIRLS Steve Lawrence	UA
79	—	1	STORM CLOUDS Buddy Knox	Roulette
80	89	2	I NEED YOU SO Ted Taylor	Top Rank
81	59	8	LONELY WINDS Drifters	Atlantic
82	92	5	SINK THE BISMARCK Homer & Jethro	Victor
83	—	1	RED SAILS IN THE SUNSET Platters	Mercury
84	—	2	YES NO MAYBE SO Barrett Strong	Anna
85	61	3	MOONLIGHT COCKTAILS Rivieras	Coed
86	—	1	OVER THE RAINBOW Boysiders	Everest
87	90	13	JEALOUS OF YOU Connie Francis	MGM
88	86	5	JOHNNY FREEDOM Johnny Horton	Columbia
89	—	2	TOO YOUNG TO GO STEADY Connie Stevens	WB
90	79	2	I CAN'T STOP LOVING YOU Tommy Zang	Hickory
91	—	1	HONEST I DO Innocents	Indigo
92	—	2	LOOK FOR A STAR Billy Vaughn	Dot
93	84	7	BANJO BOY Jan & Kjeld	Kapp
94	—	1	GEE, BUT I'M LONESOME Ron Holden	Donna
95	50	12	ALL I COULD DO IS CRY Etta James	Argo
96	—	1	DREAMIN' Johnny Burnette	Liberty
97	—	5	EVERY DAY Della Reese	Victor
98	83	15	SIXTEEN REASONS Connie Stevens	WB
99	—	3	ALL THE LOVE I GOT Marv Johnson	UA
100	—	1	THAT'S WHEN I CRIED Jimmy Jones	Cub

Canadian Nat'l Exhib to Lure Family Biz With Circus-Type Performance

Toronto, July 26.

[illegible] eight leopards, a black panther, eight boxer dogs and a zebra, all of which work together under Diane Brychtal, plus six bears and eight Dachshunds worked by a son of Arthur. Brychtal's three leopards, plus bears and Lemurs, which work unleashed.

Also featured are the Hunsford Riding Troupe, the comedy and dexterous efforts Atlantic Seal of Fine Dancing Elephants, Hum Bros. fine performing elephants, Kane's elegant act, does a front-foot stand, Arthur Lee's seven instrument playing champ, Hodgini's dogs and pumas, Prince Fi Kigord's eight white horses, with eight girl riders, under the direction of Paul Kane, and Zacchini's double cannon.

With Arthur working five rings on a mobile post stage he will give four 18 shows, featuring Ernie Hatch Ringmaster in Sennett. Arthur has gone all out for the animals rather than high acts, though including the latter particularly in Tuesday's "Olympics for Life" on a tight wire.

Tight Money Has Nitery Owners On Financial Canvas

Money is becoming the most expensive item in the entertainment scene, particularly in nitteries. Now that operators such as William Zeckendorf, head of Webb & Knapp, admits to being forced to pay 20% interest on loans, which normally should be in the 6% area, beleaguered cafe operators and hoteliers throughout the country may be pushed into different means of financing entertainment enterprises.

Under normal conditions an operator of a hotel or cafe starts under a corporate structure but now the limited partnership is being considered because of high interest rates.

The high cost of money is regarded as one of the reasons there has been no new hotel building in Florida for the past year or so. It is also felt that the upped interest rates are causing money to be channeled into other enterprises.

There have been instances where "syndicate" money has been hiked to an unbelievable 2½% weekly. In former days, this quick and ready form of cash used for as low as 1% a week depending upon the status of the borrower. Today mob money starts at around 2% a week for the better risks.

Commercial banks and factoring concerns, except in a few instances, are staying away from the cafe trade, although loans are available for hotels as is seen in the start of construction of the Americana Hotel, N.Y., by the Tisch interests.

Because of huge risks in operating a new cafe, prospective operators now figure it to be too dangerous to borrow at high rates and incur a personal responsibility. Therefore, partnerships are now the preferred method of financing.

FAITH DANE TO VEGAS

Faith Dane, of the cast of "Gypsy," is doing a three-weeker at the Silver Slipper, Las Vegas, during the five-week hiatus of that show on Broadway.

Miss Dane, who plays one of the strippers in the show, is part of the trio which sings "You Gotta Have a Gimmick," one of the top comedy numbers in "Gypsy." She'll rejoin legiter following her Vegas stand.

Musical Sahara Ends

Carlisle, Eng., July 19.

Singing and music, frowned on for 40 years, may soon be allowed in some of the 178 State-owned taverns in this area. Jukeboxes, television sets and more pianos are likely to appear in the near future.

As an experiment, the State management has installed a 200-record jukebox in some of the inns. "There is a growing demand for music in public houses," said a State management spokesman. "We have supplied pianos in a few," he added, "and are considering whether it would be a good idea to have some television sets."

N.Y. Inns to Try New Ideas, Talent As Policy Shifts

The New York hotels, which often set the standards for cocktail rooms throughout the country, will be experimenting this year with departures in talent. It's the first year in which managements of three hotels have been changed and new ideas are expected.

As a matter of fact, some experimentation has already been started. Teresa Brewer has been booked for her first date at the Hotel Waldorf-Astoria, starting in February. The St. Regis Maisonette has already set some names new to the hotel orbit. Diana Trask, who last played New York in such spots as the Blue Angel and the Living Room, has been set for a four-weeker starting Jan. 3 and Budd & Travis, also a small act at the intime spots, precede Miss Trask starting their stint Dec. 8.

Thus far, the Persian Room of the Plaza has booked nothing new. Jacqueline Francois being set for the room's opening Sept. 13. But it is known that its bookings are proceeding slowly in an effort to get a new set of performers into the spot.

The Waldorf's policies will be in charge of Clyde Harris. He succeeded Claude C. Philippe who moved over to the Zeckendorf hotel chain. The Plaza Hotel has passed from the Hilton Management to Hotel Corp. of America with manager Neal Lang doing the booking. The St. Regis also passed into new ownership, having been taken over by the Zeckendorfs. Col. Serge Obolensky is managing the inn.

The influx of new talent to the inns has been slower than in most of the entertainment situations. However, some changes were indicated during the past season, when some headliners failed to draw their accustomed business. It's felt that many of the inns, which previously relied on femme singers, especially imports, will vary the diet this season. It's also likely that the discrimination long practiced against male performers, excepting the top layer of names, will be completely ended this year in the New York hotels.

THIN L.A. BIZ FOLDS 'BEST OF BURLESQUE'

Los Angeles, July 26.

"Best of Burlesque" shuttered at the Ritz Saturday night (23) after a two-week stand which originally had been intended for an indefinite stay. Starring ex-peeler Ann Corio as femcee, take for fortnight was a thin $20,000. House was scaled at $2.85 top.

Harry Zevin, manager of theatre who also produced show, plans to take it on the road and is dickering for a Las Vegas outing.

Stiff Competition, More Arenas Spell Big Problem For Lotsa Municipalities

The increasing number of arenas and auditoriums throughout the country are creating a problem for many municipalities. Not only are some going into the red, but new competition is creating competition among them for available bookings.

The municipal units have been hard-hitted because of public pressures as well as their inability to promote on their own. These difficulties are further multiplied now that the publicly owned arenas are competing against each other and sometimes municipal auditoriums, one with privately owned promos in the same area.

For example, The Rochester (N.Y.) Municipal Coliseum last year encountered a deficit of $145,000, which startled the local residents. In Raleigh, a keen competition developed between two houses.

The Neal Reynolds Coliseum, located on the N. C. State College Campus, is now in direct competition with another arena on the State Fair Grounds. It's doubtful that there can be sufficient business to put both operations on a paying basis.

Rough in Winston-Salem

In Winston-Salem, N. C., which was doing well for several years, it's now getting competition from the new building in Greensboro which seems to be hurting many

(Continued on page 116)

Mammoth Tokyo Nitery To Flaunt Tradition By Abandoning 'Hostesses'

Tokyo, July 26.

Ground has been broken for construction of a mammoth new nitery called The Mikado in the booming Akasaka district of this city. A twelve-restaurant, it's being geared for a seating process with 1,200 seats, it's touted as world's biggest night club.

Building with three floors and a basement, will also have parking facilities. Tadashi Yamada, prez of Chuo Kanko, the large tourist bureau backing the nitery, adds that budget for each three-month show will approach $300,000.

The Mikado, surprisingly, will have no hostesses. These semi-pro and pro companions of the evening have long been recognized as the backbone of Tokyo's night life. Mikado management is counting on heavy tourist trade and has expressed intention of creating an atmosphere that would welcome females, women, coming to Japan in increasing numbers. In past, Tokyo earned a rep as a man's town with lone nights for the woman visitor.

Det. Chain Books Arnold Stang in 'New' Vaude Test

A new type of vaudeville will be explored during the Christmas season. The Niederlander circuit in Detroit has booked Arnold Stang during the school holiday week starting Dec. 26 on a contract which calls for him to do three shows in as many houses on one day. He'll repeat these three houses for six days.

Under this modus operandi the house will dispense with feature films during the matinee period when Stang will appear, and will run a series of cartoons. It's an experimental show designed to attracts youngsters and their parents.

Although the idea is new for the chain, it is not uncommon to have performers make a tour of several houses in one day, especially in situations where a filmster is plugging his own pix. In this instance, the chain is departing on a different idea in which feature films will give way to a stage-show and surrounding cartoons. The live concert idea may be repeated during the Easter holidays or on other no-school days.

The Stang show, booked by General Artists Corp's concert dept., is another facet of the development in recent years in which stageshows are given only during the school holidays. The holiday idea has been successful at the Paramount and Fox Theatres, Brooklyn, and various other houses.

Channing's 58½G, L. A.

Hollywood, July 26.

"Show Business" topped by Carol Channing hit a fairly nice $58,500 for six performances at the Greek Theatre here on a one-week stand ending Saturday (6). House was scaled at $5 top.

Same show played the Biltmore Theatre, Los Angeles, last year for good returns.

Cafe Ops in Fighting Mood; Seek Upped Social Status, End of Legal Discrimination

By JOE COHEN

It's about time that Federal state and city governments start treating cabarets like the legitimate industry that it is, say N. Y. bonifaces who are angry at discrimination against the industry. They call for an end of legislation hampering the cafes and urge promotion by cities of this sector of the amusement industry.

A spokesman for the cafemen, Eddie Rinman, managing director of New York's Latin Quarter, cited the near extinction of the big cafes in many cities in the country as another indication that prompt action from governmental areas is necessary in order to save the industry.

Rinman pointed out that New York City in particular, called conferences and did its utmost to prevent the film and tele industries from leaving New York. A runaway dress manufacturer going off to Mississippi can legally be brought back to the city. But Rinman asserted, nothing is being done to save the cafe industry.

Convention Lures

The niteries, he said, serve an important function in the city. The large spots such as the Copacabana and the Latin Quarter are tremendous aids in backing up convention lots to the city. Without sufficient nightlife, it is doubtful that New York would get the large number of conventions that it does. In addition, according to Rinman, cafes such as the Latin Quarter and Copa spend a lot of coin nationally for advertising and exploitation purposes.

The magnitude of a single nitery operation, says Rinman, can be seen in the fact that the Latin Quarter has 250 employees and the Copa a similar number. The LQ pays in the neighborhood of $80,000 in pension and welfare benefits to seven unions with which it has to deal. It pays about $200,000 annually in various taxes. The Copa with a $3,000,000 annual gross pays about $120,000 to New York City alone in sales taxes.

Rinman admitted that the reputation of the industry could be the subject remainder of a period when the night clubs went underground during Prohibition. Disreputable elements took over and with repeal, some of them remained. Today, an entirely new crop of owners have come in. Most are run by businessmen, experienced restaurateurs and reputable showmen.

The large places, he said, are primarily concerned with entertainment. In a spot such as the Latin Quarter, the ratio of liquor to food is 40 to 60 with the selvages on the short end. Since a 40-person staff in the kitchen is required, it is readily seen that the presentation theatre restaurants are highly expensive propositions.

Changing Tastes

Rinman also pointed out that entertainment media have changed so that the nitery is an a show that can be seen by the entire family. The production costs at the Latin Quarter run as high as $200,000 per show, which is a heavy amount to get out of food business.

In contrast, Rinman cited the smaller rooms that have become popular throughout the country. With one or two acts at short cost, these smaller are getting anywhere up to $1.50 per drink and sometimes, with nothing more than a pianist conducting a community sing. The opposition from these spots, Rinman said, are formidable. Now some of them are even bidding for the regulars normally playing the large spots thus adding to their overall talent costs.

Rinman along with many of his fellow bonifaces including Jules Podell of the Copacabana, would like to see the remaining 10% Federal cabaret tax repealed, at least on the food business. The credit restrictions on night clubs should also be removed, and the too-strict interpretations of various laws which almost restrict a cafe owner virtually before he starts, should be eased to at least give the operator of a respectable spot an even break.

The lack of effective organization among the nitery owners hampers their campaign to attain status of the other industries, says Rinman. He feels it's up to the city, state and federal governments to realize that their problems are akin to those in other fields, and that alleviating action should be taken.

N.Y. Eastside Down to 4-Day Summer Festival

Eastside N. Y. restaurants and clubs are taking with barter that their end of town is becoming a four-day proposition during the summer. From late May to late September, the bulk of the cafes and restaurants in that sector have to rely on four of the least normally profitable days of the week—from Monday to Thursday. Many of the outsiders patrons start weekending on Friday and return Monday.

Business in that sector of town has declined on the lunch periods as well. The Harvey's, long regarded as one of the more successful spots in the area, has dropped the luncheon trade for the time being and will pick it up in the fall. Other spots have noticed a downbeat in the daytime period as well.

Recently, there have been a couple of shutterings in that end of New York. The Arpeggio found that the absence of its people was forcing it into a losing proposition. The Diplomat, a former cafe which couldn't get its cabaret license, was considering a go of it as a straight eatery. Even the Blue Angel is on a three-week hiatus and will reopen for one week only before closing again until after Labor Day.

Joni's Carnegie Date

Joni James has been set for two concerts at Carnegie Hall, N. Y., on Oct. 7 and 8. She'll be backed by the orchestra of 100 strings conducted by her husband, Tony Acquavita.

Miss James and Acquavita did a similar concert at Carnegie Hall last season.

David Gould Claims $7,500 From Vivian Della Chiesa

Manhattan publicist David Gould has sued singer Vivian Della Chiesa and her husband-manager Joe Lupia for $7,500, claimed due on unpaid wages for promotional services in 1957 and 1958. He had originally been on retainers to the singer's own disk label, he alleges, but thereafter served singer's cafe career.

A second examination before trial in N.Y. Supreme Court is scheduled for Aug. 12. Defense is that Gould performed certain services as a personal friend and not as an employee.

Las Vegas Desert Inn Group Moves To Acquire 38% of Riviera Hotel's Casino Operation in $760,000 Deal

Las Vegas, July 26.

The Gaming Control Board has received an application from seven executives of the Desert Inn to buy 38% of the Riviera Hotel's casino operation, and a decision is expected in from 30 to 60 days.

If the stock transfer is granted, the DI group, consisting of Wilbur Clark, Allard Roen, Moe Dalitz, Sam Tucker, Morris Kleinman, Ruby Kolod, and Bernard Rothkopf will pay $760,000 for its share.

Clark told Variety that he believes the sale will be okayed by the gaming board because all

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Desert Inn's Riviera Takeover

(Continued from page 111)

seven applicants who have licenses in good standing.

In the meantime the Riviera set up will continue on the same schedule as in the past following an offer by the First National Bank of Nevada to advance $250,000 in additional funds with the Desert Inn group signing the note.

'Breathing Spell'

The bank also has agreed to extend a $100,000 payment, which is due in the next few weeks, for a period of 60 days in order to give the hotel a "breathing spell." S. J. Questa, president of the bank reported.

Ben Goffstein, Riviera president, told Variety that the business is not bankrupt by any stretch. All we lack is operating capital. The bank's actions will put us off the hook. With the Desert Inn group behind us we will have few problems."

He pointed out that the shows match the Riviera's top had recently "have lost no edge" and as a result, the business in the hotel has fallen off during May and June.

Goffstein said that the company has $2,000,000 in operating funds. This, he explained, is two months work, which is required to move than $500,000 in debts that must be made good in the next 15 days. The bank's expression of the Desert Inn group's willingness to advance $100,000 of new money.

Were a 'Monopoly'

Commissioner Alan Bible, Gaming Control Board chairman, pointed out that the Desert Inn group is now operating similar gaming operations in Phoenix, which would create a monopoly.

Goffstein said stockholders of the hotel who have been with buying the holdings of minor stockholders who had died in the past year and mainly those of Gus Greenbaum who was slain in Phoenix several years ago.

The Desert Inn was called in to rehabilitate the Stardust and Royal Nevada, he said. "I know it has a fantastic investment in the area, but the group consists of sound businessmen." He added that the Desert Inn group's gambling experience was as vital to the Riviera as its money.

Previous Offer Withdrawn

Last year, a local group headed by Fremont Hotel president Ed Levinson offered to buy controlling interest in the Riviera, but withdrew before the Gaming Board acted on the proposition since there was a ruling against multiple licenses at the time. The board ordered licensed Nevada gamblers to get rid of all gaming interests outside the state which meant Wilbur Clark and others had to sell their stock in Havana casinos.

However, the ruling on multiple licensing apparently doesn't apply to transfers within Nevada since several such transactions have been made recently both here and in the Reno area.

Vaude, Cafe Dates

Chicago

Tony Pastor Family set for the Eagle Woods, Aug. 11 for two weeks. **Don Rickles** and sloop **Noreen Parker** closes for the room Aug. 22. **Jim Rockus** opens at the Chandler Inn Aug. 19 for eight days. **Alan King** booked for Freddie's Minneapolis Nov. 11-19. **Vic Damone** opens at Jan. 6. **Johnny Desmond** in the Roosevelt, Detroit, Nov. 17.

Dick Shawn inked with Radisson Hotel, Minneapolis, Jan. 5 for two. **Isobel Robins** opens the Tidelands, Houston, Oct. 17. **Mitz Gee Gee** is at the Rainbow Room, Nashville, to Aug. 2. **Don Adams** current at Holiday House, Milwaukee. **Tony Bennett** left the room starting Aug. 9. **Bobbi Baker** opening Sept. 6. Hypnotist **Dante** is planned for Kiwi here. **Diana Trask** set for the Drake Hotel, Chi, Sept. 30.

Reno

Dennis Morgan brings his new act to the Mapes on Aug. 4 for two frames. **Lili St. Cyr** to follow with one month date. . . **De Castro Sisters** inked for one of their infrequent lounge dates at the Holiday on Aug. 18 for four weeks. . . **Willie Ross** to register at Riverside in November. . . **Ray Anthony and His Bookends** in debut at Tahoe Harrah's. . . **Ken Murray** following Mayes stint with few days vacation at Lake Tahoe. . . **Frankie Ortega** to Wagon Wheel for one week on Aug. 1. . . **Wilder Bros.** signed for same spot on Nov. 10.

Detroit

Sid Caesar in second week at Elmwood Casino in show featuring **Cliff Norton, Sandy Stewart** and **Midge & Bill Haggert**. . . **Dorothy Lamour** at the Gay Haven. . . **Dizzy Gillespie** at the Minor Key. . . **Jack Teagarden** at Baker's Keyboard. . . Singer **Teddy Randazzo** and comic **Ned Walsh** at the Metropole. . . **Don Cherry** at the Knife and Fork Club. . . **Bill Doggett** at the Flame Show Bar.

Toronto Police Seize Pair Who Threatened Songstress With Acid

Toronto, July 26.

On a threat of acid being thrown in her face, plus a promised beating up, Alminta Morrell, singer at the Lansdowne Hotel here, went to Toronto police with her story and two men were subsequently arrested on charges of conspiring to maim and disfigure the blond singer.

They are out on $2,000 bail apiece until their trial on Thurs. (28). Arrested were Samuel Rubenstein, 47, scrap metal dealer, and John Dantzig, 40, a professional wrestler. Rubenstein was also charged with possession of a blackjack.

Singer told police the two men visited her backstage and said they had been paid $1,200 to throw acid in her face and give her a pummeling but they did not want to do the job—or return the money to a third man—for whom a warrant has been issued.

To satisfy the person who hired them, the two asked Miss Morrell to put bandages on her face and provided she had been seriously injured. Singer agreed and accepted $100 from them to pretend. Pair were to meet their hirer in a restaurant but the girl her escorted a long cage walkout on and inside the attempt.

Court Upholds Arg. Vaude Law; Hurts Exhibs

Buenos Aires, July 19.

According to a recent Argentine Supreme Court verdict, there is nothing unconstitutional about the law which outlows Argentine exhibitors to include vaudeville turns with their film shows. This is a disappointing, unexpected blow to exhibs throughout the country, as it is a complete reversal of a prior finding given by a lower court in April, 1959, at the one given by the state attorney general, Dr. Sebastian Soler.

The unexpected nature of the verdict is that it is issued by the Supreme Court of a nation whose government is avowedly pursuing a policy of encouraging free enterprise, respect for individual rights yet it seems to tread like something pensive in the worst days of Peron.

In 1957, a test suit was taken to the courts by the S. A. Cinematografica Circuit owner, among others of the 900-seat Callao Theatre, protesting a fine applied by the Labor Board, for refusing to employ vaudevillers. The use of vaude acts are obligatory in theatres of 900 seats or over. The Callao runs just over that capacity but, like so many other houses, has no stage, dressing rooms, etc.

Stiff Competition

(Continued from page 114)

of the shows which formerly went to Winston-Salem.

There are other similar situations developing as more areas are being blueprinted. Every town of some size dreams of making their particular city a convention centre, and businessmen envision added revenues both to the city and to their firms because of a hall.

However, most towns still cannot compete with the recognized convention cities such as New York, Chicago, Las Vegas, Miami Beach, Atlantic City, Los Angeles and others. Many towns do not realize that a convention hall in itself doesn't make a city eligible for conventions.

In most instances, the publicly owned buildings aren't able to compete with the privately owned shops in many respects. The most spots have to rely on straight rentals whereas the bulk of the arena coins comes from promotions.

Inside Stuff—Vaude

Knox Edward Hotel, Toronto, is remodeling its Pickwick Room to house a venue a la currently successful one in Terrace Room of Mount Royal Hotel, Montreal. Both are Sheraton-owned. New show will be produced by Jack Greenwald, who did "Up Tempo" at Mount Royal, after two years' success with editions of it in Cafe Andre there. Latter now has "Offbeat 61," already a long-runner too.

Probably only Canadian circus still on the road is Garden Bros' Circus, playing towns and small cities in Ontario. It tied in '54 playing Toronto shopping centres, and keeps going by family operation and by paying roustabouts on call 24 hours a day, $25 a week plus food and a trailer bed, writes Morris Duff in Toronto Star (11). The Gardens got into show biz after their father, a bank employee, took up magic. The bank, leery of vanishing tricks, gave him "or else." He quit in '38 and started a small indoor circus, forerunner of present outdoor one. Performers are three Garden Bros., their sister and their two wives, two small children, a family friend—Ed Wisam, troupe's lone clown, and two U. S. acts.

In Minneapolis for Ella Fitzgerald's concert appearance, impresario Norman Granz was quoted last week by Will Jones in his Morning Tribune column that he spent $11,000 "hating Mort Sahl out of the hands (against) the Democratic convention."

When Sahl's sponsor grabbed the mike out of the comedian's hands and fired him, "I took over as sponsor (Sahl records for Granz's Verve label) records of the show," Granz explained to Jones.

House Review

North Pier, Blackpool

Blackpool, Eng., July 26.

Brought Delight presentations of "Show Time" with Bruce Forsyth, Diane Monarchs, Teddy Johnson & Pearl Carr, Pinky & Perky, Elaine & Dallyan, Percy Cabaret, Jimmy Lee, Show Time Lovelies (12). Paul Burnett band. Devised by Frank Norris, production assistant Michael Hayes. Choreography, Reg Drew.

Influence of U.K. networked tv is showing in this brisk family show, starring Bruce Forsyth, face of Sunday night viewers via his compering of the peak hour "Sunday Night at the Palladium." He works throughout the show in songs and sketches and pulls and tractors on to stage for quizzing after style of his tv spot. Amiable and hard-working, he has a strong periphery and warm reception.

Comedian adopts the matey angle from start, calling to customers who hail from various U.K. regions. His audience participation spot involves an engaged newspaper who are ideal material for his style of friendly questioning. In second half of show he uses a little girl from audience presenting her with "Thank Heaven for Little Girls" and also does a sexko travesty of English pop singer Adam Faith. Winds with impressions of leading men, then and now, plus a takeoff of Sammy Davis Jr.

Three Monarchs, back at this English vacation resort for eighth time, are also warm favorites with outfitters, and register with their musical act. Teddy Johnson & Pearl Carr, a Mr & Mrs twosome, offer a refreshingly happy song spot, choosing tunes that have strong family appeal.

Pinky & Perky, puppets main-tain the tv angle, being presented by Joe & Vlasta Dalibor. Acts attention to detail is exact, and puppets range through pigs, a cow, elderly spinster keeping time to rock n roll, more elephants, fish and a trombone-playing frog. Usual for act for U.S. tv.

Eliane & Rudolph offer stylish dance bit. Penny Calvert, who's Mrs. Bruce Forsyth in private life, is a standout soubrette who merits more attention and Jimmy Lee aids Forsyth and Miss Calvert in sketches. The 12 Show Time Lovelies are a well-drilled line. Paul Burnett batons the resident orch, for good musical backing. Finest Magic devices, with Reg Drew attending to choreography.

Gord.

BOB HOPE INKED FOR BRIDGEPORT BENEFIT

Bridgeport, July 26.

Bob Hope has been signed for an Aug. 18 in-person at Fairfield University field by Sam Meshken, head of King Cole supermarkets. Event will be a benefit, proceeds going to the Connecticut Symphony Orchestra, which sheds its Pops Concerts at the field. Also on the bill will be Dorothy Lamour and Woody Herman.

Tickets will be sold at half box-office scale to purchasers of $20 or more at the King Cole stores. The field, which can accommodate better than 13,000, is being scaled at $4 top.

Meshken, who has won a rep as a supermarket showman, last year promoted a similar event with Jerry Lewis.

Moulin Rouge, H'wood

Hollywood, July 21.

Gordon Jenkins and his Manhattan Tower Revue, featuring Frank Sorello, Sonja Stevens, Eddie Miller, Cleone Duncan, the GJ's & Jeannie, Ralph Brewster Singers, Jenkins' orch (17), Don Rice, Miss Moulin Rouge Dancers (16); $5.50 minimum.

One of the more elaborate acts on the nitery circuit, Gordon Jenkins and his Manhattan Tower Revue 25 strong, has settled down for an indefinite (minimum of two weeks) stand at the Frank Sennes showplace. It's bound to please the summer tourist trade that makes up the bulk of this spot's clientele and should be playing to some fair-sized throngs in the course of its stay.

Show, however, is too long in its current state, lingering for a seemingly interminable hour and 45 minutes, a good 20-25 of which could be trimmed for favorable results. The Jenkins portion lasts an hour and is highlighted by its clever selections from the maestro's smash "Manhattan Tower" opus. Even drawn out of context it's familiar and melodic enough to register with universal appeal.

Other high spots of the turn are several medleys of Jenkins' compositions and disk hits, featuring his chorus of eight voices (evenly divided sexually) and orchestra of 17 pieces, heavy on the strings. Outstanding soloist is Frank Sorello, whose strong, sure voice rings out on three selections. Also easy to take are Eddie Miller's smooth tenor sax work, soprano Cleone Duncan's show stopping "When the Wind Was Green," and vocal offerings by shapely Sonja Stevens, the GJ's and Jeannie, and the Ralph Brewster Singers.

Jenkins, who wears a poker face as he nonchalantly fingers the piano keys, proves his shrewd showmanship by allowing his soloists to freely project their personalities and musical styles across to the audience during their individual numbers.

Comic Don Rice, making his Coast bow, is on for 25 minutes. He has a pleasant, low-pressure manner, but his spotty material demands a sniffier delivery. To open the show, Sennes has brought over his Ciro's revue intact right down to the costumes, which are getting noticeably threadbare and ought to be patched up. *Tube.*

Flamingo, Las Vegas

Las Vegas, July 21.

Joe E. Lewis, Gary Crosby, Don Kirk, Flamingettes (12), Jack Cathcart Orch (14), presented by Martin Landsburgh, choreography by Barry Ashton; $4 minimum.

Joe E. Lewis bring a new bag of tricks with him to his new spot on the Las Vegas Strip—he's been "loaned by El Rancho Vegas" to the Flamingo until the recently fire-destroyed El Rancho is rebuilt.

The new material is generously sandwiched in with some of the familiar Lewisisms, and the over all package is solid nitery fare—the culters will love it, and newcomers will jump on the band wagon. The political conventions, tv, and drinking are some of the topics touched by Lewis, and the levity is as usual backed expertly by the 88ing of Austin Mack.

Costarring with Lewis is Gary Crosby (see New Acts).

Barry Ashton proves again that he's one of the top choreographers in the biz with this one as he unfurls two imaginative introduction numbers for the stars. In the first, 12 gorgeous Flamingettes do a "We're All Gunning for Gary" bit and in the second, singer Don Kirk and the girls are featured in a production in which the femmes are jockeys presenting Joe E. Lewis.

Jack Cathcart and the orch (14) weave the notes effectively. *Duke.*

Mapes, Reno

Reno, July 21.

Milton Berle, Leonard Sues, Betty George, Skylets with Gil Johnson, Jack Mellick's Orch; $4 minimum.

This reprise for Milton Berle is, per usual, a carbon of the better stuff from the last time around—plus some new material that comes across for top response in this intimate room. And comic works the room for all it's worth for full hour and 20 minutes (on opening night). Plus new material, he's brought along a new face (the body is not unincidental) in the person of Betty George, a dark-haired looker with a tasty arrangement of the aviridupets, and she also does an okay job in the chirp department.

Berle is on immediately with staccato delivery of one-liners that gives tablers little chance for respite between yocks. Vintage of some is apparent, but they lose no flavor with Berle doing the telling. He's a master of his art, and the stage personality is infectious. Timing is perfected.

New bit that should become standard with the act is story in song, using lines from pop tunes, of taking a pickup to hotel room. It's a clever piece of scripting, and Berle handles it beautifully. He also includes the limp wrist routines, and gags it up with Miss George, who obediently works as foil to good advantage. As with the femmes Berle has used in his act before, this one follows the pattern: few lines (vocally) but lotsa eye appeal.

Conducting and working tandem with Berle this trip is Leonard Sues, who does a commendable job at both. He proves his talent solo on the trumpet and comes across with an impressionable vocal and trumpet on "Mack, The Knife," a la Davis and Armstrong.

Comic's exit is nostalgic bit called "For Your Entertainment" and a recap of his show biz career, which could be cut some with no loss of impact or effectiveness. Full turn is class entertainment—plus. *Dennis Morgan in Aug. 4.* *Lang.*

Fairmont, San Francisco

San Francisco, July 22.

Earl Grant with Bill Grant Ensemble, Herbkaufer Orch (11); $2.50-$3 cover.

Earl Grant, who was playing the joints of Fresno only a couple of years ago, makes the step to a "class" room look simple with an all-out, hour-long show whose enthusiasm infects the audience.

Grant comes on for a pair of sedate all-singing numbers—"Taking a Chance" and "Evening Rain"—then moves onto his organ-piano setup and begins to warm up with "Witchcraft" and "House of Bamboo." He follows with a pretty wild Gershwin medley, "Fascination," "Ol' Man River," then turns over the spotlight to his capable drummer-brother, Bill, for a drum solo.

Earl Grant shows off a little of his newly-learned softshoe (in preparation for a possible Bill Robinson film biog) does a lovely Spanish number, knocks out a pair of quasi-rah songs, "Looks So and So" and "How Long Has This Been Going On?" and winds with "When the Saints Go Marchin' In" and a vocal duet with his brother, "Side by Side."

This isn't just Earl Grant wisely doesn't pretend it is. It's simply good, solid entertainment, perfected by hard work and enjoyed by the crowd.

Show runs through Aug. 10. *Stef.*

Ankara, Pitt

Pittsburgh, July 20.

Maureen Cannon, Def Ray, Reed & Bobbi Royale, Hershey Cohen's Orch (7); no cover, no minimum.

Dynamic Maureen Cannon is again heading a Pitt night club show and with a couple of exceptions her act is a sparkling half hour. Her rhythm tunes are sung with a lot of command which the audience greets with a loud mitt.

It is only when she tosses in "Tell Them Was You" and "Don't Take Your Love From Me" for pacing that her turn showed signs of weakness. More use of special material which she handles well could easily solve her problem.

Del Ray, who started in magic here 10 years ago when the gambling place where he worked was raided, is now one of the smoothest craftsmen working in the field today. Using none of the standard tricks and props, the suave well-dressed magico does unbelievable stunts that, while not explainable, are highly entertaining and had the audience gasping. He works with white cotton gloves which add a gloss to his performance.

Reed & Bobbi Royale is another of the talented dance teams that always open the show in this room. Act is fresh, well-staged and they make a handsome couple. Hershey Cohen's orch capably back this easy show and plays well for dancing. *Lit.*

Hungry I, San Francisco

San Francisco, July 22.

Bob Newhart, Gateway Singers (4), Olga Sbragia, Richie Crabtree Trio, $3 admission.

Bob Newhart shows why he has risen from a $350-a-week comic (at the Tidelands, Houston, last Feb.) to a $4,000-$5,000 weekly comic in his 45-minute stint at the lowcrease hungry I. He simply cracks up the crowd—which has been sellout for an hour or more, despite the fact that he's doing three turns nightly.

He comes on, very low-keyed, doesn't warm up the audience at all, and starts doing his bits: a dentist talking to a patient, a monitor checking monkeys who are (theoretically) supposed to be writing great books, an account-exec's speech at the company retirement party ("this crummy watch . . . for 50 years, it works out to 14 cents a year"), "Queen for a Day," the inevitable Army griper (in the Revolutionary Army of George Washington), the Madison Avenue talking to the Wright Brothers, his near-classic driving instructor and, finally, his school for bus drivers ("that's right, stain it in their faces just as they get there").

Newhart is a sort of 1960 Everyman and every man (and woman) digs him. He lacks the savagery of Lenny Bruce or some of the political orientation of Mort Sahl, but he belongs in the same genre. His success may indeed be due to the fact that he doesn't bite quite so deeply as either Bruce or Sahl, thus making his satire more endurable to more people.

He is basically a somewhat gentler person than Bruce, Sahl or Shelley Berman, and he appears, off his show, still somewhat bemused by success, surprised that people dig him—and pleased. So the package is sweetened.

The Gateway Singers are a fine singing and instrumental quartet with good "folk" numbers and a marvelous wide-ranging singer in Elmerlee Thomas. They, however, no longer enjoy the services of Lou Gottlieb (now one of the Limeliters), a natural comic, and the efforts of Jerry Walter at comedy between songs are rather embarrassing. Olga Sbragia, an interesting-looking Italianate singer, opens the 75-minute show with three songs, and Richie Crabtree's trio provides nice backing throughout.

Show is booked to run through Sept. 18. *Stef.*

Gatineau, Ottawa

Ottawa, July 22.

Crosby Bros. (3), Jerry Cooper, Crain Dave Dancers (5), Ross Thomas Orch (12); $2 admission.

Even if they weren't Crosby offspring, Dennis, Phillip and Lindsay would still be among the top acts to play the 35-year-old Gatineau Club. The stint is solidly built and moves accurately and smoothly with all the pro slickness such a stanza needs. But the trio's talent is what holds it on top throughout.

They exhibit fine pipes, slam across their personalities right to the tables, show socko showmanship savvy and keep the waiting on the move with hardly a letup. Recognizing the Crosby name is magic there's no attempt to hide it, rather the Bing light shines through in all slots with a warm glow that sets the boys up with the customers not via Dad but on their own abilities.

Opening item is a barber-around bit that brings the threesome close to the customers fast, leading into brief trip and a medley of songs they used to sing around the fireplace on the Nevada ranch. An mouncing (the gab chores are equally split among the three) they're "a little empty in the hit record department," they chant "someone else's" discjoks, bring up a string of w-k Bing tunes like "Whiffenpoof Song," "Pecan," "Sweet & Lovely," others, woven into a 12-minute item with some of the songs sliced to one line to get in as many as possible. Closer is a tribute to "the man who made this act possible" a serious handling of "Blue of the Night."

Plus the brothers' talent, strength of the session has by Charlie O'Curran's production and the writing of John Bradford and William Friml. Music is conducted by Fred Otis who also fills the stanza with Lloyd Morales at drums in the augmented Ross Thomas house band.

Craig Dave Dancers introduce three new routines this week, all colorfully gowned and nicely produced. Jerry Cooper works a solo chant item and sings with the line in his usual clicko manner.

Crosby Bros. are here to Sat. (30). *Germ.*

Latin Quarter, N.Y.

(FOLLOWUP)

Spotting of the DeCastro Sisters into the long-running "Sky High" revue here was a bright move by E. M. Loew and Ed Risman because this trio of songsters goes far in making the show jell. It was only last year that Peggy DeCastro had an act of her own, with two males assisting. But now she is back with her two sisters, and the current act is a slick turn.

Their experience as Capitol Recording artists obviously has put polish on their vocal capabilities because their harmonizing is better than it ever was. Too, the three Latina lasses have added enough movement and mimicing to prove eye-pleasers in a nightclub. Oddly enough, selections from their album, "The DeCastros Sing," is done too sketchily to give full impact.

But not so their handling of "We've Met Before," "For Me and For You," "You're Careless," "Clang, Clang" and "There Goes My Heart." One of their crowsers is "Them There Eyes" while "Lovely Way to Spend an Evening" and "Day In, Day Out" are done with enough originality to make them hits. Trio carries its own bongo drummer, Francisco Gonzales, who registers on his own.

Ed Mitchell & Durant, Jack Durant works as frantically and uproariously as ever, showing readily why this is a quick return date to the LQ. His opening here several weeks ago was delayed because of an ailing throat. He clicks easily as he offers a steady flow of gags and comedy lines.

Holger & Dolores, adagio dance team, also have played this club previously. They clean up with graceful, difficult routines. Femme is superb with her mid-air splits and aerro feats while held by her muscular partner. Climax is Miss Dolores' head-stand on the single palm of her partner.

The familiar production numbers plus the Kimo Lee Dancers, still are pleasing the summer-vacation crowds who find the LQ a busy despite the $6.50 minimum. Jo Lombardi is in fine fettle in handling the baton for this intricately-cued production. His crew is also solid for patron tarpeing. *Wear.*

Tropicana Club, San Juan

San Juan, P.R., July 20.

Charles Dorman, Nancy Wilson, Charlie Fisk orch (16), Juanchin Ramirez combo (7); $3 min.

"Off-season" is a misnomer for this summer here, with tourist hostelries filled. But low entertainment budgets remain, and so do the low attendances they bring. The Tropicana Club, in the Intercontinental, is the town's biggest (700) and toughest, with odd-ball acoustics and a shape that persists in looking (and feeling) like a barn. It has rarely clicked except with such expensive talent as Belafonte and Chevalier.

Bandleader Charlie Fisk doubling as club booker, treadmilled with the usual dance-team cum chanteusey shows, finally chanced two unknown (for his club) quantities, a solo comic and a newly-hatched jazz thrush, and it looks like a solid payoff. This is special, since jazz has never made a big dent in the island's entertainment, locals dig Latin and tourists dig names.

But Nancy Wilson (New Acts), a sepia looker whose most brazen gesture is snapping her fingers, warms up and plenty with her modern interpretations of standards ("Almost Like Being in Love," "If It's the Last Thing I Do," etc.) and wins further plaudits with a haunting trip through Curtis Lewis' "Garden of Blues."

Charley Dorman, half of Boston's Dorman Bros. and sometime panelist of the Paar show, has rare gift for clowning over a disappointing house and for gaining crowd's confidence with his plain-fellow, Down East manner backed by steel-trap wit. Act caps with five celebrants seated on stage, dutifully wearing funny hats, with Dorman crouching behind them, microphone in hand, using them as live ventriloquist's dummies. The crowd breaks up.

First week of two-weeker and suds have grown steadily, with an unusual proportion of repeaters. Fisk may have solved his problem. *Harm.*

500 Club, A. C.

Atlantic City, July 23.

Frank Sinatra, Buddy Lester, Lee Henderson Mannequins (8), Bill Miller combo (6), Jack Curtis, Pete Miller orch (12); $7.50 minimum, $7.50 admission weekends, $5 weekdays.

Although Paul (Skinny) D'Amato is asking (and getting) a bigger tab than at any other time Frank Sinatra has appeared in the Vermillion Room of his 500 Club, the public doesn't seem to mind. Patrons literally fight for the precious admission tickets, $7.50 per weekend, $5 weekdays, which will get them into the 700-seat room, where they must part with at least $7.50 more for food or beverages.

All of which means that Sinatra will attract more biz through the Vermillion Room doors than has ever passed through in the club's history. In top form for his local stint, he aided payees who filled every available seat at the Saturday night supper show. Introed by comic Buddy Lester as "our new boy singer," he runs through 10 numbers before going off. Begged back, he pleases with two more.

He mixes 'em up to bring out just the right reaction from his aud. Coming on with a drink in one hand and a cigaret in the other, he opens with oldie "Too Marvelous" and follows with "Day In, Day Out." Then it's "Willow Weep for Me" sung while seated on a bar stool. He does "Funny Valentine" and "Fly With Me" as he begs off despite the clamor.

Sinatra brought in Bill Miller, his longtime pianist. Also assisting are Sol Gubin, drums; Al Viola, guitar; Emil Richards, vibes; Paul Hahn, alto sax and reeds, and Joe Comfort, bass fiddle, with Pete Miller house orch joining in some numbers.

Buddy Lester wins laughs with his chatter as he switches comic hats and plays cornet.

Lee Henderson Mannequins (8) put on an effective line bit to get show underway. Lookers all, they were gorgeously costumed. Jack Curtis handled the emcee chore in his usual sound style and supplied the vocals for the Mannequins. *Walk.*

The Cloister, L. A.

Hollywood, July 21.

Marie McDonald, Lewis & Christie, Geri Gallan orch (11); $2.50 cover, 2-drink minimum.

A brunet Marie McDonald displayed, in addition to her attractive form, a pleasing personality and a good deal of showmanship at her opening. Although it's not particularly solid fare—it would go best combined with a stronger topliner for this spot—it's unlikely than anyone went away disappointed.

An unusually candid autobiographical number, "I Want You to Know the Real Me," gets the audience on her side because it's humorous and to-the-point but in good taste—"I didn't marry Harry for his money. I was just crazy about shoes."

She sings about 10 other numbers, all standards, with a good but slightly uncontrolled voice which tends to get piercing. Jeff Lewis conducts Geri Gallan's 11-piece orchestra for her act which Lewis put together. It's well-timed and quite satisfactory.

Greg Lewis and Gus Christie are the comics filling out the bill, and they double on harmonica. They're a funny pair whose best is a German submarine bit. They remain held-over during Miss McDonald's one-week stay. *Glen.*

Band Box, H'wood

Los Angeles, July 20.

Billy Gray, Carol Shannon, Red (Mad Russian) Gordon, Paris Sisters, Jim & Mildred Malcolm, Bob Bailey orch (3); three-drink minimum.

Billy Gray, who knows his trade, brings back "My Fairlee Lady" as current offering at his Kosher Alley emporium for a stay which conceivably may repeat some of the success of its former 14-month run three years ago. Enough plus values are added to make this one of the strongest nitery attractions in town after it's trimmed a bit, which even in its Tuesday first-night overleaph constantly brought down a hep packed house.

Same principals appear in "Lady"—which Gray explains is a "slightly modified" version of George Bernard Shaw's "Pygmalion."

(Continued on page 126)

Unit Reviews

Red Foley's Jubilee USA
(AK-SAR-BEN, OMAHA)
Omaha July 18

Red Foley, Rita Foley, Uncle Cyp Brasfield, Norma Jean, Prem emotes, Sly Sliver's Band 10; at Ak-Sar-Ben, July 13-14.

Red Foley's Jubilee USA revue compound of the regulars on his weekly half-hour network tv show emanating out of Springfield, Mo. is probably as good a country music presentation as come to Omaha today. And its popularity is reflected in the 8,000 Ak-Sar-Ben members who turned out for their second free show of the season given by the Omaha civic org.

It worked Foley's initial setting alone his recent hospitalization and the headman was noticeably nervous on opening night. However it didn't take him long to steady down before the warm and he he was seen getting his stage arrows for his sponsor (Mason-Ferguson) and referring to his son-in-law Pat Boone in his genial manner. Red (his hair is actually tinted with bits of dust blue, some hence but the crowd didn't mind and whopped it up for him throughout).

Foley entered, and, after the warmups, brings on comic Uncle Cyp Brasfield. The 62-year-old corn dispenser is funny as a single but stopped the show in the second half when he introed Foley's family with Sally for an old burlesque sketch about the brothers. It was Grade A humor.

Norma Jean (Beasley) closed the first half with her guitar playing and lachrymose singing. Gal's a looker, has cut several top disks but her live numbers were too similar to wide. And she'd do well not to overdoubtedly plug her records.

Jubilee Promenaders, eight young dancers with three different spots and one outstanding. They're under Sally's tutelage. Slim Willson's Band had the big lowing in the second half, with all 10 giving excellent solos. Closed based on Drummer Johnny Coles doubling his solo then comes out from behind the skins to do a complete back flip. You never know what's coming next at a country music show.

Tunze

Aqua Follies of 1960
(WIRTH POOL, MPLS.)
Minneapolis, July 20

Betty Yakins, Bobbie Billingsley, Joaquin Capella, Bill Cole, Joe Lee Smith, Charlie Diehl, Orwin Harvey, Dick Kimball, Don Wright, Arnold Brist, Cathy Emma, Ruth Harnard, Frank Maynard, Larry Gray, Anna Deere, Walter Beller, Jill, Aqua Darlings, Aqua Belles (16), Johnny Mahon, Vernor Bowers Orch (15); staged by Al Sheridan; aquatic and water skiing and water ballet director, Helen Starr; stage production and choreographer-director Marie Kuhlmann; dance choreographer, Betty Gray; music director and chief arranger, Jessie McLeod; captain of divers, Bobbie Billingsley; stage and water designer, Fred Smith; lighting effects, Jack Higgins; orchestra director, Verne Rooney; Research, Temple Del Field. At Wirth Pool, Mpls., July 13-24; $1.75 top.

This is the 21st annual Al Sheehan locally produced "Aqua Follies," always one of the top attractions of Mpls. Aquatennial, summer mardi gras, and the Seattle, Wash., Sea Fare celebration (July 29-Aug. 10). It maintains its predecessors high entertainment standards, being the best of such shows anywhere.

It again is an appetizing blend of water thrills, aqua performances, hilarity (water and stage), spectacle, stage flash, color, song and dance. In this kind of takes area it's particularly relished and a once-a-year must, but its sure-fire entertainment ingredients undoubtedly would make it successful beyond the seasonal.

The tried-and-true format of alternating or combining water and stage activities is followed to the letter. The high, medical and other diving feats excite admirement gasps and smiles as always, the lavish water and stage production numbers, apparently continued in the elaborately conceived "Tahiti" fashion, provide optics treats, the outstanding commands admiration and the several vaudeville acts win favor.

With a bevy of 38 gals in the water and on the stage, plus a half dozen well exposed perfect male physiques, sex appeal abounds, too. The diving exhibitions, and especially the chuckling high jinks, alone are worth the admission price and warrant repeated viewing every year.

Some changes each season are in the water and stage production numbers, a few new diving and swimming feats, some variations in the swimming and diving and several fresh faces. This season's newcomer is comely Betty Vickers, national synchronized swimming champion, whose water perform once naturally rates tondrawer.

There are the long-absent Arnaut Bros. with, among other things, their amazing impression of lowbrows, a comedy classic. Joe Gerlach, AAU and Big 10 Conference of universities diving champion, and Dick Kimball, U. of Michigan diving champ. Kimball combines acrobatics from a trampoline on the high board with his dives. Along with Gerlach, he's an asset to the proceedings. Emcee Juliette Martin contribs a comedy musical act, while songsters Cathy Emma, Frank Maynard and Larry Gray, abetted by returnee Burt Hanson, score handsomely.

Personal favorites on hand are divers Bobbie Billingsley, Charlie Diehl, Eddie Cole, Joaquin Capilla, Don Wright and Orwin Harvey. The aforegoing together with Gerlach and Wright are also the daredevil diving "mantars" who make with rare and dangerous stunts.

Much credit goes to director Helen Starr for the 24-girl water ballet's precision and rhythmic exercises and other water stunts. Four elaborate stage or combined stage and water production numbers round out the services of 16 show girls and dancers and the singers along with very effective props. The "Aqua Dreams" production number is especially outstanding.

Jones

New Acts

GARY CROSBY
Songs
30 Mins.
Flamingo, Las Vegas

Gary Crosby's opening line in his new act is "I just a little weight since last time I was in Vegas—about six a deal and last three hundred."

Gary looks for humility which personified Phil Harris and Lindsay, and because his stage personality comes across in a more extroverted, aggressive manner. He's just as well he's now doing a single. Firehighters caught him with a cast of pitters and the act was overlong, but with proper editing and a few more shows under his belt Crosby should have a smooth artistry turn.

Opening with special lyrics to "From This Moment On" he tells about his future, sans freres. At one point, he solily explores a lamont, coming up with a touching version of "Willow Weep For Me." Other songs include "Can't Love 'em All," "You Win," "All Right With Me" (with special drinking lyrics), "My Favorite Things" and a rousing Gary version of "Start of Something Big." He gets hefty mill action for his medley of Bing hits, the tribute to his father gracefully squelching the rift rumors. Throughout the turn, he tosses in his patter which embellish the wellpaced festivities.

Sammy Cahn, Jimmy Van Heusen and Harry Crane wrote the special material, and Dick Hazard gives strong support with his backing of the Jack Cathcart orch (14). Crosby costars with Joe E. Lewis for four weeks. Lewis remains, with Andy Williams as Crosby's replacement. On second night, Friday (22), Bobby Darin doubled from the Sahara to replace the throat-ailing Crosby, since back.

Duke

PENIE PRYOR
Songs
70 Mins.
Ye Little Club, Beverlly Hills

Petite Penie Pryor, latest songbird to climb into Maury Samuels and Dean Martin's cage, is a cutie who first made her dent via the Tony Pastor revue in Las Vegas. With that background she's not apt to be too disturbed by the noise of the diners in this eatery.

Miss Pryor's greatest appeal, now that she's striking out on her own, is her pixie-like quality. Coupled with the relaxed manner in which she handles a song, these are qualities potent enough to keep patrons interested, at least throughout dinner. She sparkled best on "Little Girl Blue" and "Way Down Yonder."

A little more experience with showcase dates such as this, and chirp could possibly be a good bet for the dinkery world. Jack Sloan's filing and Nosie La Fever's have beat chump them as two of the best in town. Miss Pryor is booked here two weeks.

Kelk.

JACK BURNS & GEORGE CARLIN
Comedy
35 Mins.
Chatter, Chicago

Two young attractive fellows in first significant booking to date (they've been out only a few months) show good potential as a comedy pair, albeit a need for some help in the script and concept departments. As act now plays its okay parody, but trend of modern comedies should cue duo toward the sharper satire which they only skirt.

Their open typically Jack Kennedy, southland accent, etc., segueing to situational stuff, none of it particularly ventricosome, even by commercial season standards. Thus rib Huntley-Brinkley, the "beats" to gibbitmen, Murrow's Peter P. Brochon and a tv kidshow with sexo angles that was their funniest at review session.

As of now they're somewhere between clock commercial and offbeat, and not enough either way for cues required in either league. Some of the lines are potent, for operator jerks, but most of the promises are only ordinary. Some exemplary viewpoints and personal Dreher, tandem concept could mark a basically talented team. Meanwhile duo could probably cut at least five minutes from present turn.

Jee

ARVAKS 3
Songs
Chaudiere, Ottawa

Joining the exotic ranks of the Arva-Lada-Cuba cult are four young Quebec City chanteurs called the Arvaks who will have a stiff climb over the existing heap of plant immunes. To make it they'll have to do a lot of work on the mania as presented at the Chaudiere Club.

The sound is okay, piping is good and arrangements have but improvements are necessary in staging although they show evidence of some training in showmanship. Being French-speaking they have trouble with English. "Mack de Knife" and would be wise to limit gab to the minimum and give with more tunes in French. Item is okay for siterers, dinks.

Gems.

BILL BERNARDI
Comedy
21 Mins.
Chaudiere, Ottawa

Bill Bernardi uses a number of angles to build his comedy stint and this is a weakness in the session. Stronger concentration on one or two of the angles, with the others coming along casually, would give the stanza more structural strength and leave the customers with a definitive impression. As it is they remember him as a big, gruff Italian laugh-getter who seemed to be having a good time up there but they can't always remember why.

Comic uses chant and gab some in Italian dialect and, at times, the language itself. He does a strine of gag sponge-link Spots, Clide McCoy, Frankie Laine, others, works a section of what he calls "charaodles" (combination of charades and droodles) and closes with a ventro item. Session caught had an overdose of Jewish jokes. Stint is strong enough for most siterers and with item selection, could be okay for tv.

Gems.

VARIETY BILLS

WEEK OF JULY 25

NEW YORK CITY

MUSIC HALL
Harrison & Reed
Alan Cole
Frederick Renne
Marie
Navy Choir
Corps de Ballet
Rockettes
R. Page Ore

AUSTRALIA

MELBOURNE
Tony Bennett
Bendix Thurton
Donald Greene
Raymond Gibson
John Larsen
Kevin Mills
Robert Eddie
Rosie Williams
John Godfrey
Nicholas De Tarlandes
Douglas Blackberry
Tina Phillips
Donald Andrews
Bruce Campbell
SYDNEY
Tivoli
Lee Dorn
Harvey Grant
Eddie Dahl
Lingerfleur
Lee Dendrick
Rita Warren & Ann
Bratin Blue
Lia & Mae
Marie Clare
Peter Crogo
Patricia Smith
Sidney O'Connor
Jimmy Logan
PERTH
Majestic
Val Sedgler
Sandy White
Samuel Curtis
Seth Gee
Jackie Dennis
Tina Wagner
Wood Bros. & Partner
Wops & Rene Dahl
Flat Tops
Bi Fitz
Dancing Wicks
Williams & Hand
Paula Langlands

BRITAIN

BLACKPOOL
Opera House
Tommy Morris
Alma Cogan
Eddie Calvert
Wim Cors
Bill Maynard
Webb Brown
Fenella Fielding & Dale Malbourne
Max Walden
Franklin Fitzsimmons
Lyn Adams Co
Malcolm Goddard Dancers
Palace
Harry Secombe
Roby Murray
Harry Worth
Bob Williams
Amazing Waters Bros
Max Bygott
Pelgro Dancing Lessons
Jackie Rae
Sheila Dare & Winchard
Bill & Bert Lendle
Tower Circus
Charlie Cairoli
Bob Cross Troupe
Fine Amanda
Kevin Chomposaw
Wizone
Fanelli
Schaller Brothers
Tino Belmonte
Three Weers
Carling Thirlwell
Wing Kong
Fred Gennett
Kevin Brennan
Kevin Burns & Pizzas
Don Senior
Little Jimmy
Characters
Winter Garden
Bob Monkhouse
Peters Sisters
Terry Dennyville
Ann Murray
Kaskel & Zel
Trudor Brothers
Tino Hughes
Fenellingles
Lorenzo
Michael Africa
Harlar Bros
John Dwyer
John Howard
Victor Lucas
Peter Thistlow
June Bronhill
BRIGHTON
Hippodrome
Frankie Vaughn
Joanna Lumley
Ray Castle
Vicky Leigh
Ring Brothers
Don Dupree
Tiny Ross
George Garden Dancers
Bright Specialties
Anthony Newley
Tito & Dita
Don Leigh
Frank Ifield
Pippa Lennox
Gerald Wicks
Schaller Brothers
Tino Belmonte
Three Weers
Carling Thirlwell
Wing Kong
Fred Gennett
Kevin Brennan
Kevin Burns & Pizzas
LIVERPOOL
Empire
Thorkins
Janet Waldo
Ballet Tibbets
Pub On Tour Trio
Tito Mandillo
George Clinton's Co

Cabaret Bills

NEW YORK CITY

Birdland
Buddy Rich Orch
Blue Angel
Harvey Miller & Amanda
Bon Soir
Ray Hastings
Ann Henry
Jerome & Sandra
I Fiddler
Joseph Dennis
Chateau Madrid
Spanish Revue
Copacabana
Jackie Gleason
Johnny Desmond
Jerry Vale
Chelsea Orch
Frank Marth Ore
Embers
Frances Hawkins
Harold Quinn
Hotel Astor
Eddie Lane Ore
Hotel Taft
Vincent Lopez Ore
Hotel St. Regis
Walter Ray Ore
International
Eddie Carson
Andrea Jaffe
Jorge Lopez
Mary Rehal
Phil Black
Mike Durso Ore
Anita Ore
Latin Quarter
Jack Durant
The Fontes Sisters
Dolores & Helgar
Bruno Vanelli
Ann Lee
Rene Lee Dancers
Rudy Dolan
Ruth Sheppard
Jo Lombardo Ore
8 Bar Inn. Ore
Lou Bank
Laura Lewis
Nino Silva
Living Room
Al Martino
Susan Barrett
Jackie Paris
No. 1 Park Ave.
Jerry Doris
Harry Noble
Fred Silver
Rita Rios
Round Table
Linda Walker
Peter Kapelgard
Ray Petersen
Sahara
Nina Lane
Rene & Zahara
Vera Vanova
Sherry
Leo Auld
Savoy Hilton
John Lennon
Shepherd Bar
Chapman Rice
Quintero Ore
Vienna Lantern
Wagner
Dodi Rolling
Ernest Wilson
Harold Sandler Ore
Paul Mann
Jerry Vinson
Village Barn
George Hudson
Mary Tremont
Watkins & Ray
Bert Haig
Bill Comer
Lou Mandel Ore
Village Gate
Nina Simone
Yusef Lateef
Village Vanguard
Ahmad Jamal
Gerard Brandts
Gerry Mulligan
Red Rabe
W. L. Peck
Jimmy Tyler Lee
Ellis Wood
Frank Barron
Carlton Cornell
Clarence Clark
Sy Young
George Paris
Waldorf-Astoria
Bellevue Wagner
Hanna Gholar
Miriam Makeba
Mauchara 3
Carmelita
Dutch Henderson
Bela Bohel Ore

CHICAGO

Blue Angel
Ricky Panther
Carlos & Linda
Tina
Maria de Rubinos
Tina Paris Ore
Cabaret Room
"Persian Paradise"
Shirley Winter
Bill Christopher
Frederick & Gina
Max Pakula
Ann Urban
Boyd & Jackie
Guy Claridge Ore
Boulevard Dans Ch Grove
Diego Rios Ore
Gate of Horn
"Hurly in Fun"
Will Shade
Dolly Jonah
London House
Oscar Peterson 3
Audrey Morris 3
Bobby Hughes
Mister Kelly's
Rose Ballard
Freddie Bennett
Harry Robinson 3
Mara & Fraga
Palmer House
Carlos Montoya
"Carnival in Rio"
Rio Arlene Ore
Trade Winds
Phil Foster
Jackie Hilliard
Larry Novak 3

LOS ANGELES

Band Box
Billy Gray Ser
"O Perfect Lady"
Lord Shaughan
Bert Gordon
Perlita Neeves
Wingard & Jimmy Wells
Ben Blue's
Ben Blue
Sunny Gale
Lady Richards
Bobby Sargent
Richard Lamont
Donny Bishop
Barbara Sagnich
Jimmy Lee Smith Ore
Cloria
Peggy Lee
Al Harding Ore
Chatter
Ron Charles
Joe Sullivan
Concord Group
Jim Jones
Freddy Martin
Crescendo
Don Rickles
Frances Faye
Dante's
Peggie Prince
Jack Elliot
Steve La Force
Interlude
Lonnie Brown
Wayne Brown
Moulin Rouge
Gordon Jenkins
Bernie Ore
Dodo Marmarosa
Frank Fordes Ore
Sunset Room
Mary Murphy
Slate Bros
Jim Hawkins
Tommy Oliver Trio
Statler Hotel
"Fantasia of Sun"
Mickey Rooney Ore
Ye Little Club
Jack Arnold
Bing Arias
Tom Lopez

LAS VEGAS

Desert Inn
Danny Kaye
Frances Blaine
Dixie Allen Dancers
Cotton Bolles Ore
Michael Ross
Dale Sparkins
Bill Marsh
Dunes
"La Parisienne"
Diana Dors
Bill Dodge Ore
Roberta Sherwood
Dodd Brent
Roberta Sky
Lenny Brue
El Cortez
Joe Louis 3
Instrumentalists
Romero Ore
Flamingo
Joe E. Lewis
Harry Crosby
Sarah Vaughan
Jack Rose and Band
Dick Hyman 3
Rabbi Kahan Dancers
Jack Cathcart Ore
Fremont Hotel
Julie
Scottaires
Bob & Sylvia
Hallett & Rossi
Golden Nugget
Lee & Tess Mal
Sons of Hollis Wal
Hacienda
Paul Timms
Lakeside Chorus
Shelley Berman
Nevada Club
Sandler Wood
Rik Dominguez
Anita De Carlo
Rudy Tillotson
Johnny Paul
Lee Williams
New Frontier
"Oriental Holiday"
Eric Kenton
Tempo
Riviera
Dennis O'Keefe
Sands
Jerry Lewis
Sammy Davis
Frank Sinatra
Dean Martin
Count Basie Orch
Sahara
Lena Horne
Nancy Wilson
Gordon MacRae
Lee Marlin Ore
Desert Inn
Larry Monte Ser
Napoleon Band
Donald Berg
Leonard Sues
Frances Barnett
Flash Gordon
Henry Levine Ore
Cass Ro & Co
Harrison Ore
MIAMI - MIAMI BEACH
Americana
Rose Tree
Pupi Campo Ore
Biltmore Terrace
Tropical Isles Rev
Tony Bates
Lonnie Sanders
Raquel & Roberto
Lou Brown & Belinda
Carousel
Wolfgang Trio
Joe Gerberich
Gordita
Lee Martin Ore
Deauville
Larry Monte Ser
Napoleon Band
Donald Berg
Leonard Sues
Frances Barnett
Flash Gordon
Henry Levine Ore
Cass Ro & Co
Harrison Ore
Eden Roc
Mel Nelson Ore
Fontainebleau
Bernstein Lounge
Freddie Cole Trio
Lou Duncan Ore
Murray Fleischer's
Paul Ford
Sol Ford
Ron Redfield
Ray Sedan
Cassity
The Fonks
Eddie Bernard
Marian Phillips
The Sanchez
Tony Tamara
Wally Fulks
Remarkable Robes
Donald Paul Trio
Carl Harrison 3
RENO-TAHOE
Bal Tabarin
Newman Revue
Joan Blondell
Jo & Marie
Cal Neva Lodge
Lena Horne
Norland Wilson
Harry Belafonte Ore
Cocoanut
Louis Jordan
Ron Morris
Apollos
Harrah's Club
Don Cornell
Cowboys
Jack Ellis Ore
Harrah's Tahoe
Tony Martin
Ann Sothern
Bill Anthony
Leighton Noble Ore
Harrah's Reno
Jerry Colonna
Al Morgan
Nick Esposito
Don Robin
Rose Lane
Mint
Abbe Neal
Holiday
Nick Lucas
Edmond Ge
Carol Bryan
Charles Gould
Mapes
Milton Berle
Harry George
Lounge Revue
Jack Wells Ore
Nevada Lodge
Bobby Gillespie
Harry McKinley
Chas Fred Gregory
Riverside
Paul Sabo
Sue Forma
Marion
Al Fitzpatrick Ore
SAN FRANCISCO
Blackhawk
Col Tucker
Peers
Dixie Dougherty
Fremont Hotel
Earl Grant
E. Herbeck Ore
Hi
Gay 90s
Ray E. Gordon
Ma Bell Lomax
Bebe Brown
Hungover
Joe Sullivan
Earl Hines Ore
Hungry I
Bob Newhart
Mahalia Mercer
Gabriel Roger
Jack Worthington
Dave Griffin 3
Maurice Gonge
Joe Lewis
Patti White
Blue Lou
Wanda Fox
Harvard Never Ore
On the Level
Kid Ory Ser
Purple Onion
Phyllis Diller
Freddy Fern
Ted Bello
Sal Club
Virginia O'Brien
Paul Hudson
Jane Dale
Crosscurrents
Nita & Pepe
Barry Addison
Ray Palmer Ore

CULTURE'S COMEBACK KICK

Off-B'way 'Jane' Has Recouped 22G Deficit and Earned $8,000 Profit

By JESSE GROSS

The long-running off-Broadway revival of "Leave It to Jane" which was in the hole last October for about $8,000 in excess of its $14,000 investment, has reversed that situation. According to Joe Bersh, co-producer of the musical, the show has thus far netted about $8,000 after repaying its backers and covering the additional debt.

The production, Bersh says, played to okay business during its first month at the Sheridan Square Playhouse, N.Y., where it opened May 25,1959. However a boxoffice decline during the next four months resulted in a steady operating loss and put the show on the book for the $8,000 in excess of its investment.

At the end of October, though, business began picking up and since then the musical has earned an operating profit of around $20,000, the producer reports. Repayment of the $14,000 investment was completed last March, the $8,000 debt has been wiped out and the remaining $8,000 profit is being retained by the production to cover possible operating losses during the traditionally slack summer period.

According to Bersh, the show cost $12,000 to produce, including bonds. When business hit the skids last July, he trimmed operating costs about 20% and, in addition, authors' royalties were waived on a number of losing weeks. The show, which has about 25 people on the payroll, can gross $3,000 at capacity and can break even at around $2,000. Incidentally, an original cast album of the

Continued on page 120

Albany Diocese Again Rates Strawhat Shows On Moralist Standards

Albany, July 26.

Film-styled ratings of summer stock plays here been published again this year by the Evangelist, official weekly of the Albany diocese of the Catholic Church. The classifications, reported on a Page 1 "Summer Theatre Evaluations" story, are taken from Broadway production ratings published by The Sign, monthly magazine of the Paulist Fathers.

The Evangelist list covers 61 different plays scheduled for presentation in 12 summer theatres in an area bounded by Cooperstown, N.Y., Stockbridge, Mass., Saranac Lake, N.Y., and Woodstock, N.Y. Ratings were omitted for 24 of the 65 plays because none had been presented on Broadway before the classification system was set up, several had never played Broadway and others, because of brief Broadway runs, had never been evaluated.

Only three of the 41-rated plays are in the "For Family" category, none are "For Adults," 16 are "Partially Objectionable" and 13 "Completely Objectionable." The "For Family" trio includes "Sunrise at Campobello," "Happiest Millionaire" and "Ten Little Indians." Recommended "For Adults" are "Charley's Aunt," "The Disenchanted," "The Gambler," "I Remember Mama," "Silver Real," "Teahouse of the August Moon," "Time Remembered," "Visit to a Small Planet" and "Witness for the Prosecution."

"Partially Objectionable" are "Annie Get Your Gun," "Dark at the Top of the Stairs," "Fifth Season," "The Fourposter," "Guys and Dolls," "Kiss and Tell," "The Little Foxes," "Look Homeward, Angel," "Member of the Wedding," "Nude With Violin," "Once More With Feeling," "Pictures in the Hallway," "The Seven Year Itch," "The Skin of Our Teeth," "South Pacific" and "The Visit."

"Completely Objectionable" are "Auntie Mame," "Bus Stop," "Cat on a Hot Tin Roof," "Goodbye, Charlie," "Make a Million," "Pal Joey," "Rose Tattoo," "Time of the Cuckoo," "Tobacco Road," "Two for the Seesaw," "Waltz of the Toreadors," "The World of Suzie Wong" and "Dear Charles."

Woman Again Named Manager of Old Vic

London, July 19.

Mrs. Magnus Marshall has been appointed manager of the Old Vic Theatre, a job which has been held by a woman for the last 25 years.

Mrs. Marshall, a former operatic singer, took a post as junior in the Sadler's Wells Theatre boxoffice for three weeks when she was widowed. She stayed for six years, rising to become assistant manager of the theatre.

Her father, John Wright, was opera manager and principal tenor at Sadler's Wells for some years before the war.

'Miracle Worker' Is in the Black

"Miracle Worker" is in the black. A July 2 accounting reveals that the Fred Coe production hit paydirt during the week ending that date, its 36th week at the Playhouse Theatre, N.Y.

The audit covers the five weeks from May 30-July 2, including the period when the Broadway theatres were shut down because of the contract conflict between Actors Equity and the League of N.Y. Theatres. For the week ending June 4, when four performances were cancelled, the William Gibson play dropped $3,885 on a $14,706 gross.

No performances were given the following week, June 6-11, with the production shelling out $416 that week for Rose Cross and H.I.P. $411, and non-performance insurance ($375) for castmen Anne Bancroft and Patty Duke.

Highlights of the July 2 audit are as follows:

Investment, $125,000

Repaid to backers, $101,000 (80% of the investment)

Net profit, $2,677

Balance available, $22,677

DAYTON MULLS LEGIT SUBSCRIPTION SEASON

Dayton, O., July 26.

A subscription series of four shows may be offered at Memorial Hall here during the 1960-61 season. The productions will be booked at the house if plans therefor for the formation of a local Broadway Theatre League. Local residents are considering forming the BTL, which would book the productions through Broadway Theatre Alliance.

Present plans call for a subscription campaign to be launched in September, with the rate for the four entries ranging from $8 to $17, according to seat location. The shows would be booked for Friday and Saturday nights and it's estimated that approximately 1,200 of the Hall's 2,500 seats could be provided each night to assure the venture's success. Any profits will go to a civic organization, to be selected by the local BTL committee.

The four subscription entries will be "Portable," "Once Upon a Mattress," "Andersonville Trial" and "Pleasure of His Company."

Inspector Fair $15,300, Philly Park Playhouse

Philadelphia, July 26.

"An Inspector Calls," starring Cedric Hardwicke, grossed a solid $15,300 last week at the 1,467-seat Playhouse in the Park here. The potential capacity at a $3 top was $26,286. The previous week's take for "Sunrise at Campobello," starring Howard Keel, was $23,500.

"Two for the Seesaw," playing a return engagement, is current. The play, with Dane Clark and Anne Jackson costarred, grossed $24,300 when it played here in June as the second offering of the season.

HALF-A-BILLION FOR STAGE ARTS

By LES BROWN

Chicago, July 26.

Culture, in the form of what is academically known as the performing arts is having a full-blown renaissance in the U. S. That's indicated not so much in recent click tours of longhair units, both domestic and foreign, but rather in the amount of construction being done in the major metropolises either to restore or build new longhair showplaces in central locations.

The most significant aspect of the housewarming activity, concurrent in at least a half dozen cities, is that the projects are being underwritten by the consumer public rather than by private individuals. Separate from the bond issue to preserve Carnegie Hall is a campaign in New York City to raise $102,000,000 for the Lincoln Center for the Performing Arts. Los Angeles is in the process of getting up $10,000,000 for a new music center in a campaign spearheaded by Dorothy B. Chandler, widow of the L. A. Times publisher.

Chicago must raise multiple millions to build its new exposition center, restore the old Auditorium Theatre and possibly preserve, also the Garrick Theatre. Boston and Dallas are projecting new opera houses and Washington has designs on a new multi-million dollar civic center.

A rough estimate is that across the country nearly $500,000,000 will be raised from public funds in

(Continued on page 123)

INVESTORS, PRODUCERS, SPLIT 90% OF 'HERO'

Jack Lemmon's film Jalem Productions Inc. is in for a 10% cut of the profits on the forthcoming Broadway production of "Fare of a Hero," in which the movie actor will be top-billed. The backers of the presentation, which is capitalized at $126,000, will have a 45% interest in the venture as will the show's producers, Lester Osterman.

The Robert Joseph adaptation of Pierre Boulle's "La Fare" is scheduled to open next Oct. 20 at the O'Neill Theatre, N.Y., which was purchased in 1959 by Osterman. It was previously known as the Coronet Theatre and some years ago as the Forrest. It's figured the show can break even at around $24,000 weekly. The potential gross capacity at the theatre will be about $46,000 weekly.

The show will be directed by Alexander Mackendrick, with sets by Ben Edwards and costumes by Ann Roth. The cast will include Albert Dekker, James Donald, Rip Torn, Frank Conroy, Patricia Cutts, Russell Collins and Ellen Holly. Rehearsals are scheduled to start Aug. 22, with the out-of-town tryout beginning Sept. 14 at the Walnut Street Theatre, Philadelphia.

Englund-Henderson Aim Musical for Broadway

Hollywood, July 26.

An untitled musical by Ken Englund and Charles Henderson has been optioned by Philip C. McKenna for prospective Broadway production in February. The venture is budgeted for $350,000. Mike Zimring of the William Morris agency, represents the authors.

McKenna and Henderson are visiting London and Paris to obtain clearances in connection with certain individuals represented in the show, which has a French period background. They also plan to audition the material for a prospective New Yorker investor, James Gardiner.

The musical was originally to have been titled "The Sky's the Limit," but that was dropped because it had previously been used for a Fred Astaire film and a Broadway straight play.

State Appeals Road Salary Rule For Unemployment Insurance Pay

Albany, July 26.

What part of an actors' road pay actually qualifies as salary in the computation of unemployment insurance? The question will come up, probably next September, before the Appellate Division Third Dept., when the five-man tribunal hears an appeal by State Industrial Commissioner Martin P. Catherwood from a ruling by the Unemployment Insurance Appeal Board.

The situation stems from the Board's upholding of a claim by two actors who contended that the salary they earned while touring with "No Time for Sergeants" qualified them for higher unemployment insurance benefits than the amount awarded them by an official referee.

The actors, Victor J. Lynne and Hurdman R. Weise, took the position that they were entitled to the highest unemployment benefits payable (raised from $45 weekly to $50 weekly this year). Commissioner Catherwood's contention is that while "Sergeants" toured the management listed the actors' salary as only 50% of the amount they actually drew, with the balance going for expenses. Since unemployment benefits are determined on the basis of salary alone, expenses excluded, the commissioner's attitude is that Lynne and Wiese were not entitled to the highest rate.

The actors had applied for unemployment insurance after the "Sergeants" tour ended and they were without jobs. The unemployment referee awarded Lynne $42 weekly and Wiese $37 weekly. The actors then appealed to the Board, an independent body within the Labor Dept. The Board upheld their claim and Commissioner Catherwood filed an appeal with the Appellate Division.

Slate Marcella Cisney To Stage Double-Bill

Marcella Cisney will direct two one-actors by Anne Marie Barlow, newcomer playwright whose full-length "Taffy" is due for Broadway this season. The dual bill will be presented the weekend of Aug. 6 at Lucille Lortel's White Barn Theatre, Westport, Conn. Players set thus far include Colin Wilcox, Lenka Peterson, Mitch Ryan, Evelyn Davis. Sets are by Robert Ramsay.

Miss Cisney is the wife of Robert Schnitzer, whose scheduled withdrawal as ANTA director of the International Exchange Program to join Lawrence Langner's overseas repertory touring project was reported last week.

Tallu and Jose's Hefty Gross-Net Deals on 'Midgie'

Tallulah Bankhead as star and Jose Ferrer as director are in for a combined 15% of the gross and 22½% cut of the profits on the upcoming production of "Midgie Purvis." Miss Bankhead's share of the gross will be 12% against a $1,500 weekly guarantee, and Ferrer's share of the gross is to be 3%, plus $5,000 fee.

The star and stager are to get their share of any profits off the top with 12½% to Miss Bankhead and 10% to Ferrer. The remaining 77½% is to be split equally between the management and the backers, giving each a 38¾% share in the production. Mary Chase, author of the comedy, will get the regular Dramatists Guild minimum of 5% of the first $5,000 gross, plus 7½% of the next $2,000 and 10% of the balance. She also received a $1,500 advance.

The production, which Robert Fryer and Lawrence Carr will present in partnership with Theatrical Interests Plan, is capitalized at $150,000, with provision for 20% overcall. The management is to get 1% of the gross as an operating expense. The play is scheduled to open next Oct. 12 at the Lyceum Theatre, N.Y.

DIANA DORS PAYS $1,000 TO CANCEL STOCK DATE

Toronto, July 26.

On a plea of being too exhausted to fulfill the engagement, Diana Dors has agreed to pay $1,000 to cancel her contract to appear the week of Aug. 15 in "Remains to Be Seen" at the Music Fair here. She was to have received $3,500 for the engagement, but is being replaced by James Gardner in "John Loves Mary."

The British actress informed the local tent management that she was completing an eight-week run at the Dunes Hotel, Las Vegas, and had to see a doctor three times in the last week. She said her husband, Richard Dawson, concurred in the decision.

'Subways' Tuner Version Off Until Next Season

David Merrick's projected Broadway production of a musical version of Edmund G. Love's book, "Subways Are for Sleeping," has been postponed until the 1961-62 season. The adaptation of the book, originally scheduled to be done by Kelli Fringe is being handled by Betty Comden and Adolph Green, who are also responsible for the lyrics.

Jule Styne will provide the score.

Peter Larkin will design the sets for "Wildcat."

Lester Osterman Takes 46th St., N.Y., Oct. 1; Other Spots For Sale?

Lester Osterman, who last spring purchased the 46th Street Theatre, N.Y., will take possession Oct. 1. The producer-theatre owner and investment broker paid a reported $2,125,000 for the 1,297-seat house. The seller was the Astor Corp., a subsidiary of City Playhouses, Inc., an affiliate of City Investing Co.

The last tenant at the 46th Street was "Flower Drum Song," which closed June 1 after a 32-performance run, following its transfer from the N.Y. City Center as a commercial venture of producers Robert Fryer and Lawrence Carr, in partnership with Ted Ritter, representing Theatrical Interests Plan, an investment corporation. The theatre will relight Oct. 17 with "Tenderloin," a musical being produced by Robert E. Griffith and Harold S. Prince.

The 46th Street is the second Broadway theatre to be sold by City Investing to Osterman. The previous deal was for the Coronet, since renamed the Eugene O'Neill. According to reports in the trade, the Robert W. Dowling-headed realty firm is also interested in disposing of at least two of its remaining theatres, the Musicbox and the Helen Hayes.

Under a sublet arrangement, the latter two houses are under the management of Producers Theatre, in which Dowling is partnered with Roger L. Stevens and Robert Whitehead. Also under Producers Theatre management are the Martin Beck Theatre and the recently-rehabilitated Lunt-Fontanne.

City Investing, through City Playhouses, also controls the National Theatre, Washington, in partnership with Broadway producer-Richard Meyer and his former associate, Richard Aldrich, the latter now in an administrative position with the U.S. Embassy in Madrid. Louis A. Lotito, City Playhouses president, backs the ANTA Theatre, N.Y., of which Dowling is a mortgage holder.

Stock Reviews

No Concern of Mine

Westport, Conn., July 12.

[illegible]

"No Concern of Mine" is no play for dramatic audiences. Although it is well acted, especially in the three central roles, its sale just another school dinner dating parents who bid their youngsters affectionate farewells and hold their flats as they pursue forty studies.

The drama has been taken in England, where it originated, but is likely to have a mixed reception in the U.S. The author, Jerome Kilty, has produced a gift for dialog but does not focus his dramatic awareness. Henry T. Weinrich and Lawrence Feldman have produced it for the rights and have set the stage for television presentation on "Play of the Week" for next season.

Jane Fonda is starred but the honors and leading studies are divided among the three central roles. Ben Piazza particularly has a strong assignment as a neurotic dramatic student and he gives a performance of tremendous impact. Miss Fonda and Piazza playing memorable brother and sister postulants share a one room flat in London's Bohemia, and living with them is a middle-aged writer who exerts a strong emotional influence over the brother and a certain appeal for the sister.

They are rarely alone together as a succession of students and assorted visitors beat upon their door and an amorous first act is devoted to the impending problem of who sleeps with whom. Among the animals are a young actress and a cadet unfortunate characters who leave a bad taste when Kingston gets into his more important conflicts.

Geoffrey Horne as the third member of the triangle plays an earnest and sympathetic writer. The young heroine is constantly pitting her emotions for her brother knows that he will flunk. He also knows that he will not be able to hold on to the writer for romantic of moving his admiring sister. When they do reject him he attempts suicide in a convincing scene.

Miss Fonda is broken in effective when the part is clearly defined. She has a fine tipsy scene and handles sensitively well. Horne is fine in the difficult role of the writer. But it is Piazza fondling a Raggedy Ann doll who gives the play a dramatic impetus.

The direction by Andrew Voutsinos is fluid and sensitive considering summer rehearsal time available. Weinrich and Feldman have given a striking overall production. *Dani*

A Midsummer Night's Dream

Stratford, Ont., July 9.

[illegible]

As the annual production of the eighth season of the Stratford (Ont.) Shakespeare Festival, "A Midsummer Night's Dream" has the ambiance of a PTA show in which both parents and kids participate. An enthusiastic audience packed the 2,700-seat Festival Theatre for the opening performance.

There's more broad comedy than poetry in the production staged by Douglas Campbell, but if the effort may not be legitimate Shakespeare it's apparently what the customers relish. In this version, "Dream" alternates court scenes with entertainment sketches, and includes the use of flowery juice by Puck to cast a love spell, amateur theatricals and courting of woodland fairies.

Max Helpmann is a bumbling Duke of Athens with Pat Galloway a gorgeous looking Hippolyta with not little to say. Kate Reid making good use of her comic skill, and Helen Burns as the ingenuish Hermia. Peter Dennis and Leo Cherri are lively and manly as the rival lovers, Demetrius and Lysander. Jake Dengel as Puck is briskly athletic with little sensitive feeling for Shakespeare verse.

The Brian Jackson costumes are outstanding, as is the music of Harry Somers and the dances arranged by Alan and Blanche Lund. But for the most part, this "Dream" is an uneasy combination of frolicsome and realism.

Romeo and Juliet

Stratford, Ont., July 9.

[illegible]

Pat Galloway and Sam on Mark the Knife of "Threepenny Opera," take a unfortunate casting 14-year-old girl with a wry urge, add appealing dangs of street brawlers with rapiers instead of switchblade knives, and the result might suggest this "Romeo and Juliet" as staged by Michael Langham as the third and final play of the repertory for the eighth season of the Stratford (Ont.) Shakespeare Festival.

Julie Harris and Bruno Gerussi play the disinterested teenage lovers of the piece but are not ready for the roles and miss the emotional depth of the situation. As often happens, however, Shakespeare triumphs by poetic beauty of the lines. Under Langham's direction dramatic values are added by Kate Reid's bawdy nurse and Tony van Bridge's foolish Friar Lawrence. But Christopher Plummer almost dashes off the U-shaped stage in his too-adult, hilarious soliloquies.

Miss Harris, making her debut in a major Shakespeare role as a flaxen-haired Juliet and Gerussi as her dark-maned lover represent a dual masterpiece of miscasting. If Juliet and her Romeo die for love their feelings aren't projected to the audience until the double death scene, in which Shakespeare's eloquence achieves emotional heights. For the most part, Miss Harris is too passive physically and single-tones vocally, and Gerussi portrays Romeo as an indolent wooer.

Plummer's Mercutio at least has swagger and violence, but Miss Reid is standout as a lusty, vulgar nurse, but van Bridge's Friar as a comedy character, complete with double-takes, is a debatable credit to Langham's staging. Jack Creley's roaring rages as Capulet, Douglas Rain's steely intensity as Tybalt and the intrusion of Ann Casson as Juliet's mother, are ably done.

Tanya Moiseiwitsch's colorful costumes add life to the performance, with the assistance of the dance interludes arranged by Alan and Blanche Lund to the music of Louis Applebaum, and the swordplay staged by Peter Needham. But despite its various imaginative touches, Langham's overall direction is limited by the miscasting of the title parts and ultimately saved only by Shakespeare's poetic genius.

B'klyn Preacher Giving Sermons on B'way Plays

The Spencer Memorial Church, Brooklyn, has been offering for the fifth season a Sunday series of talks on "Parables in Plays." Rev. William Bell Glenesk, pastor of the church, launched the series July 3 with a sermon citing Paddy Chayefsky's "The Tenth Man" to illustrate the individual's search for spiritual meaning. The final sermon in the series next Sunday (31) will be devoted to Ugo Betti's "The Queen and the Rebels" to clarify the "image of God in man."

Other plays that have been the subject of sermons in this year's series were Friedrich Duerrenmatt's "The Visit," the issue of injustice; Tennessee Williams' "A Streetcar Named Desire" the perpetuity of "entrapment"; and Jean Genet's "The Balcony" the act of the imagination.

Doug Crawford's M'wkee Stock Operation Folds; Producer Leaves Town

Milwaukee, July 26.

Douglas Crawford's stock venture at the Garfield Theatre here folded last Saturday (23) after playing three weeks of a scheduled eight-week season. Crawford, who's reportedly returned to New York, indicated early last week that his loss on the summer theatre project is about $25,000.

An attachment writ for $4,000 signed by Edward J. Klein, president of the Wisconsin Music Theatre Inc., was served against the producer July 14 by Milwaukee County Sheriff's deputies. Wisconsin Music Theatre which was the title of the Garfield project prior to its being retitled the Wisconsin Star Theatre put up $4,000 for the venture on the basis of an eight-week season being played according to the writ.

Crawford claimed that the $4,000 was an investment subject to the risks of all theatrical productions. Telephone service at the Garfield was discontinued last week and Crawford's possessions were removed from the theatre offices on order of Robert Bell, Garfield building manager, who indicated the producer had not paid office rental. Crawford was last seen here last Tuesday (19) and nothing was heard from him thereafter.

The closing production was "Fourposter," featuring Imogene Coca and King Donovan. Although guaranteed a weekly salary of $1,000 each against a percentage of the gross, Miss Coca and Donovan kept the show going for the full stands so that the musicians and stagehands could be paid. Donovan took charge of the show, paying the other personnel nightly out of the boxoffice receipts. He and Miss Coca received nothing besides their $150 guarantees.

"Fourposter" was preceded by "West Side Story." The opening bill, and then "Gazebo." Business for the three shows was dismal, although there was a good audience for the final performance of "Fourposter," despite the lack of telephone service and the fact that the boxoffice attendants were unpaid volunteers.

PLOT SPRING OPERA FOR SAN FRANCISCO

San Francisco, July 26.

Group of opera-lovers have taken the first steps toward institution of a spring season to replace the defunct Cosmopolitan Opera.

A new organization headed by William Kent III, has started to raise funds for a spring season. New outfit's named "Spring Opera of San Francisco" and in what is probably its most significant move yet, it named Kurt Herbert Adler general director of the Frisco Opera, its artistic director.

This means subourban rivalry which always existed between the senior company and the Cosmopolitan will be absent and opens way for cooperation between two companies.

Kent said the new group hopes to stage a 1961 spring season. Purpose of his group, he said, are to present opera at prices lower than what Cosmopolitan recently charged ($4.50 top), to offer operas not heard for some years in Frisco, to encourage younger singers and to create an ensemble of supporting singers from Coast artists.

The Everlasting Need: Dramatists

A long-term perspective on the legitimate stage seems to add up to saying that today, as always in the past, the urgent call is for more good dramatists. That's a main conclusion of John Gassner, ex-editor, former Theatre Guild associate and now Yale drama prof in his newest volume, just out at $5.95 for Holt, Rinehart & Winston.

In "Theatre at the Crossroads" he gives a knowing, clear, compassionate analysis of the recent scenario, with extended consideration to Tennessee Williams and Eugene O'Neill, the latter first discovered in the 1920's and rediscovered in the 1950's.

Gassner is a professor but not pedantic. His connection with the commercial theatre and his elements different covering of both Broadway and off-Broadway makes his book a rich trove of theatrical reprise and analysis. Happily free of the clichés and artificiality of many campus "experts," this is a book which professionals will enjoy as well as dilettantes. Gassner's judgments are never wishy-washy and never pretentious. He is a careful scholar, able to write without getting lost in the private language of the publish-in-residence.

Lond.

Show Abroad

Joie De Vivre

London, July 15.

[illegible]

"French Without Tears" opened in London in November, 1936, launched 1,039 performances, launched the futures of such then [illegible] unknowns, though as Rex Harrison, Roland Culver, Kay Hammond and Trevor Howard, and got Terence Rattigan's golden career going to a flying start. The playwright has now turned the same into a musical comedy, "Joie de Vivre," but would have been wise to have rested on his comedy laurels.

"Joie de Vivre" was greeted on the one hand by rapturous first-night applause and, on the other, with resistic raising. It deserves neither. It's a cinch that it will not repeat the triumphant run of its predecessor, but it may have a moderate run, and provide innocent enjoyment for those with a yen for nostalgia.

Rattigan's pre-war frolic was set in the Mediterranean home of a French professor and concerned the adolescent flirtations of his students with a man-eating mins playing havoc with the young men in the establishment. "Joie De Vivre" remains virtually the same story. But to accommodate the ditties and the dances, the story line has had to be clipped and certain subletties which helped to make "French Without Tears" a smoothly carpentered light comedy have been jettisoned, often throwing the affair off balance.

But the main snag is that, though the action is now placed in the present, with references to such phenomena as the atom bomb and Marilyn Monroe, the atmosphere of the show remains persistently in the '30s. It is played straight and the naivete of the plot and dialog often shows up alarmingly.

Robert Stolz's music has acceptable period charm and tuneful gaiety, but Phil Cardew's orchestrations are far from inventive and so would the music is easy on the ear. It is not memorable. Paul Dehn has supplied the lyrics and many are nimbly contrived, witty and gently sentimental, but mostly of the revue genre and have the air of being dropped in without much hope that they will develop the action. Standouts are "Allo, Boeg Boy" and "Le West End," two vivid and vital comedy numbers for Joan Heal, "How Can I Tell the Other Man," and an ironic song for the heroine, and "Leave the Building."

It is an hour before Miss Heal, the local French tart, bursts on to the scene with "Boeg Boy" and jerks the action into spontaneous [illegible]. Miss Heal, a student of revue, attack and technique, has too little to do but makes restful impact in two or three highspots.

Donald Sinden also works energetically and fruitfully as the student with an eye for a curvaceous figure rather than a textbook. Joanna Right, little long-legged and lovely, sings dances and flirts with stylish gaiety.

Jill Martin as her rival has a quiet charm, and Barrie Ingham makes a useful club of the typical young hero. Harold Kasket, Robin Hunter and Terence Alexander are others who put in loyal work in dull roles.

Rosa Taylor's dances offer little scope for the chorus except in the first act finale representing a Bastille Day celebration. William Chappell's direction is conventional and one of the best items in the evening is the decor of Peter Rice, catching the sundrenched atmosphere of the little French seaside resort. *Rich.*

(Closed July 16 after four performances.)

Demolishing Forepaugh's Leading Philly Legiter From Turn-of-Century

Philadelphia, July 26.

Workmen have begun demolition of the old Forepaugh's Theatre, at one time a leading local legit house. The property, in the Tenderloin section that was once a theatrical center, will be redeveloped by the owners, Charles L. and Daniel M. Tabas.

Forepaugh's in recent years a low-price film theatre, was built in 1877 by the brothers Adam and Charles Forepaugh, whose family started a circus with Civil War horses and who presented the show in the house during off-seasons. A sister, Mary Forepaugh, was a leading actress of the day, and appeared in legit plays at the theatre. The spot took its name from John A. Forepaugh, its "lessee and sole manager."

The heyday of Forepaugh's Theatre was around the turn of the century. About that time, actor-manager George F. Learock ran a stock company there, but as the neighborhood declined early in the century, the theatre fell on bad days. In the last few years, even the once-noted Forepaugh's name lost significance, and for the benefit of slumgoers Bingpers the house was called "4-Paws."

INGE'S REVISED 'ROSES' BEING DONE IN MIAMI

Miami, July 26.

William Inge's revised version of his play, "Loss of Roses," opened last week at the Coconut Grove Playhouse here. Inge was assisted in the rewrite by the suggestions of playwright Tennessee Williams, a friend of long standing. Jan Sterling and James MacArthur have the lead roles in the play, which folded on Broadway last season after a three-week run. The film rights to "Roses" were purchased by 20th Fox.

Following the mixup during last year's "Loss of Roses" tryout, including major rewrites and the replacement of Shirley Booth by Betty Field, a stock production of the drama was set for the Alley Theatre, Houston, with the author as director. Inge has since been quoted in interviews as complaining of Daniel Mann's staging of the Broadway edition and the severity of the New York reviews.

Shuberts Nix Those Walk-Ins

The Shuberts have removed the taboo against personnel connected with shows at their theatres walking people in on the arm. Regular press tickets or passes, of which duplicates go to the Shubert office, are now required for all cuffo admissions. The clampdown on the passing of individuals into Shubert theatres without any record of such action was put into effect recently, presumably because of abuses at some of the houses.

The pass requirement is not new, but apparently the order had been ignored in recent years. Theatre owners generally object to the walk-in practice, since it offers possibilities for collusion, as some past instances involving admission-pocketing deals between doormen and managers or boxoffice personnel.

Road Good; 'Music Man' $70,600, S.F.; 'Flower' $82,500, 'Angels' $27,000, L.A.

The road was generally strong last week. "Fiorello!" Broadway's seventh week in Los Angeles, topped the previously top gross in its initial stanza without Civic Light Opera Assn. subscription.

The tryout of "Mr. and Mrs." in Chicago started off strong. "Look Homeward, Angel," currently in its third L.A. week, ends its long run Saturday night (30).

Estimates for Last Week

Parenthesis designations for out-of-town shows are the same as for Broadway, except that hyphenated T with show classification indicates tryout and RS indicates road show. After names are opening shows in (Sub) (BP) Federal Tax and local tax if any, but do not Broadway grosses are net, i.e., exclusive of taxes. Parenthesis are for single week, selling subscription sold.

CHICAGO

Mr. and Mrs. (Tryout (C-RS) 1st wk) $5.60-$4.20 (800) $37,000.

Opened July 18 to one strong review (Herald Daily News) and three pans (Cassidy, Tribune, Daily Times, American, Sun-Times).

Over $7,000.

LOS ANGELES

Dort of Angels, Hartford (D-RS) (2d wk) $5.40-$4.50 (1,020) $37,200 (Valley Lewis, Mary Ure). Previous week $21,100 for lesser performances.

About $27,000.

Flower Drum Song, Philharmonic Aud. (MC-RS) (7th wk) ($5.75-$6.60) 2,670 $79,800. Previous week $78,900.

Over $82,500 without Civic Light Opera subscription.

Look Homeward, Angel, Billmore (D-RS) 2d wk) $5.85-$5.30 (1,630) $52,300 (Miriam Hopkins). Previous week $26,700.

Nearly $30,200 with Theatre Guild-American Theatre Society subscription.

SAN FRANCISCO

Music Man, Opera House (MC-RS) 1st wk) $4.85-$5.95, 3,250, $100,000. Previous week, no gross reported, but production got $40,000 guarantee at the Fox, San Diego.

Opened here July 18 to unanimous endorsement (Examiner, Examiner, Hedel, News-Call Bulletin, Knickerbocker, Chronicle).

Almost $70,000.

World of Suzie Wong, Geary (D-RS) 4th wk) $5.40-$5.95, 1,550 $48,000. Previous week, $38,600.

Over $36,900.

WASHINGTON

My Fair Lady, National (MC-RS) (8th wk) (7,90, 1,677 $68,155). Diane Todd, Michael Evans. Previous week, $64,500.

Almost $64,500.

LONDON SHOWS

(Figures denote opening dates)

Amorous Prawn, Aldwych (12-9-59).
Brides of March, St. Martins (2-10-60).
Candida, Windsor (4-13-60).
Carousel, Drury (4-27-60).
Dear Liars, Criterion (4-6-60).
Free Agent, Garrick (5-11-60).
Flower Drum Song, Palace (3-24-60).
Follow That Girl, Adelphi (6-17-60).
Gentle Gunman, Duke (1-20-60).
Irma La Douce, Lyric (9-27-58).
Life of Galileo, Mermaid (6-16-60).
Majority of One, Phoenix (3-9-60).
Nude for All Seasons, Globe (2-1-60).
Port Wenger Petite, Princes (4-21-60).
Rosmersholm, Ambassadors (11-25-59).
My Fair Lady, Drury Lane (10-30-58).
Oliver, New (6-30-60).
Passage to India, Cambridge (4-27-60).
Pygmalion, Vic. Pal. (10-6-60).
Pieces of Eight, Apollo (6-16-60).
Reporters, Old Vic (6-9-60).
Rhinoceros, Royal Court (4-26-60).
Sadie, Sweet (1-28-60).
Sets, Hippodrome (5-13-60).
Simple Spymen, Wyndham (2-10-60).
Sound Wang, Prince Wales (12-17-59).
Stars in Eyes, Palladium (6-9-60).
Subway to Paradise, Duke York (6-27-60).
Visit, Royalty (6-23-60).
Watch it, Sailor, Strand (2-24-60).
West Side Story, Majestic (12-12-58).
When in Rome, Adelphi (12-9-59).

OFF-WEST END PREMIERES

Last Angle, Arts (7-25-60).
Talking Jerusalem, Royal Ct. (7-27-60).
New Jerusalem, Lyric Opera (7-26-60).

2d Generation Lineup For 'Fancy' at La Jolla

"Fancy Meeting You Again," which closed last week at the La Jolla (Cal.) Playhouse, represented a second generation talent showcase. Appearing in the cast, which was headed by Marjorie Lord and James Craig, were Jonas Hecht, daughter of author-playwright Ben Hecht; Ned Wynn, son of actor Keenan Wynn, and Steve Talbot, son of actor Lyle Talbot.

The current Playhouse offering is "Dinner At Eight" with Wynne Anderson, James Craig, Ed D'Orsay, Irene Harvey, Allen Jenkins, Tracy Roberts, Lyle Talbot, Edna Skinner and Maenning Rees. "Enchanted" is scheduled for Aug. 8 and "The Great Sebastians" with Marge Champion and Wendell Corey, is slated for Aug. 22. The productions this season, the 14th for the Playhouse, are being directed by Oliver Cliff. Producer for her second season is Ann Lee.

SF Examiner's New Drama Critic Is Chas. Einstein; Next Morning Reviews

San Francisco, July 26.

Charles Einstein, Frisco Examiner columnist, has been named the Hearst morning daily's entertainment editor and chief drama critic. He succeeds Hortense Morton, who was dismissed last month.

At the same time, the Examiner resumed what it called, in a front page box, "an important tradition in the theatre—the practice where by the Gridnight performances of plays are reviewed in the next morning's newspaper."

The Examiner and competing morning Chronicle haven't run morning-after reviews in Frisco for more than a decade, with critics of both dailies waiting until the second morning after an opening to offer their judgments. Einstein, commenting on resumption of morning-after reviews, said:

"All other major cities, including many where the theatre is far less consequential than here, subscribe routinely to this practice. It is an expected journalistic service to theatre personnel and audiences alike."

Examiner has moved Einstein's daily column to its left-hand drama page and given Einstein a full two columns of space daily. Einstein is an ex-INS staffer and the son of the late "Parkyakarkus," Harry Einstein.

Stratford (Conn.) Fest Picks Up Record $45,825

Stratford, Conn., July 26.

A record take of $45,825 for the American Shakespeare Festival here was registered last week for three preview performances of "Antony and Cleopatra" featuring Katharine Hepburn and Robert Ryan, three performances of "Twelfth Night" starring Miss Hepburn, and two performances of the "The Tempest."

"Antony" opens officially next Sunday (31). The Festival is scaled to a $5.25 top weeknights and matinees and $5.75 top Saturday night.

TOURING SHOWS

(July 24-Aug. 7)

Alaska, Lincoln Center, N.Y. (29-8).
Billionaire (Tryout) (8-1).
Dear of Angels, Hartford, L.A. (29-8).
Flower Drum Song, Philharmonic Aud., L.A. (29-8), Curran, S.F. (9-6).
Look Homeward, Angel, Biltmore, L.A. (29-8).
Music Man, Opera House, S.F. (29-8).
My Fair Lady, National, Wash. (29-8).
World of Suzie Wong, Geary, S.F. (29-8), Biltmore, L.A. (9-6).

Set Production Staffs At Westport, Paper Mill

The staff for the Laurence Henry Co., formed by Henry T. Weinstein and Laurence Feldman to produce shows independently at the Westport (Conn.) Country Playhouse and in partnership with Frank Carrington at the Paper Mill Playhouse, Millburn, N.J., includes James R. McKenzie, general manager; Susan Roy, assistant to the producers; Howard Atlee, general presagent, and Salters O'Rourke & Sabinson, national publicity.

At Westport, the staff includes Seth Schapiro, business manager; Steve Russell, house manager; Lorraine Hansberry, not the playwright, subscription secretary; Sheila Hill, presagent; James Shearwood, assistant p.a.; James Gildersleeve, production stage manager; William Ritman, scene designer, and Moss Kucker, properties.

At the Paper Mill, the staff includes Stanford Beadle, Summer Festival manager; Agnes Morgan, assistant to Carrington; Richard Highley, general manager; David Steinberg, presagent; Leonard Stein, stage manager; Paul Bertelsen, scenic designer, and Deena Grossman, assistant designer.

Passes for Chi Cabbies To Help Boost Boxoffice

Chicago, July 26.

In an effort to boost word-of-mouth, comment from a strategic source, the management of "Mr. and Mrs." currently playing a repeat local tryout, is giving passes to Chicago taxidrivers. The idea, suggested by associate producer Al Weisman, publicity rep of the Foote Cone & Belding ad agency, is that cabbies may plug the show and thereby increase attendance.

"Mr. and Mrs." written by Cole comedy scripter Sherwood Schwartz, stars Martha Maxwell and Jackie Coogan. It's currently at the Civic Theatre here, but had a tryout last year at the Hinsdale (Ill.) Summer Theatre. It drew unfavorable reviews in both local presentations, but it supposedly headed for Broadway.

Michael Travis will design the costumes and **Paul Morrison** the sets and lighting for "Rape of the Belt."

B'way OK; Only 11 Shows This Wk.; 'La Plume' $36,500, 'Worker' $31,500, 'Tenth Man' $23,400, 'Attic' $22,800

Broadway was uneven last week, but the situation continued generally healthy for the summer period. Substantial increases were registered by several entries, while the drop in business for other offerings was moderate.

Last week's offbeats were "Bye Bye Birdie," "Fiorello!" and "Sound of Music." The latter began a two-week layoff following the evening performance last Saturday (23). Also on tapering this week are "Take Me Along" which resumes next Monday (1) at the Shubert Theatre, and "Gypsy" which resumes Aug. 15 at the Imperial Theatre. There are 11 shows on tap this week.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical Drama), O (Opera), OP (Operetta), Rep (Repertory), DR (Dramatic Reading).

Other parentheses designations refer respectively to weeks played, number of performances through last Saturday, top prices (where two prices are given, the higher is for Friday-Saturday nights and the lower for weeknights), number of seats, capacity (sold and seats). Price includes 10% Federal and 5% City tax, but grosses are net, i.e., exclusive of taxes.

Best Man, Morosco (D) (10th wk) 120 p) ($6.90-$7.50) 960 $41,000 (Melvyn Douglas, Lee Tracy, Frank Lovejoy). Previous week, $39,200.

Over $40,000.

Bye Bye Birdie, Beck (MC) (14th wk) 104 p) ($8.60) 1,280 $57,510). Previous week $57,400.

Over $57,700.

Fiorello, Broadhurst (MC) (34th wk) 268 p) ($8.35-$8.40) 1,214) $58,194. Previous week, $58,600.

Over $58,600.

Five Finger Exercise, Music Box (D) (33d wk) 257 p) ($6.90-$7.50) 1,107) $40,107 (Judith Evelyn, Roland Culver). Miss Evelyn is subbing for Jessica Tandy, who returns Aug. 15 from a six-week vacation). Previous week, $15,000 with twofers.

Almost $14,800 with twofers.

La Plume de Ma Tante, Royale (R) (84th wk) 667 p) ($8.05) 1,050) $44,500). Robert Clary is subbing for Robert Dhery, who returns to his starring role Aug. 29 after an eight-week vacation. Previous week, $34,000.

Nearly $36,500.

Miracle Worker, Playhouse (D) (39th wk) 308 p) ($6.90-$7.50) 984) $36,500 (Anne Bancroft, Patty Duke). Previous week, $31,000.

Over $31,500.

Music Man, Majestic (MC) (135th wk) 1,072 p) ($8.05) 1,626 $71,000). Previous week $47,000.

Nearly $44,100.

My Fair Lady, Hellinger (MC) (227th wk) 1,867 p) ($8.05) 1,551) $60,500 (Michael Allinson, Pamela Charles). Previous week, $52,100.

Almost $51,300.

Tenth Man, Booth (D) (37th wk) 287 p) ($6.90-$7.50) 807) $32,000. Previous week $24,000.

Almost $23,400.

Toys in the Attic, Hudson (D) (21st wk) 160 p) ($6.90-$7.50) 1,065) $39,600 (Jason Robards Jr., Maureen Stapleton, Irene Worth). Previous week, $23,200.

Nearly $22,800.

West Side Story, Winter Garden (MD) (126th wk) 89 p) ($8.05) 1,404) $64,200 (Carol Lawrence, Larry Kert). Previous week $40,300 with twofers.

Over $41,600 with twofers.

Laid Off Last Week

Sound of Music, Lunt-Fontanne (MD) (35th wk) 276 p) ($9.60) 1,467) $75,000 (Mary Martin). Laid off following the evening performance last Saturday (23) and resumes Aug. 8. Previous week, $75,900.

Over $75,900.

Marian Graham, who has been presagenting the Bermuda Theatre Guild, was in Hamilton, Bermuda, last week for the finale of the group's festival season.

Stock Items

David Fulford and **William Dempsey**, operators of the Canal Fulton (O.) Summer Arena, are presenting a tryout of **Paul Rosner's** "The Shemansky Affair" at the theatre this week with **Eileen Heckart, Eddie Bracken** and **Robin Morgan** heading the cast.

Irving Strouse and The Stage and Arena Guild of America, which he heads, may sponsor a 1961 Broadway production of "Waiting for the Bluebird," depending on the results of a tryout at Col. **Eben Henson's** Pioneer Playhouse, Danville, Ky., beginning Aug. 11. The play was written by **Wilson Page**, a noted diplomat according to Strouse, of an established legit and film scripter.

"Make a Million," with **Jan Murray** starring, will play Aug. 15-20 at the Spa Summer Theatre, Saratoga, N.Y., and the following week at the Lake Winnipesaukee Playhouse, Fitchburg, Mass.

Gene Gross will appear Aug. 1-6 in "Deadly Game" at the Sharon (Conn.) Playhouse.

Ruth Lawrence, who's been active in television in recent years, will double as choreographer and lead dancer for "Song of Norway" at the North Shore Music Theatre, Beverly, Mass., next week. **Gene Bayles** is directing the musical. **Jolla Meade** and **Henry Sanders** will appear in the tents Aug. 16-21 production of "Pajama Game."

A Broadway production of **Howard Fast's** "The Crossing" is planned for next October by **Lee Paton**, who'll test the play Sept. 12-24 at the Bucks County Playhouse, New Hope, Pa., with **David Brooks** as director.

"The Fantasticks" will interrupt its run at the Sullivan Street Playhouse, N.Y., to play an Aug. 2-7 stand at the John Drew Theatre, East Hampton, N.Y. The musical will continue at its present berth through July 31 and will resume at the off-Broadway house Aug. 9.

Inside Stuff—Legit

The casting conflict involving Leo Kerz's upcoming Broadway production of "Rhinoceros" has been settled. The lead role in the Eugene Ionesco play will be portrayed by Eli Wallach, who was originally set for the part.

Ray Bolger, who was subsequently signed for the same role by Kerz, has withdrawn from the venture. He explained that he wanted to avoid being "any way involved in any complications affecting any other actor which arose through no fault of his."

Kerz had signed Bolger for the part when it appeared that if he could get the show to Broadway earlier than originally planned he could obtain a theatre booking. Because of a prior film contract, Wallach was unable to start "Rhinoceros" rehearsals until Oct. 12, with the production due to open Nov. 14.

Kerz, in tagging Bolger for the part, announced that the play would open Oct. 3 at the Longacre Theatre, N.Y., which meant that rehearsals would have had to start no later than early September, at which time Wallach will probably still be involved with his film chore. Peter Witt, Wallach's agent, objected to Kerz's signing of Bolger as a breach of contract and was supported in his stand by Actors Equity.

With Wallach in the lead, Kerz now intends going into rehearsal Oct. 8 for a Nov. 9 opening at the Longacre Theatre. It'll be an interim booking since "Little Moon of Alban" is slated to open at the house Nov. 28.

An angle of the contractual dispute is that Anne Jackson, Wallach's wife, will play the femme lead in the drama.

Cameron Mitchell has been suspended for one year by Actors Equity for failing to fulfill a contract commitment last season to appear opposite Bette Davis in "The World of Carl Sandburg." Mitchell, who was to have succeeded Gary Merrill in the offering, allegedly failed to show up for rehearsals and subsequently wired the management from Canada that he was suffering from nervous tension.

The management filed charges against the actor with Equity last January. The union, according to a spokesman, did not levy a fine against Mitchell because the producer has instituted arbitration proceedings for damages. Merrill continued his stint in the production when Mitchell failed to fulfill his contractual commitment.

The presentation, with Lief Erickson appearing opposite Miss Davis, is scheduled to open Sept. 12 at Henry Miller's Theatre, N.Y.

A series of variety shows and stage spectaculars, to be presented during the fall and winter season at the O'Keefe Center, Toronto, will be produced by Norman Sedawie for the theatre. Canadian Broadcasting Corp., for which the producer occasionally does shows on a freelance basis, will not be involved in the O'Keefe presentations as erroneously reported in last week's issue.

The O'Keefe variety shows will play the new Toronto house between bookings of touring legit productions, ballet, opera and concert groups.

Tv-legit actress **Hildy Parks** threw a surprise party Sunday (24) to celebrate the 40th birthday of her producer-husband **Alexander H. Cohen**. She even provided transportation by chartered round-trip bus between New York and their home at Westport, Conn. There were about 150 guests. Cohen was "tired" Monday (25).

CASTING NEWS

Following are available parts in upcoming Broadway, off-Broadway and touring shows as well as below, films, industrial and television shows. This information has been obtained directly by the Variety Casting Department by telephone calls, and has been re-checked as to most probably Thursday (Today).

The available roles will be reported weekly until filled, and additions to the list will be made only when information is secured from reliable parties. The intention is to advise performers with leads provided by the management of the shows involved rather than to run a wild goose chase. **This information is published without charge.**

In addition to the available parts listed, the tabulation includes productions announced for later this season, but for which the managements do not actually holding open casting calls. Parenthetical designations are as follows: (C) Comedy, (D) Drama, (MC) Musical Comedy, (MD) Musical Drama, (R) Revue, (Rep) Repertory, (DR) Dramatic Reading.

Legit

BROADWAY

SPECIFIC PARTS

"A Clean Kill" (D) Producer, Clifford Hayman (230 W. 54th St., N. Y.; JU 2-4080). Accepting photos and resumes through agents only, of British performers. c/o above address. Available parts three character men, two character women, woman, 22.

"A Season in Hell" (D) Producer, Daniel Hinsch (32 W. 72d St., N. Y.; TR 7-9792). Part available for dynamic boy, 17-19. Mail photos and resumes c/o producer, above address. Readings will be by appointment only.

"All The Best People" (C) Producers, Jay Spector & Buff Cobb (c/o David Lipsky, 230 W. 41st St., N. Y.; CH 4-5183). Available parts have female, 21; male, 30-35, middleaged tycoon, executive male 50-60, callous male 30-35. Mail photos and resumes c/o above address. Readings will be by appointment only.

"Assignment In Judea" (D) Producer, Eddie Dowling (c/o Lambs Club, 128 W. 44th St., N. Y.; JU 2-1515), associate producer, Ernest W. Gotto. Accepting photos and resumes of men and women in 30's, with classic features, c/o above address.

"Becket" (D) Producer, David Merrick (246 W. 44th St., N. Y.; LO 3-7320). Available parts boy, 16-17, tough, tough, aggressive, rasping voice, sexual hurking ape-like man, all-beat looking, 30-40, boy, 8, lisp, 11-14, callsh, nasal. Mail photos and resumes, c/o Michael Shurtleff, above address.

"Carrot Top" (MC) Producer, David Merrick (246 W. 44th St., N. Y.; LO 3-7320), casting director, Michael Shurtleff. Available part, title role, girl singer-dancer, 16-22. Mail photos and resumes, c/o above address.

"Come Spring" (C) Producers, Charles Bowden & H. Ridgeley Bullock Jr. (137 W. 48th St., N. Y.; CO 5-2630). Available parts two boys, 12-13, one Negro and one white, white girl, 16, white girl, 23, two character men, 40's, one Negro and one white, Negro character woman, 70's, grandmother. Mail photos and resumes, c/o above address.

Drama untitled, formerly "General Seegar": Producers, Charles Bowden & H. Ridgeley Bullock Jr. (137 W. 48th St., N. Y.; CO 5-2630). Available parts male lead, 45-55, woman, 50, girl, 30 and 10 reporters. Mail photos and resumes, above address.

"Face Of A Hero" (D) Producer, Lester Osterman (55 W. 54th St., N. Y.; JU 6-5570), director, Alexander Mackendrick. Accepting photos and resumes of character men 40-50, c/o above address.

"Fair See" (C) Producers, Len Wayland & Alan Seiden (Lambs Club, 128 W. 44th St., N. Y.; JU 2-1515). Parts available for character men and women. Mail photos and resumes, c/o above address.

"Farewell, Farewell Eugene" (C) Producer, Ron Rowson (16 W. 55th St., N. Y.; CI 7-1381). Parts available: ingenue male, 40's, woman, 30-40, all Irish. Accepting photos and resumes by mail only, through agents, c/o above address.

"Five In The Afternoon" (D) Producers, d'Ancona-Hilliard Productions (333 W. 11th St., N. Y.; CH 3-3052). Seeking young star as male lead, no further casting until he is set. Photos and resumes by mail only, c/o above address.

"Gypsy" (M) Producer, David Merrick (246 W. 44th St., N. Y.; LO 3-7320). Part available for boy singer-dancer, under 34 inches tall. Accepting photos and resumes, c/o Michael Shurtleff, above address.

"Laurette" (D) Producer, Alan Pakula (1619 Broadway, N. Y.; JU 2-6012). Parts available: youth, 20's, intelligent, humorous Irishman 45-55, ferry character man, 45-55, friendly, doctor type. Send photos and resumes by mail only, c/o above address.

"Look Were Came Through" (C) Producer, Producer's Theatre (165 W. 46th St., N. Y.; PL 7-5100), casting director, Terry Faye. Part available for woman, 23, youth, 23, girl, 19. Mail photos and resumes, c/o casting director at above address. Contact will be made for appointments.

"Love A La Carte" (MC) Producers, Arthur Klein, in association with Conrad Thibault (St. James Theatre Bldg., 246 W. 44th St., N. Y.; LO 5-6376). Available parts: girl, 22, leading man, 30, second leading man, 30, character comedienne, 30. Accepting photos and resumes, above address.

"Midgie Purvis" (D) Producers, Robert Fryer & Lawrence Carr (234 W. 44th St., N. Y.; LA 4-2844). Available parts: handsome man, 20-25, large plump, slightly grey, woman, late 40's, beautiful, blonde, wholesome woman, 30's, girl, 10, two boys, 9 and 7 or 8, young man, very efficient type, handsome man, 27, basic, girl-haired, florid-faced character male, 55, country club type, affected woman, 50, handsome bland-looking male, middle-aged, handsome man, 30's, cynical man, 50's, crewcut, dapper man, about 52. Apply through agents or send photos and resumes by mail only, c/o above address. Do not visit office without appointment.

"Once There Was A Russian" (C) Producers, Leonard Key & Morton Segal (120 E. 56th St., N. Y.; PL 2-4190). Accepting photos and resumes of character men and women by mail only, c/o above address.

"Rhinoceros" (D) Producer, Leo Kerr (140 E. 79th St., N. Y.; BU 8-2064), director, Robert Lewis. Available parts: sexy, buxom young woman, 25, two character men, 45-50, distinguished, elegant man, 35. Accepting photos and resumes, c/o above address.

"Shifting Heart" (D) Producers, Charles Bowden & H. Ridgeley Bullock Jr. (137 W. 48th St., CO 5-2630). Available parts: leading man, 55, woman, 50, girl, 32, boy, 21, all Italian types, leading man, 35, two character men, 40, character woman, 40, all Australian characters. Accepting photos and resumes, above address.

"Sound of Music" (MD) Producers, Richard Rodgers & Oscar Hammerstein 2d (488 Madison Ave., N. Y.; casting director, Eddie Blum. Auditions for possible future replacements for girls, 7-16, and boys, 11-14 all with trained voices. Characters: Mail photos and resumes to above address.

"Taffy" (D) Producers, George Hamlin & Melodie Wells (1501 Broadway, N. Y.; LO 3-3446), in association with John W. Caldwell & Don LaNosa. Available parts: man, 70-85, middleaged woman. All roles are Negro. Apply through agents only, c/o above address.

"The Guide" (D) Producers, William Darrid, Eleanora Sandenberg & Leonard Rubkin (137 W. 48th St., N. Y.; CI 5-0820). Available parts: con man, 30, poet of mercurial talents and desires, muscular, heavy-set man, 50, unimaginative materialist, wise man, 50-60, simple, passive, innocent, small, delicate, young woman, able to dance, slender but, 16, innocent, bashful, almost vacant face, young man, 20's, dull man, minor civil servant, early 30's, man, 30's, unimaginative, bureaucrat, two carney men, miscellaneous villagers, men and women of all ages, overearnest, insensitive, Madison Ave. type adventurer. All characters, except the latter, are from South India, the play's locale. Photos and resumes being accepted by mail only, c/o Betty King, at above address.

"Two Queens of Love and Beauty" (D) Producer, Jay Julien (156 W. 44th St., N. Y.; PL 7-5250). Available parts: girl, 27, woman, 45, attractive, policewoman, 35, woman, 38, sexy. Mail photos and resumes, c/o Janet Stewart, above address.

GENERAL CASTING

"Love and Libel" (C) Producer, Don Herbert & Theatre Guild (27 W. 53d St., N. Y.; CO 5-6170). Management says that director Tyrone Guthrie has lined up most of the cast but, a few roles are not set.

"Sweet and Sour" (C) Producers, Theatre Guild (27 W. 53d St., N. Y.; CO 5-6170) & George Kondoff. Several roles available, however, contact must be made through agents only.

"The Wall" (D), Producer, Kermit Bloomgarden (1545 Broadway, N. Y.; JU 2-1600). All parts being cast, but management reports it is presently seeing specific performers, and after which the company of 30-odd will be cast.

"Wildcat" (MC), Producers, Michael Kidd & S. Richard Nash (1501 Broadway, N. Y.; CH 4-6852). Casting all roles except title-lead.

OFF-BROADWAY

"Between Two Thieves" (D) Producers, Werner LeRoy & Paul Libin (York Playhouse, 1185 First Ave., N. Y.; TE 8-5188). Parts available for character men, 35-65. Phone above number for appointment.

"Captain Jinks of the Horse Marines" (C), Producer, Scott D'Arcy (112 W. 72d St., N. Y.; EN 2-4000). Available parts, plump, bubbly character woman, slender, sweet, character man, Italian accent, newsboy, comic rural type 14, elderly matron type, three very bad ballerinas, several stuffy character women, several bits and extras. Mail photos and resumes c/o above address. Script available at Samuel French Inc. (25 W. 45th St., N. Y.).

"King of the Dark Chamber" (D) Producers, Harold Leventhal & Van Joyce (58 W. 93d St., N. Y.). Available parts: man, ageless, serene mystic woman, 20's, beautiful dynamic, vacillating, egocentric woman, 30's, attractive, man, Machiavellian, authoritative, woman, 20's, artificial, cheap, man, old wise, 10 male chorus roles. Mail photos and resumes c/o above address.

"Leave It To Jane" (MC), Producers, Joseph Berbu & Peter Kent (c/o Sheridan Square Theatre, Seventh Ave. & Fourth St., N. Y.; CH 2-9609). Auditions for men and women singers under 21 for ensemble. Call above number for appointment.

"Shuffle Along" (MC), Producer, Harvey Glick (600 W. 246th St., Riverdale, N.Y.; KI 3-9073). Open call for Negro dancers, next Monday (1), at 6 p.m., must do tap and strut. Open call for Negro singers, Monday (4), at 6 p.m., 250 W. 49th St., N. Y.

"Squaring The Circle" (C), Producers, Cecil Reddick, Dick Mondeleaum & Harvey L. Bikes (6236 Broadway, Riverdale 71, N. Y.; KI 8-5363), director, Reddick. Available parts: two ingenues, three men, 20's, character man, a few male and femme walk-ons. Mail photos and resumes, c/o above address.

"Theatre 1961", Producers, Richard Rall (Provincetown Playhouse, 133 MacDougal St., N. Y.; GR 7-9294). Accepting photos and resumes of general male and female players.

"Yalmouth" (MC), Producers, Gene Andrewski, Barbara Grimer & Mort Segal (122 Willow St., Brooklyn Heights, L. I., N. Y.). Available parts: two grande-dame character women, three men, 20's, young Negro female, must sing and dance, two character men, 40's, sing and dance, ingenue, comedienne, sing and dance. All applicants should have British accents. Mail photos and resumes, c/o Andrewski, at above address.

TOURING

"Andersonville Trial" (D), Producers, Lee Guber, Frank Ford & Shelly Gross (130 W. 55th St., N. Y.; CI 5-1800). Accepting photos and resumes for (the fall touring production, c/o Marvin A. Krauss, c/o Westbury Music Theatre, Box 68, Westbury, L. I. Script available at Random House.

"Once Upon A Mattress" (MC), Producer, National Phoenix Theatre (322 E. 50th St., N. Y.; OR 4-7100), casting director, Frances Ann Hersey. Available parts: Three high baritones, one must dance, tenor; character man, non-singing; high soprano, soprano-comedienne, male and femme singer-dancers. Mail photos and resumes, c/o above address.

"Pleasure of His Company" (C), Producers, Guber, Ford & Gross (25 W. 54th St., N. Y.; ED 3-2101). Available parts: Japanese houseboy, 20's; ingenue, man, 24-26; character comedy actor, 50's. Mail photos and resumes, above address.

"West Side Story" (MD), Producers, Lenny-Debin Agency (140 W. 58th St., N. Y.; JU 2-0270). Auditions for Equity and non-Equity girl dancers, Friday, 29, at 1 p.m., Columbus Circle Studios, 981 Eighth Ave., N. Y.

"World of Suzie Wong" (D), Producer, David Merrick (246 W. 44th St., N. Y.; casting director, Michael Shurtleff). Accepting photos and resumes of oriental actresses under 30, c/o casting director at above address.

FUTURE PRODUCTIONS

BROADWAY

"All's Fair" (MC) (formerly "Lysistrata"), Producer, Nicholas J. Matsoukas (Kenneth Later Agency, 144 W. 54th St., N. Y.), in association with Marion & Judson Todd.

"Angie" (C), Producer, Producers Theatre (165 W. 46th St., N. Y.; PL 7-5100).

"Beautiful Dreamer" (MD), Producer, Wickland Co., supervising producer, Joseph Moon (1545 Broadway, N. Y.; CO 5-4784).

"C'Est La Vie" (MC), Producer, Charles K. Peck (200 W. 57th St., N. Y.; CI 5-0450).

"Critic's Choice" (D), Producer, Otto Preminger (59 W. 55th St., N. Y.; CI 5-2111).

"Do-Re-Mi" (MC) Producer, David Merrick (246 W. 44th St., N. Y.; LO 3-7320).

"Every Girl Needs a Parlor" (C), Producer-director, Carmen Capalbo (152 W. 54th St., JU 2-1396).

"Hostage" (D), Producers, Leonard Field (AT 9-4717) & Robert S. Wolf.

"Hundred Yard Dash" (C), Producer, George Cayley (507 Fifth Ave., N. Y.).

"I Belong To Zoos" (C), Producers, Mark Kroll & Charles Conway (157 W. 57th St., N. Y.; CI 7-4690).

"Kindergirl" (D), Producer, Elaine Perry (137 W. 48th St., N. Y.; JU 6-6295).

"Last Days of Lincoln" (D), Producer, Alexander H. Cohen (49 W. 55th St., N. Y.; CI 6-0594).

"Effet Glapion" ("The Glapion Method" (D), Producer, David Merrick (246 W. 44th St., N. Y.; LO 3-7320).

"Lucky Jim" (D), Producer, Don Herbert (745 Fifth Ave., PL 1-1290).

"New Faces" (R), Producer, Leonard Sillman (17 E. 79th St., TR 9-1300).

"Nive" (D), Producers, Irish Players (c/o Seven Arts Centre, 129 Madison Ave., N. Y.).

"Skyscraper" (MC), Producer, Cy Feuer & Ernest H. Martin (150 E. 52d St., N. Y.).

"Subways Are For Sleeping" (MC), Producer, David Merrick (246 W. 44th St., N. Y.; LO 3-0380).

"Sweet & Sour" (C), Producers, Theatre Guild (27 W. 53d St., N. Y.; CO 5-6170) & George Kondoff.

"Time In a Thief" (D), Producer, Beverly Zarling (489 Fifth Ave., N. Y.; YU 6-4284).

"Unsinkable Molly Brown" (M), Producers, Dore Schary & Theatre Guild (20 W. 53d St., N. Y., CO 5-6170).

"Yesterday's Waves" (D), Producer, Cavallaro Productions (Joe & Chuck Cavallaro, Woodward Hotel, 54th & 7th Ave., N. Y.; CI 7-2000).

OFF-BROADWAY

"Friends and Romans" (D), Producer, Stage Society (103 E. 86th St., N. Y.).

"Epitaph For George Dillon" (D), Producers, Edward Hastings & George Morrison (220 W. 19th St., N. Y.).

"In Joe's Tent" (D), Producer, Chekov Co., Bleecker Street Playhouse, 145 Bleecker St., N. Y.).

"Little Eyolf" (D), Producers, Lee Garfield, Alan Lawrence & Alfred Sander (35 W. 89th St., N. Y.; LE 2-1100).

SIGNED

BROADWAY

"Captains and Kings": Zachary Scott.

"Irma La Douce": Elliot Gould, Rudi Tyonto.

"Memo for a Green Thumb": Nan Martin.

"Music Man": Leona Mariele succeeding Helen Raymond.

"Yellow Leaf": Sam Jaffe.

OFF-BROADWAY

"A Country Scandal": Gene Peterson succeeding Mark Leonard.

TOURING

"Fiorello": Bob Carroll, Zeme North, Rudi Bond, Charlotte Fairchild, Henry Lawson, Jon Nelson.

Television

Artist Management Associates (200 W. 57th St., PL 7-2157). Accepting photos and resumes of applicants for commercials and industrial every Wednesday 10 a.m. to 5 p.m., c/o Jerry DiGeronimo at above address.

"Camera Three" (educational-dramatic series), Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000); casting director, Paula Hindlin. Accepting photos and resumes of all types, men and women, c/o above address. No duplicates.

Children's Show (Untitled), Producer, Herb Hanes (WPIX, 220 E. 42d St., N. Y.; MU 2-6300). Spot open for mid for show to start in the fall. Mail photos and resumes, c/o producer, above address.

Dela McCarthy Assoc. (41 E. 67th St., N. Y.), Casting, Colin D'Arcy. Submit photo and resume of male and femme variety talent for files.

"Lamp Unto My Feet" (religious-dramatic series), Producer, CBS (524 W. 57th St., N. Y.; JU 6-6000), casting director, Paula Hindlin. Accepting photos and resumes of all types, men and women, c/o above address. No duplicates.

"Moment of Fear" (D), Producer, NBC (30 Rockefeller Plaza, N. Y.; CI 7-8300), casting director, Edith Hindlin. Accepting photos and resumes, c/o casting director at above address.

"Naked City" (dramatic series), Producer, Herbert B. Leonard Screen Gems, 711 Fifth Ave., N. Y.; PL 1-4432). Accepting photos and resumes of general male and female dramatic talent by mail only, c/o above address. Appointments will be made for interviews.

Films

Musical Drama (Unspecified title), Producer, Robert Wise (United Artists, 729 Seventh Ave.,

(Continued on page 123)

PUBLIC NOTICE

Public Hearings State of New York Minimum Wage Department of Labor

Pursuant to Article 19 of the Labor Law, Minimum Wage Act, the Industrial Commissioner will hold public hearings on the proposals to modify the minimum wage standards and regulations applicable to employees in the amusement and recreation industry, Minimum Wage Order No. 8-a, to make them consistent with the requirements of the new statute.

The hearings will be held as follows:

Albany, Thursday, August 4, 1960, 10 A.M., Conference Room E, Smith State Office Building, Hearing Room L, Albany, New York.

New York City, Friday, August 5, 1960, 10 A.M., Room 1050, Building 80 Centre Street, Room 1050, New York, New York.

W. P. Cheverud,
Industrial Commissioner.

So They Say

"In the past few years it's become chic on the part of quite a few members of the press to regard 'love' as somewhat of a dirty word. Oscar has always been an exponent of quite the opposite theory and, fortunately for a great many of us, he hasn't changed. Most of us still feel that nature can have attractive manifestations, that children aren't necessarily monsters and that deep affection between two people is nothing to be ashamed of. I feel that way strongly myself or obviously it would not be possible for me to write the music that goes with Oscar's words."—Composer **Richard Rodgers**, in an article about lyricist librettist **Oscar Hammerstein 2d**, in the N. Y. Times Magazine.

"All artists are eccentrics. The very fact of needing to be an artist is eccentric. That's why it's so hard for me to conform to the taste of the Pollyannas, the Dorothy Kilgallens and the Hedda Hoppers. I couldn't accept such limitations, which is why I could never have written for tv without becoming a hack."—Playwright **Tennessee Williams**, as quoted by **Donald Freeman** in the San Diego Union.

"I'm proud to be an actor. Maybe I'm over sentimentalizing, but I'm thinking of when John Garfield got a Tony—it wasn't only for 'Age of Man'—for me, it was the marvelousness of that man. Because I tell you, we know what people think of us—that we're irresponsible or childlike or eccentric. It's not so. Actors are extraordinarily fine, beautiful people. And that's part of what I mean by being proud of my profession."—**Maureen Stapleton**, recent of "Toys in the Attic," as quoted by **Gilbert Millstein** in Theatre Arts Magazine.

Legit Bits

Arthur Cantor planed to the Coast over the weekend to see a Sue Pomerance Actors Workshop production of **Harold Pinter's** avant garde London drama, "The Birthday Party." The producer-promoter, who has an option on the Broadway rights of the play, was due back Monday (25).

Carl Fisher, general manager for the current Broadway productions of "Fiorello" and "West Side Story," is driving his private auto to **Peggy Cass**, in Central City, Colo., for her July 30-Aug. 27 appearance at the Opera House there in "Tugboat Canadian." The couple left New York last Saturday (23), with Fisher due back next week.

Warren Cass, executive director of the Theatre Guild American Theatre Society, is making radio and tv appearances and holding press conferences in cities where promotion campaigns are proceeding on the subscription programs which TG-ATS operates with the Council of the Living Theatre.

Elmer F. Rogner, business manager of the Fred Miller Theatre, Milwaukee, is in New York to catch the Broadway shows.

"Donnybrook," a musical with songs by **Johnny Burke** and book by **Robert E. McEnroe**, is planned for mid-winter Broadway production by **Fred Hebert**, with **Eddie Foy Jr.** in a starring role. The title is based on **Maurice Walsh's** novel, "The Quiet Man," which was made into a film in 1952.

Louis I. Gelfond, a former newspaperman and railroad publicity executive, will be administrator for the nonprofit repertory project to be opened in Minneapolis in 1962 with **Tyrone Guthrie** as artistic director.

"Lady of the Manor," by Israeli poet **Leah Goldberg**, is planned for Broadway production next season by writer-producer-director **Jon Nicola**, who rewritten the play, which has already been presented in England, Czechoslovakia and Australia.

American actress **Judith Anderson** was invested July 12 with the Insignia of the Most Excellent Order of the British Empire and made a Dame Commander of the Order by **Queen Elizabeth II** at Buckingham Palace, London.

Agatha Christie's "The Mousetrap," the longest running production in the history of the British theatre and currently in its eighth year at the Ambassadors Theatre, London, has been acquired by **Robert Feldstein**, who plans presenting it off-Broadway by next Nov. 5 at the Maidman Theatre with **Adrian Hall** staging.

David Merrick, who'll co-produce "Vintage 60" on Broadway with **Zev Bufman**, **George Shaff** and **Max Perkins**, presenters of the revue at the Ivar Theatre, Hollywood, has agreed to co-produce all future productions at the Coast theatre with them. The next will be "The Lady Digs Jim," a new musical with book and lyrics by **Jack Wilson** and music by **Freddie Kotz**.

"One Foot in America," with music by **Earl Robinson** and book by **Lewis Allan**, will be premiered at Northwestern Univ. for six performances spread over the weekends beginning Oct. 28 and Nov. 4. **Robert Schneiderman** will direct the presentations, which is based on two **Yuri Suhl novels**, "One Foot in America" and "Cowboy On a Wooden Horse."

A musical version of Henry James' "The Ambassadors," with book by **Worthington Miner**, music by **Don Gohman** and lyrics by **Hal Hackady** is planned for Broadway production next season by **Jim Downey Jr.** The work is to be orchestrated by **Marion Evans**, and **John Larson** will be general manager.

Zvi Gover will design the sets for "Tuff."

Frank Merlin's one-character, one-set play, "I Got Shoes," has been acquired by **Robert Strauss**, **William A. Forester** and **Billy M. Greene**, who intend opening it on the Coast and touring it to Broadway.

Casting News

Continued from page 129

N. Y. (CI 5-6000). Parts available for teenage male and female Puerto Rican dancing ability preferred but not necessary. Photos and resumes being accepted at Central Casting, Room 1110, at 200 W. 57th St., N. Y. (CO 5-0756). All applicants must bring SAG membership cards.

"Something Wild in the City" (D). Producer, Jack Garfein (United Artists, 729 Seventh Ave., N. Y., CI 5-6000). Parts available for male and female extras. Photos and resumes being accepted at Central Casting, Room 1110, at 200 W. 57th St., N. Y. (CO 5-0756). All applicants must bring SAG membership cards.

"Splendor In The Grass" (D). Producer, Newton Productions (1545 Broadway, N. Y.; CI 6-9760), for Warner Bros. release. Parts available for extras. Photos and resumes being accepted at Central Casting, Room 1110, at 200 W. 57th St., N. Y. (CO 5-0756). All applicants must bring SAG membership cards.

Industrial

Industrial Shows Incorporated, 41 E. 28th St., N. Y. (MU 3-6039). Accepting photos and resumes of men and women variety performer, c/o Harry Beckman at above address.

Opera

"Amahl and the Night Visitors" Producer, Lincoln Concerts (205 W. 57th St., N. Y.). Tour of 10 cities to open Nov. 28 at Monroe, La. Part available: Amahl, boy soprano, 10-11, (which Kirk Jordan has outgrown). Apply by mail only to David Aiken, above address.

Culture Comeback

Continued from page 119

1960-61 for the culture domes. The case of Chicago is perhaps typical. The city has been finding interest in concert, opera and dance gaining, but the number of suitable houses declining or in a state of repair that, to connoisseurs, is unconducive to full enjoyment.

Something parallel to the hi-fi craze, perhaps, the drives for bigger, handsomer and more acoustically perfect auditoriums reflect the cognoscenti's mid-century mania for the best possible conditions. Both the Opera House and Orchestra Hall have long been criticized for their acoustics, and while both have suffered in the past for cultural fare pressure is now on for better settings.

From the practical standpoint, the Windy City has been in need of a 4000-seat auditorium ever since inflation made a hardship of booking such expensive attractions as the Metropolitan Opera. A bigger house than the 3,600-seat Opera House is also needed to opt the city's own Lyric Opera in the black ink if it's ever going to be.

Legit is also facing an emergency here with only three of the remaining theatres—the Shubert, Blackstone and Erlanger—large enough to accommodate the average touring show. And while the last two have both booked musicals in the past two years, the Shubert is the only house that actually has enough capacity for big shows. The emergency will come in a year or two when the Erlanger is razed to the city for new county and municipal buildings.

The new and restored houses figure to alleviate that situation, if they're completed in time. The new exposition hall at McCormick Place, the lakefront expo now rising up, will have around 5,000 seats. The Auditorium Theatre, if its campaign for funds ever gets rolling, will be a 4000-seater.

The former is being built at a cost of around $35,000,000 and the latter will need around $2,500,000 for restoration. The Garrick, an architectural landmark, will have to be purchased from the Balaban & Katz Corp. if it is to be saved, and it is a multi-million dollar proposition.

Inflation is increased painfully in the case of the Auditorium. It cost $4,000,000 to build in 1889 and architects estimate that it would cost $24,000,000 to duplicate today. The theatre now owned by Roosevelt Univ. has been a shambles since World War II, when the building which houses it, the civic, while Auditorium Hotel, became a USO center. No city-backed bond issue is behind its campaign for restoration, but merely a group of private citizens organized as the Auditorium Theatre Council, soliciting donations.

Off-B'way 'Jane'

Continued from page 119

musical was released several months ago by National Records.

Bersh has more than just a producer's interest in "Jane." He's also partnered in the operation of the Sheridan Square Playhouse with Philip Minor and Gigi Cascio. Also his actress-wife, Kathleen Murray plays the title role in the musical. The Playhouse, incidentally, has also been showcasing children's musicals for the last two years and the program will be resumed next fall with an original musical version of "Tom Sawyer."

Besides his producing and theatre operating chores, Bersh also acts. He was in several off-Broadway productions and in the Broadway presentation of "Compulsion" in the dual capacity of assistant stage manager and performer.

Scheduled B'way Preems

Thurber Carnival, ANTA (9-5-60)
Marat/Sade, Martinique (9-6-60)
Vintage '60, Ambassador (9-12-60)
Cart Sondheim, Mother's (9-13-60)
Shoebox, Fort (9-20-60)
Farewell, Eugene, O'Neill (wk 9-26-60)
Taste of Honey, Belasco (9-28-60)
Irma La Douce, Plymouth (9-29-60)
Bagel, St. James (10-6-60)
Michael & May, Cubiculo (10-6-60)
Donkey Serenade, Barrymore (10-10-60)
Well, Bijou (10-11-60)
Magic Purple, Lyceum (10-13-60)
Tenderloin, Majestic (10-17-60)
Fiorello & Wong, 46 Perry (10-20-60)
Sweet & Sour, Anthony (wk 10-24-60)
Invitation March, Music Box (10-26-60)
Laurette, Booth (10-27-60)
Unimaginable Money, West Coast (11-2-60)
Vinegar Tom, Longacre (11-9-60)
Period of Adjustment, Helen (11-10-60)
Advice and Consent, Cort (11-17-60)
Comedy, Majestic (11-17-60)
Little Moon, Longacre (wk 11-28-60)
Critic's Choice, Barrymore (12-10-60)
Wildcat, Alvin (12-16-60)

The Mixed Company at Spoleto

As Given, Tennessee Williams Works No Wow—Menotti's Busy 'Boheme' Clicks—Ditto Pro Musica—

By TRUDY GOTH

Spoleto, July 19

After the roar of Cadillacs and Italian two-seater sports cars, the clappity clap of thousands of smart, toeless sandals which trodded Spoleto's narrow streets all through June—the town now is back in its silence, interrupted only by the sound of an occasional church bell. The third "Festival of the Two Worlds" is over and promoter-director Menotti, proclaimed last year Duke, this year Archduke of Spoleto, is back at his homework, to finish the opera, "The Last Superman," committed for Paris for the coming spring season.

Though the Festival has again proved successful and ended as it started in glory, sold out houses much acclaim for organizers and artists alike—there were many moments of dissatisfaction and there remains aspects for the future. Money—a lot of it—is needed for future editions, and money from private American sources has not been forthcoming this year as in the last.

Festivals being what they are, there will never be any question of the Spoleto venture not having a big deficit. Box office was good on weekends and excellent for all musical events like "Boheme" the ballets and the new venture "Chamber Music in Shirt Sleeves" which filled the small 300-seat theatre each day (for 32 days) from noon to 1 p.m.—has been the talk of town and environs all over. Informality reigned in announcing programs in Italian and English, at times repeating part of pieces especially applauded. Among the participants was the Philadelphia Woodwind Quintet, the Kroll Quartet, the Trio Italiano and for the closing concert, musical director Thomas Schippers himself played duets with American pianist Charles Wadsworth and a Brahms Quartet with the Trio Italiano.

As To Ballet

American Ballet Theatre the Lucia Chase troupe now working its way through Europe headed for Moscow, came to Spoleto as a stop along the way. It suffered here from invidious comparisons, not being Jerome Robbins. Another group from the stables of ANTA, Pro Musica Antiqua, was more in the mood of the crowds here. "Play of Daniel" performed in the lovely church of St. Eufemia was an enormous success, pleasing American tourists and Italian natives alike.

"The New American Ballets" a mixed company with Mary Hinkson (Martha Graham Co.) and Arthur Mitchell (N.Y. City Ballet) as soloists showed exceptionally good and young talent but was far from being anything like a company. Donald McKayle's "Games" a work already admired in N.Y. in past years at several off-Broadway houses, was the most successful ballet, together with "Rainbow Round My Shoulder" done to popular music sung by a small male chorus and brilliantly danced by seven men and one woman. While the works stemming from Negro folklore—spirituals—and traditions were excellent, the public here did not greatly appreciate abstract dancing to more or less electronic-concrete music, such as "Meridian" by Paul Taylor.

Drama was most strikingly represented by the Teatro Estavo di Madrid with "Yerma" by Garcia Lorca—done the first time by a Spanish company since the war. Actors, staging, scenery, costumes and music showed theatre in the best style and all performances for 10 days were sold out.

Poor Tennessee

Unfortunately the American side of drama, was unwisely chosen. Tennessee Williams, in English, is not an attraction for Spoleto. American public has seen newer and better produced plays of the same author and, in Italian, Williams has been given by first rate actors, staged and produced by such names as Luchino Visconti. Not even Jo von Fleet, Alfred Ryder, Leueen MacGrath and others could make this venture which was called "disturbed, preoccupied theatre" any more attractive. The plays were: "I Rise in Flame Cried the Phoenix" and the "Lady of Larkspur Lotion" (Williams) together with Robert Meader's "Maidens and Mistresses at Home in the Zoo."

A Busy 'Boheme'

"La Boheme" was liked. Discount the chichi publicity about it being all new and different as staged by Menotti. It was perhaps "busier" than usual, and maybe too busy. "Lilia de Nobili's sets and costumes were adequate and the young cast, without a single name or star, satisfying, especially the lead, Mietta Sighele, with as remarkable a voice as acting talent. Orchestra and chorus (one from Trieste, the other from Palermo) under Thomas Schippers direction was pleasing, yet Schippers's Boheme is strangely "straight" and unsentimental, so much so that there were moments one wished for a less well prepared but more spontaneous performance.

The other opera on Spoleto's schedule was a German import which came lock, stock and barrel from Hamburg (everyone except the orchestra). Hans Werner Henze's "Prinz von Homburg" after a libretto by Kleist (ably reduced to a German contemporary poetess Inge Buchmann) proved to be a little too "Teutonic" for the Spoleto Jubilees. But if Prussian in text and "milieu" the writing of the score leans strongly towards the 18th century Italian composers whose Home where it is well written and intricately worked in the way of chamber music and the waiting for the voices is particularly grateful. The Hamburg company was a popular if not particularly attractive one, staging (Helmut Kautner) and design (Alfred Siercke) did not do much to make things palatable. But the overall impression was that of an interesting and valuable experiment in transferring an opera a week after its world premiere to the Spoleto Festival.

A fitting closing performance was of Cherubini's Mass in D Minor on the incomparable Cathedral Square at sunset—a fact in itself which is breathtaking. Thousands of people from everywhere came to hear it, the swallows flying high in perfect weather took also part. The only thing which did not seem to work was a much publicized amplification unit, donated by the Massachusetts Institute of Technology. Thomas Schippers, the darling of Spoleto and the smart set of Rome's aristocracy, conducted in his clear, forceful and precise way and after completion of the performance, entering Menotti's house on that same square, had to bow out of a window to acknowledge the applause, just as royalty in old fashioned operetta.

BISSELL HEADS CANADA COUNCIL FOR ARTS

Ottawa, July 26.

Dr. Claude Bissell, 44-year-old president of the U. of Toronto and former president of Ottawa's Carleton U., has been appointed chairman of the Canada Council. He succeeds Brooke Claxton, v.p. of Metropolitan Life Insurance of Canada who died June 13.

Canada Council was set up by the Dominion government to promote the arts. Sir Ernest MacMillan, former Toronto Symphony Orchestra batoner, is a member.

Chairman of the Council is a part-time chore with pay, although Claxton never accepted remuneration. Permanent administrator is director Dr. A. W. Trueman, former head of the National Film Board.

Off-Broadway Shows

(Figures denote opening dates)

Balcony, Circle in Square (5-9-60)
Between Two Thieves, Youth (5-11-60)
Coming Best, St. Marks (5-16-60)
Connection, Living Theatre (Rep) (7-15-59)
Country Scandal, Maxs (5-5-60)
Bread in Love, Cherry Lane (5-4-60)
(ends Aug. 7)
Fantasticks, Sullivan St. (5-3-60)
John Brown's Body, Players (6-21-60)
Kreeps & Eve, Provincetown (5-14-60)
La Bonze, Marquee (5-5-60)
Leave It to Jane, Theatrical Co. (6-23-59)
Mary Sunshine, Orpheum (11-10-59)
Program One, Gate (7-21-60)
Theatre Chance, Living (Rep) (6-22-60)
Threepenny Opera, de Lys (6-20-55)
SCHEDULED OPENINGS
Man & Superman, Jan Hus (8-16-60)
H.M.S. Pinafore, Phoenix (9-8-60)
Here Come Clowns, Actor's (9-19-60)
Beggar's, Gate (9-29-60)
Masstrop, Maidman (11-3-60)

Literati

Steve Allen, Et Al.

Steve Allen's anthology, "Mark It and Strike It," to be via Holt, Rinehart & Winston next month, [illegible] "Charlie Rivers" and Hugh Downs. "Letters" [illegible] Jack Paar's [illegible] "[illegible] Are Fine In [illegible]" [illegible] "More Letters from Mom," a [illegible] 1959 book [illegible] 183,000 copies. [illegible] "Truth" is his [illegible].

Another Holt book is "TV Guide Roundup," anthology of [illegible] pieces from that publication and [illegible] HR&W [illegible] "I Love You Honey, But the Season's Over" [illegible] and Ross Russell's jazz novel, "The Hepsters" [illegible] Dial Records.

Morris' Savannah Control

Transfer of ownership of Savannah Morning News and Evening Press to Southeastern Newspapers Inc. was completed Wednesday [illegible] to all stock of Savannah News-Press Inc. Transfer puts [illegible] under control of William S. Morris [illegible] of Augusta, Ga., publishers of [illegible] Augusta Chronicle and [illegible] Augusta Herald.

[illegible] Press [illegible] Mills B. Lane, Atlanta [illegible] president of Citizens & Southern Bank, which has [illegible] Georgia [illegible].

Savannah Morning News was founded Jan. 15, 1850 and Savannah Press [illegible] Press has been published since Nov. 19, 1891.

[illegible] & Co. [illegible] 201,000 shares on the common stock of Savannah News-Papers Inc. [illegible] Savannah Morning News and Evening Press.

[illegible] package of 142,000 shares of 55¢ common stock [illegible] Southeastern Newspapers Inc., which owns the Augusta Chronicle & Herald.

Southeastern Newspapers [illegible] the News and Press [illegible] Lane and [illegible].

'50 Plus,' New Mag

"50 Plus," a new magazine for older readers, is in the planning stage. It will deal with problems of [illegible].

Ray Pfeiffer [illegible] editorial [illegible].

Hayakawa's Memoirs

Japanese-American film [illegible] Sessue Hayakawa pens his memoirs [illegible] "Zen Showed Me The Way." [illegible] Merrill will publish in November.

Croswell Bowen, New Yorker staffer, who authored "The Curse of the Misbegotten" in 1959, a study of the Eugene O'Neill family, [illegible] the editing.

Doubleday's Expanded Dept.

Doubleday is establishing a quality paperback department, Anchor Books, after Doubleday's original line of paperbound books. In addition to the Anchor line, the new department will include the new Dolphin Books, the Anchor Science Study Series, Made Simple Books and other lines to come.

The new department will be headed by Leonard Shatzkin, with [illegible] Johnson Jr. as editor-in-chief. Other editors will be Anne Freedgood, Carl Maria and Tom McCormack. Richard K. Winslow continues as editor of the Anchor Science Study Series in addition to his duties as Doubleday's [illegible] Editor.

Robert G. Harter [illegible] Paper Editions Corp. of San Francisco is sales manager of the new Anchor department.

Another Book On Lingua

Prof. [illegible] of Michigan State U. is authoring a book for college students on the [illegible] of American English. It will embrace, among other things, the British-American [illegible] take over the King's English. Houghton Mifflin will publish.

"The Variety of Language," from the last Anniversary Number, will be the springboard for the VARIETY brand of show biz argot.

Syndicating Marcel Pagnol

Playwright Marcel Pagnol's childhood memories which Doubleday will publish in October under the title "The Days Were Too Short," has been taken by the Reader's Digest Book Clubs both in the U.S. and in France.

In the States, his first two books, "La Gloire de Mon Pere" and "Le Chateau de Ma Mere," are combined in the Doubleday edition. The French RDBC will publish "Gloire" individually coming January and "Chateau" in April '61.

Double Gene Fowler

After Viking brings out Gene Fowler's "Skyline" next winter, his son Will Fowler will do a definitive biography of the veteran newspaperman.

Fowler pere, who died July 2, had almost completed "Skyline," which deals with his New York newspaper days in the 1920s. Only a few pages were still being revised.

American Home's Books

American Home being plans to develop its home service editorial material into a series of hardcover books.

M. Evans & Co. has been appointed the mag's representative to book publishers. A freelance editorial organization specializing in development of nonfiction book projects, Evans firm has for the last two years been associated with Curtis Publishing in book productions for Holiday mag.

Rounding Eichmann Books

[illegible] Israel, under the Argentine [illegible] Adolf Eichmann, and at least two more [illegible] are en route.

[illegible] "[illegible]" [illegible] "The Case Against Adolf Eichmann," edited by Henry A. Zeiger [illegible] "The Man and His Crimes" [illegible] Clarke, British war correspondent [illegible] in Germany and Austria [illegible] 1945 [illegible].

[illegible] Eichmann: Man of Slaughter [illegible] John Donovan, a [illegible] U.S. intelligence officer in Europe and the Near East [illegible] correspondent in Palestine.

All [illegible] evidence [illegible] chapter in world history. Even the [illegible] of 15 years [illegible] incredible that it could have happened in the 20th century, or any other century. [illegible]

CHATTER

Anthology of cartoonist Syd Hoff's sketches being published early February by Holt, Rinehart & Winston under the title "Better Hoff."

When Ray Russell exits Playboy as executive editor on Aug. 1 he will bear down on short creative writing, hence he feels he can't be both an editor and writer.

Kyra Petrovska, the ex-Russian actress whose autobiog, "Kyra," was published last year by Prentice-Hall, is delivering another book on "The Secrets of Russian Cooking." Same firm, which published Conrad N. Hilton's autobiog, "Be My Guest," is bringing out a "Hilton Hotels International Cookbook."

Stanley M. Swinton, general news editor of the Associated Press World Service, appointed to new post of World Services director by Frank J. Starzel, AP general manager. He succeeds Lloyd Stratton in administering the business affairs of news and newsphoto distribution abroad. Assistant general manager Stratton has reached retirement age after 40 years with the news service. He will continue as corporate secretary of AP through April, 1961.

Ormonde Plater, who resigned last year as legit-film-music critic for Gannett's Albany Knickerbocker News to join a New Orleans daily, is now covering stock productions at the Woodstock (N.Y.) Playhouse for the Knicknews, a local publication.

Arch Oboler to do a tome on his experiences in his Frank Lloyd Wright-designed home in Southern California for publication by Crowell.

Lady Duff Cooper (Diana Manners) has turned in the third of her autobiographies to Houghton Mifflin for November publication at $5. It's titled "Trumpets From the Steep." First volume was issued "The Rainbow Comes and Goes," and No. 2, "The Light of Common Day," dealt with her stage career as star of Max Reinhardt's "The Miracle" in the U.S. Three-volume set is $12.50.

H. Lloyd Churchill, 58, journalism professor at Stanford U. and for a decade assistant financial editor of N.Y. Sun, died July 14 at Menlo Park, Cal. From 1943, when he left the Sun, to 1946, he was corporate director of consumer research for R. H. Macy & Co., New York.

Father-daughter newspaper combinations, such as Jim Kilgallen and Dorothy Kilgallen, are not [illegible] Minneapolis Star & Tribune's Willis Brown [illegible] and Stephanie [illegible].

Thomas Irving Crowell Jr., board chairman of Thomas Y. Crowell Co., died in Montclair, N.J., aged 66. He was a grandson of the publishing company's founder.

Gabe Pressman taking over the weekly [illegible] column in the [illegible] with departure of Sol La[illegible] to freelance in Africa.

Offset Dull Week

Continued from page 1

and rehearsal ahead to give them the best evening punch.

"The Democrats didn't have any show biz in their demonstrations," said [illegible] "We are going to have good [illegible] because they are going to be completely controlled, directed and rehearsed."

The Nixon [illegible] 600 [illegible] and 10,000 balloons.

[illegible] Presidential and Vice Presidential nominees [illegible].

[illegible] Belle Stephens [illegible] Cole [illegible] Ed Murrow's [illegible].

[illegible] the [illegible] Nelson, Wendell Corey, Edgar Bergen [illegible] Charlie McCarthy and [illegible] Snerd, Alan Jones, [illegible] Zimbalist Jr., [illegible], William Lundigan and [illegible] Loos.

Furniture Show

Continued from page 1

only an ordinary American city on a large scale.

H'wood Environs Different

Los Angeles, in its debut two weeks ago as host city for the Dems, must have presented some novelty for many of the delegates who took time out for some sightseeing. But most of the politicos have been to Chicago before and seen the sights worth seeing.

Apparently even the frau of the delegates would rather go shopping at Marshall Field and the smart Michigan Ave. stores than take in a show. Matinee biz in the Loop is being helped somewhat by the ladies of the GOP, but it can hardly be described as booming.

The [illegible] wasn't unexpected. Local impresarios, especially the experienced ones, knew it was coming and their managers show it. There isn't a blockbuster bill in town at the niteries, and two of the major ones, the Chez Paree and Drake Hotel's Camellia House, have closed for the summer, fully assured that the Republicans weren't going to bring a late-July windfall. Picture houses are showing reasonably strong fare, but clearly the bills weren't planned as a play for the political trade.

In hopes it might do some good this year, some of the niteries are featuring videos in their cocktail lounges through convention week, and Drury Lane Theatre installed a couple of sets in its lobby until the Repubs blow town. The only legit show current, "Mr. and Mrs." at the Civic, has hired girls with sandwich boards to mill wherever the GOP is concentrated and to hand out handbills. It stands as the most aggressive play for their patronage by any theatrical enterprise here, but as it looks, [illegible] Wed. matinee will still find the house largely papered.

Naturally some of the delegates will make the rounds, especially on the nights the meeting breaks up early, but their business is almost negligible, considering how the GOP will paralyze the regular trade.

P.S. As in the past, the niteries and saloons are doing their best business late at night from newsmen assigned to cover the convention, rather than from the delegates themselves.

SCULLY'S SCRAPBOOK

By Frank Scully

Rancho Pancho, Desert Springs, July 26

In New England we would be known as "land poor" but California rates us "equity rich." All because we own 10 acres of unmortgaged land in a water district one half mile wide.

There are eight buildings on the ranch and facilities to raise horses, cattle, ducks, chickens, pigs and crops.

But each summer as we arrive here we receive a notice that due to the water shortage we'd better forget about washing and just bathe in the sun . . . so in America's fastest growing state, doomed to be No. 1 in 10 years, our 30 fruit trees are dying, our long row of Lombardy poplars are dead, or cottonwoods dying, and even the cottontails and rabbits are deserting the place. Horses, cattle, ducks and pigs have given up long ago. Not enough water.

TV On Dry Run Too

Our tv is pretty dry too. We get a picture, but no sound.

"That's bad?"

Well, during a Presidential convention it is. We had to learn by [illegible] radio that Peter Lawford's brother-in-law is now the Democratic presidential nominee, thanks to a stampede produced on the convention floor for Adlai Stevenson.

It would be nice to know if our tv worked if as "equity rich" [illegible] ranchers we could get in on some of this creeping socialism on condition that we pocket the money and let the rest of the fruit trees and shade trees die and plough every third book under. We would promise for such a rigged subsidy not to complain about the private water company that has bound up our springs or the post office that persists in sending our mail to Desert Hot Springs, Palm Desert, Desert [illegible] or even Dubuque. I once suggested to change the town's name to Desert Cold Springs but had been all but unanimously voted down as if my name had been Senator Eastland.

Pop Increase 9 In 8 Years

Two local characters, however, did talk the post office into changing the name of our metropolis to Desmond, but the state highway department and the rest of the community are sticking to Desert Springs. New highway signs show an increase in population. The last one, put up about eight years ago, listed us at Alt. 4000, Pop. 191. Now we are listed at Pop. 200.

In our population are a few Hollywood émigrés. One, Art Cline, was a studio photographer and [illegible] is the widow of one of [illegible] early big [illegible] Alex [illegible] at C.C. for 20 years. Doris Parker, now playing the mother of the [illegible] in the [illegible] also has a house here.

As I check them off it looks as if this "land-poor equity rich" [illegible] have the biggest estate. Among the eight buildings we even have a fine big barn. It has a cement floor, running water (when we have any) and electric light.

Overhead On Bombing Too High

It could bed down the crude bomb of an atomic bomber. However, considering the paucity of population and what would it cost to aim a bomb toward this goofy hole would be [illegible] wasting ammunition on such a small return. This ought to be one of our water hole's chief assets, especially during the summer months when there is a [illegible] July.

In discussing this morbid side of the story I can look down a sizable [illegible] 30 miles to a long dry lake, which is an extension of the Edwards Air Base, and this might be quite a target. Indeed long before Washington correspondents are given the news in the form of [illegible] which is almost a year after foreign spies know the facts I can clock the speed of supersonic jets as they are being tested to see how fast they can go before blowing up. More than 2,000 miles is not uncommon.

How To Get Belted Out Of Breakfast

Indeed, from the [illegible] I hear they have one due to exceed 7,000 miles an hour, which means you will be able to board a plane in New York and arrive in L.A. before you left New York.

It is hoped to make this run on automatic pilot all the way. "Human pilots," one aeronautical engineer told me, "have human problems. Some of them even think, and while that might be all right for a citizen, thinking can be fatal to a pilot, especially if he is thinking of other [illegible] besides his ship."

In our barn are stored files not opened since they were shipped from the French Riviera 30 years ago. There are also many boxes of books, several beds and one billboard trunk filled with what God only knows. Nobody dares open it to find out.

Good Old Days Pretty Tough

But the cases of books are not so forbidding. One peek into one of those cartons and a man is lost. I hit on one containing bound volumes of Pearson's Magazine. They were from the years 1916 through 1922. Those were the years when Frank Harris was editor, at first, and then publisher and ultimately bag-holder, pleading in the end with his public to save him from bankruptcy. It failed him.

His name has come up recently as a character in the two versions of the British pix dealing with the seamy side of the life of Oscar Wilde. In the November, 18 issue of Pearson's Harris was making a last appeal to save the mag, offering one share of common stock for 10 bucks and a copy in two vols. of his life and confessions of Wilde with a postscript tossed in, for free, by Shaw.

"Name One" Demands Harris

"Some American" wrote Shaw to Harris, "writes wanting to know if you were the greatest man that ever lived. I should be greatly surprised to learn that he had ever struck your superior or even your equal in his section of the world."

Harris could certainly not quarrel with such an estimate from the master, but when Upton Sinclair wrote Harris telling him that he thought Harris' Oscar Wilde was "one of the half dozen greatest biographies in the English language," Harris replied, "Name one that can be put beside it."

Sinclair Ducks A Fight

Sinclair crawled away from a fight and said he realized he had been careless of the facts because he couldn't think of any biography that could be put beside it.

Of course many could be put beside it and several above it, but even today the biography of Wilde has an amazing vitality and readability.

It's a funny thing that both were ruined by sex—Wilde by his published perversions, Harris by his candid confessions of accepted sex relations.

Today neither would be considered dirty enough to get a publisher.

Broadway

Walter Reade Jr. to the Coast to look over new product.

Aug. 13 marks the 75th anni of Coney Island and the N.Y. Convention & Visitors Bureau is gonna make much hoopla about it.

Laurence A. Tisch, chairman of the executive committee of Loew's Theatre, named to the Key Committee of the United Jewish Appeal.

Washington Square starts its 8th summer season of al fresco chamber music Aug. 1. Alexander Schneider will be back, he having been the founding musical director. Concerts are a project now of Mrs. Courtney Campbell.

Will Rogers Memorial Hospital will run the first benefit performance of Otto Preminger's "Exodus." The live 18 showing at the Warner Theatre will constitute the Special Activities Committee's major fund-raising project for 1960.

Oleg Maurski, publicized as a native of nearby Cutchogue and trained in the production of "Gigi and Delia" starring Sheri Cronan, at the Cabaret Musical Theatre, told in an interview on WRGB-TV, Schenectady, last week that "Tests that pictures are currently being produced in Hollywood while 30 are being made in Europe."

Nicholas Demakos ("Nick of the Gotham"), headwaiter of the Hotel Gotham and w.k. to politicians, flew to his native Pylos to dedicate the new Greek Orthodox Church of St. Demetrios with the $35,000 he raised single-handedly from patrons and friends of all faiths. He returns after Labor Day to resume his post at the fashionable West 55th St. hostelry.

N.Y. Times did a feature on Chicago old Comanini Bottom (large family) spaghetti, head of the more than a century old spaghetti and Perugina restaurant houses in Italy and the U.S., turning over most of his business responsibilities on his side so that he could build a new career for himself as an opera singer. An amateur home producer, he has been studying with Met Opera baton Salvatore Baccaloni.

John Fossati, newly appointed manager of all the restaurants in the Hotel Plaza, has set a chore for himself: he will encourage diners at the Persian Room, when it reopens, to start ordering no later than 8 p.m. as a means to afford the room's headliner fullest professional attention, uninterrupted by food service. He shifts from the Hotel Manhattan's Playbill restaurant but, in actuality, the Plaza post is a reunion with boss-uncle Neal Laird, v.p. and g.m. for whom Fossati worked as headwaiter of the Hotel Roosevelt's Rough Riders Room when he (Lang) was boss of the latter operation before going over to the Plaza.

Frankfurt

By Hazel Guild

(34 Kaiserstrasse, 776751)

Cinema Films registered the title "Mata Hari" for a new film.

Richard Widmark to Austria to make "The Secret Way" for Universal.

American producer Darrell McGowan in Germany to make "No Time to Cry."

New theatre season opens Sept. 10 in Wiesbaden with Wagner's "Tannhauser."

West Germany crossed the 4,000,000-mark in number of tele sets registered here, about two for every 25 people.

German stage director Gustav Gruendgens to play the lead in the film, "Faust," shooting in Hamburg's Real Studios.

Rolf Theile re-elected as proxy of the ZDF Central Assn. of West German Film Exhibitors, at the annual meet in Wiesbaden.

Henny Porten, leading actress of the early days in the German film industry, given the Highest Federal Service Cross by the West German government.

"Heldinnen" ("Heroines") is the title of a new German film which is to be a musical comedy based on the classic Lessings "Minna von Barnhelm." UFA will release the pic.

George Stevens, Hollywood director, in Germany to attend the Oberammergau Passion Play. He is filming the Biblical "Greatest Story Ever Told" later this year for 20th-Fox.

Jacqueline Boyer, daughter of Charles Boyer, to Germany for personal appearances along with the German opening of the Paul May film, "Soldiers of Calais," in which she plays a Paris singer.

Lothar Wolf to make "My Father's House" for Louis de Rochemont Productions, with Stewart Rosenberg directing, at Hamburg studios. The Protestant Church of the States is financing the film.

Joachim Ernst Berent, jazz expert for South West German Radio and Television of Baden-Baden, making a three month tour of U.S. to study jazz in N.Y., New Orleans, Chicago and Detroit. American photographer William Claxton is going along to make documentary about progress of American jazz.

Palm Springs

By A. P. Scutte

(Tel. Fairview 4-1828)

Charlie Purcell to La Jolla.

Martin Beck putting on "Damn Yankees" at new Riviera.

Chi Chi closed for first time in years and may go on the block.

Sambo, new pachyderm addition, it will stay open round the clock.

Jack Harris due in at Biltmore now that "Immaculate" has been purchased.

Rosetti, for the Parisian legit producers, grossed $6,000 in one night, more than they did in any week all year.

Irwin Schuman concentrating on the Riviera which will stay open all summer and have its dining room doubled in size.

Spa opening two outdoor hot pools, though with the temp 115 degrees, one of the towns 2,000 people can rate hot.

Australia

By Pete Goerlich

(Pitt House, Sydney)

William Holden may come here to star in "The Flying Doctor" for Paramount late this year.

"Pippa and Bess" (Cue) off to a smash start at Chelsea, Melbourne, for Greater Union Theatres.

"Ah, Wilderness" playing to sold-out houses for the Elizabethan Trust at Elizabethan, Newcastle.

Low taxes in legit states now not favor with the public and so no longer a menace to comedy biz.

Aussie actors are pressing government to form a permanent opera company, so far without success.

Columbia moves into Prince Edward, Sydney, for run bid with the Russell starter "Love Is My Profession."

Peter Hansen, operating the Savoy cinemas in Sydney and Melbourne, heading to the Continent on a product buy.

Harry Wren's Spanish dancing troupe hitting solid biz at Royal, Sydney. Wren will roadshow the troupe after Sydney run.

Universal-International hit the top bracket jackpot with seven week run of "Operation Petticoat" at State, Sydney, for Greater Union.

On a dual deal Lee Gordon will handle Harry Belafonte here at Sydney Stadium with J. C. Williamson, Ltd., doing likewise in Melbourne.

"Around World in 80 Days" (UA) currently on suburban release is hitting ultimo records by playing four weeks in each zone. Pic ran for two years on initial key release here.

Atlantic City

By Joe W. Walker

Strong Bros. back in Hialeah.

Ricky Layne into Trasmore Submarine room with Al Castellanos orch.

Billy Fellows, backed by Peggy Lemark, The Newlyweds and Dick Merrick into Ricky's Hialeah.

Helen Regan, resort beauty and winner of many local contests, named "Miss Steel Pier, 1960."

Tommy Marmo, 15-year Perth Amboy, N. J., schoolboy, vocal prospect as he sings with Tony Grant puppet show on Steel Pier.

Len Antell, local radio newscaster, only New Jersey delegate who will attend Radio-TV News Directors Assn. when it convenes in Montreal in October.

San Francisco

By William Stoif

(EVergreen 6-9201)

Ronnie Schell signed for Warner Bros. record.

Friars Film Fest boss Irving M. Levin off for six weeks in Europe to hunt festival pix.

City of Hope netted about $5,000 from "Story of Ruth" preem at the Fox. Stuart Whitman up from L.A. for it.

Paris

By Gene Moskowitz

(66 Ave. Breteuil, SUF. 5920)

No new French films shedded for openings here (!!!) late August.

TV director Philippe Durrest doing his first pic stint with "The Cross and the Banner."

Jean Anouilh penning a new play for next season which will be about a femme orchestra.

Edmond Sechan finishing a film starring a talking bear. The bear is dubbed, natch, and is of Russo origin.

Only 12 legiters, and most of them housing revues, will stay open this summer after a very bad season.

Film Marceau has picked up Simone Signoret's Halo pic starring Audie and her Friends" for French distribution.

Jack Palmer White, Metro director and legit scout here off for a six-week U.S. visit. This is his first trip back in 11 years.

L'Express serializing Cornelius Ryan's book, "The Longest Day," about the D-Day Landings which French producer Raoul Levy will film here next year.

Spanish writer Jose-Luis De Villalonga, longtime resident here, into his second pic as an actor after scoring in "The Lovers." Present pic is "Enemy in the Shadows."

William Kelly is talking with Linda Christian on the book he is writing on her life before scoring more of the European scene for greater background on the book (since Miss Christian was quite a traveler). Kelly also had his book, "Gemini," optioned by Phil Wagman for a pic version.

In and out are Raoul Crosse, off to meet partner Howard Lindsay in London after a solid time negotiating here; Sam Spiegel, conferring with David Lean on forthcoming "Lawrence of Arabia" (Col.), Marlon Brando seeing the rushes as well as talking with Spiegel on playing "Lawrence" lead, Brian Blair off to the Lausanne Film Fest for jury duty; Otto Janet Von Sternberg, while the noted guest writer for tenure, Gerald Frank, in for a rest after over a year with Zsa Zsa Gabor on her memoirs.

Rome

By Robert F. Hawkins

(Vittorio Emanuele, Tel. 6[illegible])

Claudia Cardinale will star in "La Ragazza di Bube" ("Bube's Woman").

Georgia Moll set to co-star with Steve Reeves in Titanus-Levine's "Thief of Baghdad," starting here Aug. 1.

Anna Moffo to star in tele version of "Traviata" to be shot here for RAI-TV by her husband, Mario Lanfranchi.

Samuel Bronston back to Madrid after Rome o.o. on preparatory work for "El Cid," which rolls this fall in Spain.

Euro International, having its annual convention in Rome, Company has options on three films directed by Mauro Bolognini.

Alessandro Blasetti off to London to shoot some sequences of "I Love You" (De Laurentiis), then goes to Madrid and New York for same pic.

Jean Sorel, currently starring in Paul Graetz's "A Strange Day," will make "A Woman a Day" in Yugoslavia, under direction of Roberto Rossellini, with start set for September.

Sophia Loren due in soon to start work on "La Ciociara" ("Two Women") for Ponti-Titanus. J. P. Belmondo does this after his current stint in "Letters of a Novice," which Alberto Lattuada is shooting in North Italy.

Scotland

By Gordon Irving

(Glasgow, BEArsden 3-5[illegible])

Robert Wilson to Aberdeen Tivoli for summer season.

Liberace to Empire, Glasgow, for three weeks in "The Music Box" revue.

Lex McLean teed off in new 1960 summer show at Pavilion, Glasgow. He's a local comic.

Chic Murray resuming between Rothesay, coast resort, and Glasgow for summer tv series "Holiday Fair."

Geoff Rimmer now mugging programs on Scot commercial tv after a spell with Anglia TV at Norwich, Eng.

Jimmy Logan, Brit comedian, flying solo now with private pilot's license and planing to Sunday shows in U.K.

Eve Boswell, warbling co-star of "Five-Past Eight" revue at Alhambra, Glasgow, posted for U.K. seasons up to winter of 1962.

Disney's "Kidnapped," based on Scot novelist R. L. Stevenson's adventure story, opened at La Scala, Glasgow, city-center indie house.

Seaside revues opened at coast resorts of Largs, Dunoon and Rothesay. Summer show started at Gourock, Clyde over the July 4 holidays.

Margo Henderson, Scot impressionist, recuperating after minor surgery and re-joining Howard & Wyndham's "Five-Past Eight" at Edinburgh.

Margo Henderson revue distaffer currently in "Five-Past Eight" at King's Theatre, Edinburgh, posted for "Black and White Minstrel Show" on BBC-tv in December.

Philadelphia

By Jerry Gaghen

(319 N. 18th St., LOcust 4-4848)

Lawrence Shubert Lawrence back from European trip.

Vinnie DeCarlo, who has appeared in films for Columbia Pictures and other studios, back in town selling autos.

Eugene Ormandy received an honorary degree from Rutgers University, where he has conducted the Philadelphia Orchestra in 16 concerts.

Mary Jane Mangler, a former "Miss Philadelphia," featured as vocalist on bill with George Burns and Bobby Darin at the Sahara, Las Vegas; booked into spot for eight weeks.

Frances Faye booked into Celebrity Room, when spot resumes floor shows, Sept. 9. Don Rickles forced to cancel out last season because of "Rat Race" commitment slated at club, Nov. 7-19.

Mexico City

By Emil Zubera

(Ayuntamiento 203, Acapulco)

Tony Curtis and Janet Leigh arrive here soon to do a film with Acapulco, Taxco, Guanajuato and Merida exteriors.

Martha Reynolds (Gina Lollobrigida's double) come to Mexico for retakes of Acapulco scenes made with Italian star for "Go Naked in the World."

Kitty de Hoyos has received an offer from producer Bob Lerner for featured role in "Follow My Advice," the Howard Lindsay work to be presented in Mexico via a Spanish version.

The film biography of Leon Trotsky projected here will be a joint co-production of Maurice Toke and Henry Ehrlich. Latter lives in Mexico and last production was Mex version of "Robinson Crusoe."

Producer Jesus Solomayer claims he will coproduce "The Conquest of Peru" with 20th-Fox. This one will have John Wayne, William Holden and Fernando Lamas in important roles.

Wolper-Sterling

Continued from page 1

Jack Haley Jr., son of the comic, has been set as associate producer.

"Underlying theme," according to producer David L. Wolper, "will be to show that Hollywood, despite the onslaught of conditions that would have proven disastrous to most other professions, has survived its many crisis."

The Hollywood history will encompass footage from a variety of sources and include such scenes as Jean Harlow taking acting lessons, D. W. Griffith directing Lillian Gish, and scenes of Rudolph Valentino, John Barrymore, Greta Garbo, James Dean, Marilyn Monroe and others. Most of the major Hollywood studios and distributors, according to the producer, have already agreed to give full support to the venture. In addition private collections of individuals and organizations have been tapped.

MCA will be handling national sales rights to the program.

Wolper-Sterling Productions was formed by Wolper, Inc. and Sterling Television, the latter headed by Saul J. Turell, for the purpose of producing tv specials, as well as other tv programs.

Hollywood

Pat Boone on Sunday (31) Australian p.a. tour.

Ralph Levy to Amsterdam to Roger Smith elected to SAG directorate.

Mae St. Johns joined Columbia Pictures project; prep August start of Metro's "Les Girls" telepictures.

George F. Slimpert to from N.Y. for Metro tv talks.

Max Bercutt resigned as assistant to Ben Kalmenson at WB.

Harriet Herr, wife to Europe this week to prep "Tarzan Bulba."

Jack Fleischmann signed new term pact as story editor at Columbia.

Maxine Matthews appointed Coast production assistant of Off-Beat Films.

Gisele MacKenzie to Seattle for star role in "The King and I" at Aqua Theatre.

Peter Lind Hayes and Mary Healy in for their new sidesitting, "Peter Loves Mary."

William Meiklejohn, former Paramount talent exec, formed new talent agency with Mike North.

Richard Bessemer at CBS-TV spot sales in N.Y. joins KNXT here in newly-created post of sales manager.

Louise Dresser, retired stage and screen actress, escaping at her Glendale home after an operation at the Motion Picture Country House & Hospital.

Maurice Goldstein, Allanteis sales manager, serves with Jim Velde as coordinator of national distribs committee of Will Rogers Memorial Hospital food drive.

Chicago

Universal was the recipient of an unusual feature in Chicago Life, a local Sunday supplement of the Chicago Daily News. An article by Dick Christiansen headed "How's What Makes a Movie a Season Hit" is devoted wholly to the promotional campaign for U's "Portrait in Black" for the U's opening. The article contains a blow-by-blow account of the details of the press-agentry involved in bankrolling the pictures and mentions the contributions of Bob Kyle, U's midwestern press rep; Shirley Burgess, his secretary; Julian Thomson and Hal Perlman, special hallyhoos, brought in to work on the picture, and Ed Seguin, Harry Fryed and Paul Lazarus, all of the Balaban & Katz chain.

Milwaukee

By James Gahagan

(1902 E. Lincoln Ave., ED 2-7855)

Jim Schuster's combo at Elbow Room.

"This Is Cinerama" kicks off at remodeled Palace July 28.

"Can-Can" at refurbished Towne Theatre opens tomorrow (Wed.).

"West Side Story" opened July 26 at Sunset Playhouse in Elm Grove.

Gallagher's Steak House closing Nick Noble, with Dorothy Lamour, in for a short stay, next up.

Kail's Theatre Restaurant has "Best of Jerome Kern" going during dinner hour three times weekly.

Roberta Peters at Washington Park's last week "Music Under the Stars" concert, with John Anello conducting.

Minneapolis

By Bob Rees

(4009 Xerxes Ave., WA 6-6055)

Art Blakey & his Jazz Messengers at Herb's.

Theatre St. Paul presented "The Confidential Clerk."

"The Garden" continuing at Edyth Bush theatre.

Flame nitery has Grand Ole Opry's Tex Ritter.

Songstress Evie Evan into Hotel Radisson Flame Room.

Nelson Eddy and Gale Sherwood in second Freddie's week.

Old Log summer theatre held over "Look Homeward, Angel."

"Rhythm Kings" into Key Club with songstress Doris Hines, the latter being a holdover.

Following firework run on the Mississippi river here, U. of Minnesota Theatre's "Showboat '48 Minutes From Broadway" has moved to St. Paul.

With Ella Fitzgerald as topper and Nelson Riddle conducting the orchestra, annual Concert Under the Stars" event again drew 18,500 payees to baseball stadium.

Night Club Reviews

Continued from page 107

Band Box, H'wood

[illegible] before, including [illegible] Lisa Shannon and [illegible] Gordon. The [illegible] has been [illegible] but it's the same [illegible] with an [illegible] & Loewe's "My Fair Lady."

[illegible] take [illegible] the task of [illegible] Miss Shannon [illegible] like a [illegible] You don't have to [illegible]

The [illegible] and [illegible] who [illegible] through a song and [illegible] with a [illegible] numbers [illegible] and make pleasant listening. [illegible] and Mildred [illegible] after a good [illegible]

Miss Shannon, doing a single, [illegible] with her singing [illegible] well with standards and a [illegible] "The Shortest Distance Between Two Lips Is a Kiss."

Gray, as usual, closes the show with his fast patter. Bailey combo [illegible] strong musical backing. Whit.

Tidelands, Houston

Houston, July 21.

Bonnie Schell, Barbara Hammond, Don Cannon Orch (6); [illegible]

In less than two years Tidelands Club [illegible] Bill [illegible] has booked the club into a definite personality. It is the first major local [illegible] to book Negro entertainment and the [illegible] and [illegible] jazz [illegible] have found a big [illegible] Current show [illegible] and indications are it will draw.

Bonnie Schell in first local showing doesn't appear to be as far out as rep had indicated. Comic has fresh material, a sharp wit and a biting satire. His vignettes have [illegible] as he explores a BBC announcer describing Princess Margaret's wedding, has [illegible] jabs at commercials, comic strips and bull fighters.

Comic's lampoon of "Person to Person," with Murrow interviewing Jimmy Hoffa, takes off into a comedy classic. Perhaps his best is the Republican cabinet meeting dominated by Jim Hagerty in which Ike is permitted to attend but shows his only economic interest in South America when he inquires as to the price of the green fees.

Barbara Hammond, who can belt a pop tune, stays mostly with ballads, where she's equally adept. She's reviewed under New Acts.

Don Cannon's jazz combo again does fine backing job, which is no [illegible] Except for a two-week [illegible] when Jack Teagarden took the bandstand, Cannon has been the only [illegible] in the [illegible] In [illegible] years [illegible] Skip.

Anchorage, Atlanta

Atlanta, July 26.

Chiquita, Lamont, Ricardo & Carmen, Gina, Rafael Herman, The Lamonts [illegible] Lilla and [illegible] Linda, Chiquita, Four Bits, Don Bartell Orch (3); no cover or minimum.

Second edition for this Clermont Hotel spot by Christian Lamont, French-born producer-director, is a well-paced revue-type melange titled "The Affairs of La Martinique." It is French-flavored entertainment with a dash of West Indies calypso, American blues, Spanish rhythms, a lot of torso shaking and a magic act that's a pleaser.

Ricardo & Carmen do a flamenco turn to get show under way, followed by thrush Gina and singer Rafael Herman, who give out with pop tunes both as singles and in duo.

Richardi Jr. is billed as [illegible] Richardi. Assisted by his dancing partner Carmen, he does a lot of clever legerdemain, including producing a chicken out of a skillet. His final trick is to lock Carmen in a trunk, tie it up, then leap on top of it as assistants hoist the inevitable curtain around him and presto! Carmen appears outside the trunk and there was Richardi inside calmly puffing on a cigarette. Got a big hand and deserved it, too.

Lamont does a swift double-header Apache dance with Chiquita and Sonia Linda as partners and all girls participate in a bikini number which gets pretty close to a strip routine. Finale is a [illegible] number with all cast members (9) participating. Bright costumes treated with fluorescent paint contribute to a flashy ending.

Bandleader Don Bartell, Hal Boice, pianist, and Keith Wilderson, trumpeter, do a fine job backing the show, which runs 70 minutes. Between shows is a session by Four Bits, a smooth harmonizing group of youths from Clemson U.

Anchorage has 200 seats. Bud Turner is owner-manager. Luce.

Mister Kelly's, Chi.

Chicago, July 20.

Kaye Ballard (with Arthur Siegel), Freddie Stewart, Marx Frigo Trio; $2 cover.

With material old and new—that not borrowed—she doesn't have to [illegible] Kaye Ballard commenced her fourth Kelly's stand with the best of omens—a roomful of rounders who gave her a solid vote of deserved confidence. The laughs kicked up for some of her most delicious satiric bon-bons.

Freshening turn is the new "Doggie Dog World," which advises to "do unto others before they do unto you." She rings the gong too kidding Sophie Tucker with both sight and sound values. Other cherished holdovers included [illegible] a couple Fanny Brice [illegible] identifiers and the "Love Is a Simple Thing" ballad [illegible] by her 88er-accomp Arthur Siegel. Capper, after 40-odd merry minutes, was her "Merrill Lynch, Pierce etc." ode set up by audience demand.

He's talented and poised, but Freddie Stewart's vocal fashion is especially anachronistic in this [illegible] where the modern is [illegible] Singer's size and falsetto recall Bobby Breen pictures. Progressives here don't dig, but some settled habitues are apt to approve.

His [illegible] commercially [illegible] the mark via such as "Day In Day Out," [illegible] "This Can't Be Love," and a nice flamenco ballad. Marx Frigo threesome support with usual savvy.

Mort Sahl and Ann Richards open August 8. Pit.

Blurb Performer Demands

Continued from page 27

proposals for new commercial rates. While the mechanics differed the feeling of delegates was that they both arrived at a similar result in payments. It was reported that a modification of the New York proposals received the final approval of the 200 AFTRA delegates.

The "pay for play" formula that was endorsed two years ago has been dropped, at least what has been dropped is the concept of [illegible] a base fee for every single exposure of a commercial in every city in which it is used by an advertiser. But it would appear that weekly payments, with the minimum fees differing from city to city, is a lot closer to "pay for play" than to the existing 13-week cycle of usage.

Both the L.A. and N.Y. proposals adopted methods of "weighting" the population of each U.S. city to determine how high the minimum commercial rates in each of these must be. The "favored" N.Y. plan listed all cities with metropolitan population of less than 1,000,000 as the equivalent of "one unit." All cities with population of more than 1,000,000 plus one more unit for each additional 50,000 [illegible]

For instance Chicago is 12 units, N.Y. 21, L.A. 13, down to two units for a place like Atlanta. The higher the city rate the higher the commercial minimum in that city.

Here are some examples used to explain the per city per week plan for "wild spots." New York City, where 21 units are distributed, the weekly on-camera payment per performer will amount to $327.60 and an ID "player" gets $299. If N.Y., Chicago and L.A. together worth 47 units are used for a spot the one week charges are $733.20 for on-camera and for an ID player $624.

If the city count amounts to 19 units but off-camera workers, the base is $120 a week. In a 12-unit count, the base would be $136 for the chief performer and slightly less for the secondary actor in the No. 1 spokesman would earn $[illegible] and the No. 2 spokesman $644.80.

The network program demands went more quickly through floor passage, if only because there was no radical departure in the existing formula. It's reported that the network program fees being asked by AFTRA are an average of 15% higher than they are in the present network contract.

Additionally, the AFTRA delegates seek program rehearsal payment for a continuous period. For example, under the existing contract, an actor with less than five lines to deliver is frequently called in on the first day of rehearsal and not again until the sixth, seventh or even 10th day of rehearsal. This, according to the union, militates against taking another job at the same time. What AFTRA wants the networks to do is "bunch" the rehearsal work, taking the players for consecutive days of rehearsal.

Another thing AFTRA wants in the program area, since video tape is in such wide use today, is 100% of the initial fee for each and every repeat of a program.

The third critical area of the AFTRA demands is to make sure all "commentators" and "analysts" in the radio-tv news field come under the new contract. AFTRA passed a resolution that said all a broadcaster has to do to get in below existing union minimums is to call an announcer a commentator or an analyst, thereby paying "considerably lower than the AFTRA minimum fee for news announcers." Resolution demanded that this contract change be made a strike issue. It's come up before and been turned aside in negotiations.

Uncle Tom's Nemesis

Washington, July 26.

Around AFTRA's convention headquarters here, Secretary of Labor James P. Mitchell is better known as "Tom Mitchell's nephew."

When [illegible] introduced by AFTRA President Virginia Payne prior to his speech Thursday (21), the graying Cabinet member and Vice Presidential prospect said: "Thomas is my uncle alright, but he'd rather be known as my brother. [illegible] He's an actor who has to get a job."

Along the Tiber

Continued from page 1

during the Olympics, office and store hours will be staggered and [illegible] "unified" while state and city offices will be open for only [illegible] processing of documents, etc.

In addition to rooms placed at disposal of visitors by private owners following a [illegible] plea, the minister revealed that 2,563 rooms with 4,381 beds and 1,992 baths had been added to the available hotel [illegible] thanks to financial aid given by the government to new and old hotel ventures in the city. All athletes of course will be housed in the specially built "Olympic Village" which later is [illegible] to state employees.

Tupini further added that a strict price control mechanism will be enforced "in those sectors where this is possible."

As to entertainment, apart from incidental "unofficial" shows, niteries, cinemas, etc., a series of important shows have been organized especially for the Olympic visitor. Among these are the Caracalla Opera season, extended for the occasion; [illegible] by the Santa Cecilia Academy at the Stadium of Domitian; a Ballet Festival at Valle Giulia; a special staging of Shakespeare's "Julius Caesar" at Ostia Antica's Ancient Roman Theatre and a series of performances of the "Orestiade" starring Vittorio Gassman in his mobile tent theatre.

Both national and international phone lines will be reinforced, the minister added, and RAI-TV, the Italo radio-tv network, has organized an [illegible] coverage of the event. In conclusion, Minister Tupini estimated that the Italian government was spending between $60,000,000 and $75,000,000 for the Olympic Games. Not much of this would make its way back into state coffers, at least directly, but Tupini was sure that a much higher figure would be brought into the country in hard currency by visitors, all to the benefit of the lira in general.

Locomotive

Continued from page 1

Railroad freight lumbered slowly by.

"We must be very patient with modern civilization," Stokowski told the Dell management as he remained offstage until all was quiet. The Dell officials faced with overtime for the 95 musicians, said nothing.

Both incidents happened during the performance of Debussy's "Nuages et Fetes." There was a World Series atmosphere to Stokowski's return to the Dell, his first appearance there in 27 years. The huge audience gave him repeated calls for an encore.

"We should be delighted to play an encore, but we do not wish to disturb the Pennsylvania Railroad," Stokowski said, giving the rap to the wrong railway. The audience prevailed, however, and the maestro repeated the last movement of Amirov's "Azerbaijan" symphonic suite, which had received a rousing ovation earlier in the program.

GAC UPS SCHULTZ

Shelley Schultz, who had been in the club and casual date dept. of General Artists Corp., has taken over the cocktail division of that agency. He succeeds Lloyd Labrie, who resigned several weeks ago.

Schultz' work in club dates has been absorbed by Stan Bratland.

OBITUARIES

NATE J. BLUMBERG

Nate J. Blumberg, board chairman of Universal Pictures and a veteran showman, died at his Van Nuys, Cal., home July 23 a victim of a heart attack. Widow, son and daughter survive.

Details in Film Section.

AL LACKEY

Al Lackey, 67, former husband of Sophie Tucker and one time partner of the Kit Kat Klub with Abe Lastfogel, died July 18 at the Polyclinic Hospital, N.Y.

He married Miss Tucker around 1913, when she was starting in vaudeville. When the team broke up he married Miss Tucker and managed her for a time. When she was married again and divorced, Lackey was one of the main witnesses of the Fisher case. Of late, his health affected his ear selling operations.

Actor Bert Freeman, as current leading a Friars committee to aid his widow. He is also survived by two sisters in Philadelphia, where he was born.

PHILIP CHARIG

Philip Charig, 58, Broadway musical composer, died in New York July 21. Before he became ill a year ago, he had been writing music for tv shows and doing scores for films in addition to his work for the theatre.

Musical shows which he scored or collaborated in scoring included "Spring and Models," "Just Fancy," "Polly," "Alice Doo," "Yes Yes Yvette," "Nina," "That's a Good Girl," "Stand Up and Sing," "Lady Mary," "Lucky Girl," and "Follow the Girls." In 1955 he and Sammy Fain wrote the music for "Catch a Star." The Gertrude Nelson click tune "I Wanna Get Married" come from "Follow the Girls."

Among his other individual songs were "For Days and Days," "Six O'Clock," "Happy Melody," "One-Two-Three," "Where You Are," "Let Yourself Go" and "Sunny Disposition."

RUDOLPH A. BROWN SR.

Rudolph A. (Rudy) Brown Sr., 60, leader of one of the few Atlanta bands that made the big time during the heyday of vaudeville, died July 17 of a heart attack in Atlanta. A saxophone-clarinetist-violinist, he was known as "Rudy the Sheik," a nickname that tied him closely to his era in show business.

During the 1930s Brown's orch played at the Ansley Hotel's Rathskeller (hostelry now is known as Dinkler Plaza Hotel and Rathskeller is no more). In this spot, Bert Parks, a native Atlantan, was his emcee and Tootsie (Dixie) Dunbar, also a native was the featured dancer.

Subsequently Brown took his band on the Loew's circuit, performing with such acts as Milton Berle and Sophie Tucker. After his marriage to the former Hazel Cooper, he retired from music. At the time of his death was a manufacturer's representative for a St. Louis hardware company.

Wife, son and daughter survive.

CLEMENS SCHMALSTICH

Clemens Schmalstich, 78, German composer and symph conductor, died July 18 in Berlin. He was a pupil of the late opera composer, Engelbert Humperdinck, and has later himself composed several works of which "Little Peter's Flight to the Moon" was his most successful.

Schmalstich's compositions include several symphonies, solo concertos, a ballet pantomime ("Wonder Clock") as well as the score for countless feature and cultural pix. From 1910-1920 Schmalstich worked as a conductor at Berlin's then Royal Opera.

ANTON G. BRAGAGLIA

Anton Giulio Bragaglia, 76, Italian stage director and screen writer, died July 15 in Rome of cerebral hemorrhage. He had recently retired from the stage to write on legit for a Rome weekly.

In 1922, Bragaglia founded the avant-guarde "Theatre of Independents" in Rome, and later became head of the Teatro delle Arti. During the 1920s and '30s, he contributed to all facets of the Italian legit picture. He also authored plays, sketches, critical books and articles.

AL HOFFMAN

Al Hoffman, 58, vet songwriter, died in New York July 21. He was well known in pop music circles as a writer who could handle ballads and novelties with equal craftsmanship. For many years his tunes were written in collaboration with Dick Manning.

A composer as well as a lyric writer, Hoffman made his first big splash in 1930 with "Heartaches." Since then he amassed such credits as "Fit As a Fiddle," "Little Man, You've Had a Busy Day," "I Apologize," "Jimmy Had a Nickel," "What's the Good Word, Mr. Bluebird," "Mairzy Doats," "Chi-Baba Chi-Baba," "If I Knew You Were Coming I'd Have Baked a Cake," "I'm Gonna Live Till I Die," "Take Two to Tango," "Papa Loves Mambo," "Hot Diggity," and "Allegheny Moon."

Born in Russia, Hoffman received his schooling in Seattle, Wash. He was a boy soprano in the synagogue there. He also was a bandleader there. He came to N.Y. in 1928 and scored with "Heartaches" two years later.

In the mid-1930s, he went to England where he wrote the scores for such musical comedies as "This'll Make You Whistle," "Going Greek" and "Hide and Seek." He also did the scores for 20 musical films including Walt Disney's "Cinderella."

His wife survives.

HANS ALBERS

Hans Albers, 67, German film actor who appeared with Marlene Dietrich and Emil Jannings in the first film version of "The Blue Angel," died July 24 in Munich, Germany.

His film credits also include "The White Hell of Pitz Palu," a 1953 remake of a 1930 German film, "Monte Carlo Madness" and numerous other German-language films shown in small theatres of the U.S.

RONALD RIM

Ronald Rim, 47, radio and tv officer in the American Embassy in Paris died of a heart attack last week in that city. He supervised the Voice of America broadcasts as well as all U.S. governmental tv and radio liaison in France. A longtime government man, he also worked in Radio Berlin after the war.

Wife and child survive.

LADY MACKENZIE

Lady Mackenzie, 82, onetime actress and wife of Sir Compton Mackenzie, novelist and screen writer, died July 9 in London. She was on the stage in her youth and subsequently penned her experiences in her autobiography, "As Much as I Dare."

She wed Sir Compton in 1905.

H. ARUNDEL BELL

H. Arundel Bell, 74, an organizer of the Dallas Little Theatre who also acted in many of its productions, died July 9 in Dallas. He also was a writer for the Dallas News.

Surviving are his wife, two sons, daughter and two sisters.

EMIL ERNST

Emil Ernst, 68, scenic artist for WGN-TV, died July 17 in Chicago. In the past he had been scene and set designer for Kungsholm puppet operas and for the old Chicago Civic Opera Company.

Surviving are his wife, son and two daughters.

Mother, 76, of actor George O'Brien, died of heart attack in Brentwood, Cal., July 19. She was widow of San Francisco police chief Dan O'Brien.

Mother, 71, of Joseph W. Goodfellow, a vicepresident of NBC and general manager of stations WRC and WRC-TV in Washington, D.C., died July 20 in Tacoma, Wash.

Warren F. Wheelock, 80, sculptor, painter and former political cartoonist for the N.Y. Times, died July 8 in Albuquerque, N.M.

Michael (Chubby) Doria, 40, longtime member of the Joe Maize and His Cherdonen group, died July 15 in Reno after a short illness. His wife survives.

Edward R. Hill, 67, composer and critic whose works included orchestral, chamber and vocal pieces, died July 9 in Francestown, N.H.

Noel Van Tilburg, 67, producer of the Shrine Circus in Minneapolis for 24 years, died July 12 in that city. His wife and two daughters survive.

Albert L. Briard, 74, onetime clarinettist with the Boston Symphony Orchestra, died July 11 in Toledo, O. A daughter and sister survive.

Mrs. Doris Weeks, concert pianist who had played throughout the midwest, died July 8 in Canton, O. A daughter survives.

Lord Citronnin, 56, chairman of T.W.W. Ltd., tv outfit which services south Wales and west England, died July 13 in London.

Macdonald Parke, 68, stage, film and tv actor, died recently in London.

Capt. R. J. Fisher, 57, an assistant general manager of Associated Rediffusion, died July 20 in London.

George York, 50, outdoor entertainments manager of Eastbourne, Eng., died there July 17.

Wife, 37, of actor Forrest Tucker died of a heart ailment in Hollywood July 19.

Ralph R. Carey, 64, longtime dancehand musician, died July 6 in Randolph, Vt.

MARRIAGES

Roberta Woolley to **Eric Lander**, Angmering, Eng., July 16. Both are tv theatre.

Valerie Walsh to **Peter Jonket**, London, recently. Bride is an actress.

Charlene Atherton to **Fred Cutler**, Albuquerque, June 18. He's a director with KOB-TV in that city.

Gail Mison to **Jim Everhart**, **Helena**, Ark., July 8. He's publicity manager of KHOU-TV, Houston, Texas.

Jacqueline Young to **Donald Saunders**, Hampton-on-Thames, Eng., July 16. Both are theatre.

Barbara Ferris to **John Quested**, London, July 16. Bride is a night club dancer, he's an assistant film director.

Valerie Pitts to **James Sargant Leeds**, Eng., July 16. Bride is a tv announcer, he's stage manager of Sadler's Wells Opera Company.

Vera Miles to **Keith Larsen**, Las Vegas, July 16. Both are film players.

Cely Carrillo to **Antonion Onrubia**, July 24, at Redlands, Cal. Bride is femme lead in the touring "Flower Drum Song."

Joan Sylvia Paley to **Bernard Sache Straus**, July 24, White Plains, N.Y. He's a legit producer and son of Nathan Straus, board chairman of the Straus Broadcasting Group, which includes radio station WMCA, in N.Y.

Carol Cilda to **Robert Rossiter**, New York, July 23. Bride is the daughter of Joe Cilda, veepee at Capitol Records.

BIRTHS

Mr and Mrs. John Schallert, son, Hollywood, July 16. Father is assistant exec director of Writers Guild of America, West.

Mr and Mrs. William Perlberg, Jr., daughter, Hollywood, July 16. Father is assistant story editor for Perlberg-Seaton Productions.

Mr. and Mrs. Arthur Reitman, daughter, New York, July 17. Father is manager of United Artists contract department, western division.

Mr and Mrs. Arnold Burk, Los Angeles, July 14. Father is executive assistant to Robert F. Blumofe, v.p. of Coast operations for United Artists.

Mr and Mrs. Wolf Mankowitz, son, Sandhurst, Eng., July 21. Father is the author-playwright-impresario.

Mr and Mrs. Alfred Weinrib, daughter, July 20, New York. Father is a linotype operator at VARIETY's press.

Mrs. and Mrs. Eugene McGrath, son, July 15, Nassau, BWI. Mother is actress-singer Constance Towers.

Festivals

Continued from page 1

general assembly of the International Federation.

In its bid to find an acceptable solution to the multiplicity of festivals, particularly in Europe, the federation is faced with two major problems: (1) how to impose its authority from the top without causing offense to the countries concerned, and hardship to the persons who have been involved in their organization; and (2) not to let it be generally accepted that the three major European festivals, Cannes, Berlin and Venice, are regarded as having a vested, perpetual monopoly.

So far as San Sebastian is concerned, the festival serves one vitally important purpose inasmuch as all entries are, under International Federation rules, automatically given a free visa. That's a valuable concession in a tightly restricted market such as Spain, and is, frankly, worth more to the distrib than the comparatively unimportant chance of winning a prize. That, of course, is an additional and but strictly a secondary one.

It's not without significance, for example, that Hollywood has been entering some of its top product in San Sebastian, and the standard has often been superior to the competitive entries at the major events. Last year, to develop the point, the U.S. submitted "North by Northwest" and "The Nun's Story" and the latter was awarded the grand prix; this year's double comprised "Sergeant Rutledge" and "The Fugitive Kind" and neither might have got into the Spanish market had it not been for the bonus festival visas.

That's surely an added attraction for the industry at large and the distributing companies in particular, but is really a flimsy basis on which to build an international festival. With all their faults, Cannes, Berlin and Venice are established meeting points for industry personalities from all over; San Sebastian is little more than a rendezvous for the Spanish trade and the sprinkling of foreign tradesters who feel that there might be a remote hope of making a deal. Even the corps of international press freeloaders, who are swarming around the other festivals, mainly feel that San Sebastian merits the go-by.

Personality Vote

Continued from page 1

in consequence of tv, he pointed out.

"In the past the image was formed more on the man's record, the courage and determination which he has shown by his actions," declared Dr. Potter. "Today, in addition to this, he must have an acceptable and attractive personality when it is projected on tv."

TV Webs

Continued from page 1

half-hour and 60-minute shows, along with some lucrative daytime biz. Then, of course, there's the considerable advantage of having a Dave Garroway early-morning "Today" show to warm up the transmitters and the Jack Paar entry as a closer, for both represent combined billings exceeding $20,000,000 per annum in the most spectacular fringe time success story in tv history. (Statement by parent Radio Corp. of America last week placed NBC billings for the first six months of the year at a record high.)

CBS is out in front in the Doubleway battle of the billings with approximately $[illegible] written into the 60-61 books. NBC-TV will hit the $[illegible] mark, and ABC-TV is headed for peak revenues of $165,000,000.

As for programming, that's something else again. There's little if anything to excite the imagination. Agencies and sponsors will be the first to admit that tv seems being what they are. It is the better part of wisdom to play safe, the tried and true formulas and not burden the client with the untested.

Under Jim Aubrey's leadership, CBS-TV is returning to the decade-old program pattern of situation comedy, hoping 60-61 will be the tv season when people will laugh more laughter. Ollie Treyz & Co. at ABC-TV, heartened by the success of "The Untouchables" and the continued rating upheaval of such entries as "77 Sunset Strip," is going for more of the same—action-adventure-suspense. Hoping that this will be the season when ABC will dominate the ratings, Bob Kintner at NBC is playing it right down the middle—action, westerns, comedy, suspense and the "special," though fewer of the latter than last time out, that programming his 60-61 tempo on diversity.

The only thing lacking is a promissory note on anything distinctive. Whoever or wherever he is, the guy who can take the medium out of its current program doldrums is just as elusive this time up as he was last season or the season before.

Glenn Norris

Continued from page 1

ever reported that in addition to films completed and already shooting, 20th has set "definite" shooting dates on 25 further productions to be lensed here and abroad.

Norris, who is scheduled to address the Virginia Theatre Owners Assn. convention at Virginia Beach tomorrow (Thurs.), expressed himself as of the opinion that 20th's relations with exhibs had never been better than they are today. He said also that he hadn't been subject to any exhib pressure to make 35m dates on "Can-Can," which is now playing 51 engagements in the Todd-AO version.

Questioned on matter of 20th's overall domestic distribution setup, exec said he didn't see how company could operate more profitably or efficiently by consolidating and or cutting down on the number of its U.S. and Canadian branches. He pointed out that the company had "eliminated a level of supervision" when it went to an autonomous branch policy last year, by cutting out division manager setup. As a result, distrib arm is now operating as efficiently and simply as possible, he said.

Catholic Sheet

Continued from page 1

local Catholic Diocese paper declared. The editorial concluded: "Tennessee Williams and producers and writers who share his views regard filth and obscenity as palliatives for everybody's guilty conscience. By accepting what they offer, self-respect is put on the chopping block."

The article, apparently set off by recent N.Y. Times Magazine articles by Williams and prominent author-critic Marya Mannes quoted both writers, but added that the playwright's thesis "would reduce all human beings to the barnyard."

Who else loves Arthur Miller?

To name 31 million people,* the English television audience.

During the past several years, Granada TV Network has put on Miller plays four times, and Miller himself once. The plays were Death of a Salesman, All My Sons, A Memory of Two Mondays and The Crucible. Also they presented Miller's version of Ibsen's An Enemy of the People. Each was warmly received. As you might expect. Good production and good performance aside, the play remains the thing. And Arthur Miller's plays are among the most significant and moving of our time.

As to the personal appearance, it was a conversation between Miller and Malcolm Muggeridge, on a new fortnightly program called "Appointment with (in this case) Arthur Miller." Audiences and critics were delighted.

Granada is proud to be able to present Arthur Miller and his plays to an audience that has affection for both.

GRANADA TV NETWORK ENGLAND